

## **Course Descriptions for Undergraduate English Classes Spring 2014**

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Courses satisfying the Diversity Requirement are listed at the end.

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### **ENGL 0002, Basic Writing**

**Teacher: L. Gray**

**Description:** The course focuses on building skills in grammar and sentencing, the development of various types of essays for academic writing, and revision through lab work and lecture. Individual and group work models are practiced. A required course for entering freshmen with ACT English scores lower than 19 or SAT verbal scores lower than 470. These students must also enroll in ENGL 1013, Composition I, as a corequisite and successfully complete both courses to fulfill the remediation requirement. Credit earned in this course may not be applied to the total required for a degree.

**Corequisite:** ENGL 1013

### **ENGL 0013 Reading Strategies**

**Teacher: L. Gray**

**Textbook Required:**

McWhorter, Kathleen. *Efficient and Flexible Reading*, 10th Ed.  
ISBN 10: 0-205-90359-2

**Description:** This course focuses on developing reading skills and strategies essential for college success. The areas of concentration include vocabulary development, advanced comprehension skills, and critical reading. Comprehension is developed primarily through study of main ideas, supporting details, and organizational patterns, while critical reading addresses inference and analytical thinking. University credit is earned, but the course does not count toward a degree. This course is required of students not meeting state reading placement standards of (less than a 19) on the ACT reading score.

**Examinations:** Five tests and a final examination.

THIS CLASS IS RESERVED EXCLUSIVELY FOR THESE CONDITIONAL ADMISSION STUDENTS.

**ENGL 1013, Composition I****Teacher: Staff****Textbooks Required:**

Lunsford, Andrea. *St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

Behrens, Laurence and Leonard J. Rosen. *A Sequence for Academic Writing* (5<sup>th</sup> Ed.) Pearson. ISBN 978-0205172887.

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings* (2<sup>nd</sup> Ed.) Norton. ISBN 978-0393912753.

**Description:** To teach students how to use written sources from across the curriculum; and how to draft, revise, and edit for reflective analysis, sound argumentation, clear organization, well developed paragraphs, and correct sentences.

**Requirements:** Discussion; workshop; lecture; and the writing of papers, essay examinations, and exercises. The quality of writing will largely determine the final grade.

**ENGL 1023, Composition II****Teacher: Staff****Textbooks Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (7th Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2<sup>nd</sup> Ed.). Bedford/St. Martin's. ISBN 978-0312534936.

**Description:** To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

**Requirements:** Discussions; workshops; lectures; formal and informal analytical writing; exercises and activities that promote metadiscursive awareness. The quality of writing will largely determine the final grade.

**ENGL 1023-087, Composition II: Exploring the Universe and Writing with *Doctor Who*****Teacher: M. Clark****Textbooks Required:**

Lunford, Andrea *The St. Martin's Handbook* (7<sup>th</sup> Edition) Bedford/St. Martin's  
ISBN 0312602936

**Description:** To help students improve their reading, writing and analytical skills by studying the British sci-fi television show Doctor Who. Primarily, we will be watching episodes in class and then discussing them from a rhetorical and thematic standpoint. Furthermore, we will discuss and write about the complications and ethics of time travel. We will watch a sampling from the Ninth, Tenth, and Eleventh Doctors' eras and compare the different doctors. By analyzing Doctor Who, students will learn how to annotate and analyze textual and visual media and to write effectively about these diverse mediums. Even after nine hundred years of time and space, Doctor Who continues to pose questions about what is alien, what is human, and whether that difference truly exists.

**Essays, exams, and other major requirements for undergraduates:** This class will consist primarily of in-class viewing of episodes, lectures, class discussions, and workshops. Assignments include four major papers, shorter in-class and take home writing assignments, quizzes and a midterm. Participation and attendance will also affect the final grade.

**ENGL 1023-040, Composition II: A Study in Sherlock****Teacher: A. Robinson****Textbooks Required:**

Lundsford, Andrea. *The St. Martin's Handbook* (7<sup>th</sup> Ed.). ISBN 978-0312602932

\*\*NOTE: The following titles will be provided digitally by the instructor\*\*

Conan Doyle, Arthur, *The Adventures of Sherlock Holmes*

Conan Doyle, Arthur, *The Memoirs of Sherlock Holmes*

Conan Doyle, Arthur, *The Return of Sherlock Holmes*

Conan Doyle, Arthur, *A Study in Scarlet*

Conan Doyle, Arthur, *The Sign of Four*

**Description:** This discussion-based course is designed to help students improve reading and writing skills by studying Sherlock Holmes, the world's most famous detective. We will begin by discussing Conan Doyle's original stories before moving on to modern incarnations of Holmes in both fiction and film. In analyzing the Great Detective, we will discuss the links between Holmes and medicine, justice, and the legal process in order to understand better how literature influences culture. Additionally, students will learn to combine

Holmesian logic with the writing process. By the end of the semester, our goal is to find an answer to one pressing question: what is so fascinating (and important) about Sherlock Holmes?

**Essays, Exams, and other major requirements for undergraduates:** Three essays, web articles, and one midterm. Though students will be expected to complete all assigned readings on their own, we will reserve ample class time to understanding each work and developing strategies for writing about literature.

### **ENGL 1023-088, 098 Composition II: Ways To Talk About Video Games**

**Teacher: A. Cox**

**Textbooks Required:**

Egenfeldt-Nielsen, Simon, Jonas Heide Smith, and Susana Pajares Tosca,  
*Understanding Video Games*. 2<sup>nd</sup> ed. ISBN 978-0-415-89697-9.

Graff, Gerald and Cathy Birkenstein. *They Say / I Say*. 2<sup>nd</sup> ed. ISBN 978-0-393-93361-1.

*Ultimate Doom* (available via Steam)

*Myst: Masterpiece Edition* (available via Steam or GOG)

*Tomb Raider* (available via GOG)

*Portal* (available via Steam)

**Description:** This is a special topics section of English 1023 designed to continue to teach students academic writing strategies and processes emphasized in Composition I, but through application in the field of game studies. Students will analyze genres and methods used to research video games and conduct original game studies research.

**Essays, exams, and other major requirements:** four critical essays (3-8 pages) with 1-page proposals, two revisions, one class presentation, one video project, weekly quizzes, participation, and attendance.

### **ENGL 1023-018, 023 Composition II: Manifestos and Revolutionary Rhetoric**

**Teacher: C. Tamigi**

**Textbooks Required:**

Del Gandio, Jason, *Rhetoric for Radicals: A Handbook for 21-Century Activists*.  
ISBN 978-0865716285

Solanas, Valerie, *SCUM Manifesto*. ISBN 978-1873176443

Lunsford, Andrea, *The St. Martin's Handbook* (7<sup>th</sup> Ed.). ISBN 978-0312644406

**Description:** Manifestos are known for their provocative statements, revolutionary ideas and hotly-debated subject matter. In this section of Composition II, we will be honing our critical reading and composition skills while looking at historical and contemporary manifestos concerning a wide variety of issues including politics, socio-economics, environmentalism, art, race, and gender. Special emphasis will be placed on (a) dissecting propaganda and exploring the political issues inherent in language and (b) mastering the art of rhetoric and persuasive writing. Class time will be divided between lecture and classroom discussion, along with several writing workshops and individual conferences. At the end of the semester, students will be asked to compose their own original (political, artistic, lifestyle, etc.) manifesto and present it to the class. This special topics course may be of particular interest to students majoring in political science, communications and other social sciences as well as to student activists.

**Essays, exams, and other major requirements:** five major writing assignments including a research paper (5-6 pp.) and an original manifesto, midterm exam, final presentation, reading quizzes and in-class assignments.

### **ENGL 1023-069, 099 Composition II: Literature and Conflict**

**Teacher: S. Hudson**

**Textbooks Required:**

- Lunsford, Andrea. *The St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's.  
ISBN 978-0312602932.
- Mahfouz, Naguib. *Karnak Café*. Anchor. ISBN 978-0307390455.
- Khalifeh, Sahar. *Wild Thorns*. Interlink World Fiction. ISBN 978-1566563369.
- Samman, Ghada. *Beirut '75*. UARK Press. ISBN 978-1557283832.
- Saeed, Mahmoud. *Saddam City*. Saqi Books. ISBN 978-0863563508.

**Description:** This course will build upon, and add to, skills developed in Composition I, but rather than using a cross disciplinary approach, this course will draw upon Middle Eastern literature that was produced under, or inspired by, conflicts in Lebanon, Palestine/Israel, Egypt, and Iraq. In this course you will be asked to write about the political, social, and cultural forces that help shape these texts, but the primary focus of the course will be on improving writing and research skills that will transfer across disciplines.

**Essays, exams, and other major requirements for undergraduates:** four essays, a midterm exam, and a final exam.

**ENGL 1023-055, 061 Composition II: Epic Fail: Antiheroes in Contemporary World Literature****Teacher: K. Heil****Textbooks Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's. ISBN 978-0312602932

Rankine, Claudia, *Don't Let Me Be Lonely*. Graywolf Press. ISBN 978-1555974077.

Hrabal, Bohumil, *Too Loud a Solitude*. Houghton Mifflin Harcourt. ISBN 978-0156904582.

Additional readings in the form of PDFs on Blackboard to be provided by the instructor

**Description:** This course will guide students through the task of conceptualizing and articulating ideas about failure through the study of texts (the novel, film, the short story, poetry, and the essay) by international contemporary artists examining “failure” in sociological, political, personal and professional contexts. Students will summarize, synthesize, analyze, and critique these various understandings of failure through the writing of papers, class discussion, class presentations, and in-class writing. Students will also be expected to develop and articulate their own ideas about failure, exploring questions such as these: What does it mean to “fail”? What do the texts we will read offer in terms of useful alternative modes of thinking? When is failure a form of success? How do gender and nationality relate to the antihero and to failure? What other examples of “failure” exist in literature, contemporary culture, and students' disciplines, and what can we learn from these examples? We will read work by contemporary authors from Nigeria, the Czech Republic, Israel, Spain, Jamaica, and elsewhere.

**Essays, exams, and other major requirements for undergraduates:** four papers, reading quizzes, one presentation, in-class writing, and discussion.

**ENGL 1023, SEC. 106-121, Technical Composition II****Teacher: Staff****Textbooks Required:**

Markel, Mike. *Technical Communication* (10th Ed.) Bedford/St. Martin's. ISBN 978-1457632846 (package)

Alred, et al. *Handbook of Technical Communication* (10th Ed.) Bedford/St. Martin's. ISBN 978-1457632846 (package)

Lunsford *The St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's. ISBN 978-0312602932

The above are available as a packet from the bookstore.

**Purpose:** The general goal of English 1023T is to teach students in technical fields the principles of effective written communication. The specific goal of this course is to introduce students to particular principles, procedures, and formats used in preparing some common types of documents encountered in technical fields.

**Procedures and Assignments:** Lecture, discussion, exercises, peer-review workshops, exams, and several major writing assignments.

**Note:** This course is designed for Engineering and Business majors.

## **ENGL 1023H, Honors Composition II**

**Teacher:** Staff

**Textbooks Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (7th Ed.) Bedford/St. Martin's.  
ISBN 978-0312602932.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2<sup>nd</sup> Ed.).  
Bedford/St. Martin's. ISBN 978-0312534936.

**Description:** To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

**Requirements:** Discussions; workshops; lectures; formal and informal analytical writing; exercises and activities that promote metadiscursive awareness. The quality of writing will largely determine the final grade.

## **ENGL 1213, Introduction to Literature**

**Teacher:** D. Stephens

**Textbook Required:**

*Norton Introduction to Literature, Shorter 11<sup>th</sup> edn.* ISBN 978-0-393-91339-2.  
Make sure the book you buy has the word "Shorter" in the title. Use the ISBN number. If you already own the longer and more expensive version, however,

that will work. (We'll read only a small fraction of the anthology, but it's still cheaper than buying works separately.)

**Description:** Anyone who loves to read, has an inquiring mind, and is comfortable with writing paragraphs in clear and accurate English is ready for this course.

We'll begin with some questions: what is literature? (Given that literary scholars have published essays about tweets, what *isn't* literature?) What's the point of reading fiction when we could be reading history, science, and other factual writing? How can we analyze literature without losing the pleasure of it? What hope is there for people who are secretly scared of poetry?

Among others, our selections will include "Why I Live at the P.O." (a short story about family in-fighting, fried chicken, and the world's most snarky narrator), "We Real Cool" (a poem that creates its own jazz and then makes us stumble), "Jesus Shaves" (an essay about the hilarious awkwardness of translating religion into another language), *The Yellow Wallpaper* (a hair-raising short novel based on the infamous "rest cure" of physician Weir Mitchell), and "My mistress' eyes are nothing like the sun" (in which the author celebrates his girlfriend's dull hair and bad breath).

**Controversial Content:** this course will include literature that mentions sexual acts of which some students may not approve, torture, murder, and religious and political controversies. We'll read for understanding instead of imposing our own values on the texts. Please do not take the course unless you intend to engage with all course content. You will not be asked to agree personally with any particular beliefs expressed in the literature, but you must endeavor genuinely to hear what the authors are saying instead of jumping to judgment.

**Requirements:** students will write frequent reading responses of one-half to one page each. There will be a midterm and a final, with study guides for preparation. Discussion and attendance will count for a large part of the grade. Even shy students usually end up feeling comfortable talking in my classes, and "stupid" questions are encouraged.

## ENGL 2003, Advanced Composition

**Teacher:** Staff

### **Textbooks Required:**

Alred, Brusaw, and Oliu. *Handbook of Technical Communication* (10th Ed.)  
Bedford/St. Martin's. ISBN 978-1250004413.

Kolin, Philip C. *Successful Writing at Work*. Wadsworth/Cengage. ISBN 978-1111834791.

**Purpose:** The general goal of English 2003 is to encourage students to discover and develop the writing and reading processes involved in academic and professional discourses. The specific goal of English 2003 is to help students investigate and engage the cultural values, issues, forms, media, and discursive conventions they will encounter as college writers and, later, as graduates who enter professions from various academic majors.

**Requirements:** Discussion, workshop, lecture, and the writing of papers, essay examinations, and exercises. Some sections may include a service-learning component. The quality of writing will largely determine the final grades.

### **ENGL 2023, Creative Writing I**

**Teacher:** Staff

**Textbooks Required:** Varies by instructor.

**Description:** A beginning-level lecture and workshop course introducing students to the writing of poetry and fiction.

**Requirements:** Students produce both poetry and fiction. Final grade based mainly on a portfolio of writing and revisions produced during the semester, with class participation and attendance a high priority.

### **ENGL 2173, Literacy in America**

**Teacher:** J. Anderson

**Textbooks Required:**

Brandt, *Literacy in American Lives*, Cambridge UP  
Lindquist, *The Elements of Literacy*, Longman & Seitz  
Cook, *Applied Linguistics*, Oxford UP

**Description:** Literacy in America is a course that examines the myriad definitions of literacy (and illiteracy) and their connections to issues of social class, occupational status, economic and political structures, educational institutions, cultural organizations, and the media. This course will also offer students the opportunity to observe and participate in literacy events in our communities.

**Papers and Procedures:** One final inquiry project/research paper, a short critical response paper with presentation (1), and class discussion.

**Examinations:** Two one-hour examinations on the required readings.

**ENGL 2303, English Literature: Beginning to 1700****Teacher: J. Candido****Textbooks Required:***The Norton Anthology of British Literature, volume I*

**Description:** We shall read and discuss the basic contours of English literature from the earliest times to 1700, focusing on major and representative texts from the Middle Ages through the 17<sup>th</sup> Century.

**Course Requirements:**

- Two Exams: a midterm and a final
- One 5-page paper
- Regular attendance

**ENGL 2313, Survey of English Literature from 1700 to 1900****Teacher: E. Larson****Textbooks Required:***The Norton Anthology of English Literature (9th Edition), Volumes C, D, and E.*

**Description:** This course surveys British literature from the Restoration to the end of the nineteenth century. Readings will cover poetry, drama, novels, periodicals, oriental tales, satire, and autobiographies from the literary period. Graded events include regular quizzes, two papers, a mid-term exam, and a final exam.

**ENGL 2313, Survey of English Literature from 1700-1900****Teacher: L. Szwydky****Textbooks Required:***The Longman Anthology of British Literature, Volume 1C: The Restoration and the Eighteenth Century.* ISBN 0205655270 | 978-0205655274.*The Longman Anthology of British Literature, Volume 2A: The Romantics and Their Contemporaries.* ISBN 0205223168 | 978-0205223169.*The Longman Anthology of British Literature, Volume 2B: The Victorian Age.* ISBN 0205655262 | 978-0205655267.*Daniel Defoe, Robinson Crusoe.* ISBN 0393964523 | 978-0393964523.*Mary Wollstonecraft Shelley, Frankenstein.* ISBN 0321399536 | 978-0321399533.*H. Rider Haggard, She.* ISBN 0140437630 | 978-0140437638.

**Description:** This survey of British Literature from 1700-1900 will cover works from both major canonical figures and lesser-known writers of the period.

Readings will be arranged thematically in order to introduce students to the historical contexts and major social questions that inform British literature of the eighteenth and nineteenth centuries.

**Essays, exams, and other major requirements for undergraduates:** several blog entries, quizzes, three exams, attendance and active class participation.

### **ENGL 2323 Survey of Modern British, Irish, Postcolonial Literature**

**Teacher: S. Rankin**

**Textbooks Required:**

*Longman Anthology of British Literature: The Twentieth Century and Beyond.*

Vol. 2C, 4<sup>th</sup> ed. (2010). ISBN 978-0205655311.

Joyce, James. *Portrait of the Artist as a Young Man*. ISBN 978-1593080310.

Matel, Yann. *Life of Pi*. ISBN 978-0156027328.

Miéville, China. *Perdido Street Station*. ISBN 978-0345459404.

**Description:** We will explore various forms of innovation and experimentation that have characterized 20<sup>th</sup>- and 21<sup>st</sup>-century British, Irish, postcolonial literature. We will see how the development of prose and poetry engages with and responds to the rapidly changing social and political landscape of Britain, Ireland, and former colonized nations of Great Britain. Key topics of discussion will include the interrogations of ideas of race, class, gender, sexuality, and national identities; the rise of multicultural, cosmopolitan, and hybrid forms of identity; Britain's changing role in relation to the world; modernist and postmodernist stylistics and attitudes; the literary hybridizations of realism, fairytale, science fiction, fantasy, magic realism, the bildungsroman, the avant-garde and popular culture.

**Essays, Exams, Other Requirements:** Quizzes or Discussion Board Posts, 2 Exams, 1 Essay.

### **ENGL 2343, Survey of American Lit from the Colonial Period through Naturalism**

**Teacher: C. Adams**

**Description:** A survey of major American writers from the colonial period to 1900.

**ENGL 2353, Survey of Modern American Literature****Teacher: L. P. Sparks****Textbooks Required:**

*Norton Anthology of American Literature* (Vols. C, D, E) (Norton)  
Additional texts may be selected.

**Description:** The course is designed to introduce students to selections of Modern American Literature, including texts from the late 19th century through present day. A variety of themes will be discussed and connected with issues of art, technology, gender, race, socioeconomic status, political viewpoint, and war. Connections between literature and film may also be considered.

**Essays, exams, and other major requirements for undergraduates:** several journal responses; several essay assignments (3-5 pages each); possibly one creative writing assignment; midterm; final.

**ENGL 2353, Survey of Modern American Literature****Teacher: R. Cochran****Textbooks Required:**

Updike, ed., Best American Short Stories of the Century. ISBN 0395843677  
Edson, *Wit*. ISBN 082221704X  
Wilson, *Fences* ISBN 0573619050  
Stevens, *The Palm at the End of the Mind*. ISBN 0679724451  
Williams, *Selected Poems*. ISBN 081120958X  
Eliot, *The Waste Land* ISBN 0375759344  
Latham, ed., *The Poetry of Robert Frost* ISBN 0805069860  
Erdrich, *The Antelope Wife* ISBN 0061767964  
Robinson, *Housekeeping* ISBN 0312424094

**Description:** This course reads as widely as possible in modern American fiction, poetry, drama.

**Essays, exams, and other major requirements:**

Four quizzes (40% of grade), one 5-7 pages critical essay (40% of grade), one final exam essay (20% of grade).

**ENGL 3013, Creative Writing II****Teacher: Staff****Required Texts:**

Handouts and weekly worksheets only.

**Description:** To develop skills in writing poetry and fiction.

**Assignments:**

- 1) Writing exercises in both fiction and poetry.
- 2) Self-motivated short story and/or poems. Student writers should complete a portfolio of a few poems and/or a short story before the last week of class.

**PREREQUISITE:** In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).

### **ENGL 3053, Technical and Report Writing**

**Teacher:** Staff

**Textbook Required:**

- Markel, Mike. *Technical Communication* (10th Ed.) Bedford/St. Martin's. ISBN 978-1457632846 (package)  
Alred, et al. *Handbook of Technical Communication* (10th Ed.) Bedford/St. Martin's. ISBN 978-1457632846 (package)

**Purpose:** English 3053 is designed to familiarize students with the process of planning, drafting, and revising basic technical documents. Assignments, group work, and exams will be oriented towards refining communication skills in professional discourses.

**Procedures and Assignments:** Lecture, discussion, writing exercises, peer-review workshops, exams, and paper assignments.

### **ENGL 3173, Introduction to Linguistics**

**Teacher:** T. Fukushima

**Textbook Required:**

- Fromkin, Rodman, and Hyams. *An Introduction to Language*, Wadsworth.

**Recommended Readings:**

Additional readings will be made available.

**Purpose:** this course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis. Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

**Requirements:** Exercises (homework) 30%, term paper 30%, term paper presentation 10%, term paper summary 10%, final exam, 20%.

### ENGL 3203, Introduction to Poetry

**Teacher: M. Heffernan**

**Textbooks Required:**

- Ferguson, Salter, Stallworthy, eds., *The Norton Anthology of Poetry, 4th ed.* (Norton) ISBN 978-0-393-97920-6  
William Shakespeare, *Hamlet* (Dover) ISBN 978-0-486-47572-1  
W. B. Yeats, *Easter 1916 and Other Poems* (Dover) ISBN 0-486-29771-3  
Robert Frost, *A Boy's Will and North of Boston* (Dover) ISBN 0-486-26866-7  
Robert Frost, *The Road Not Taken and Other Poems* (Dover) ISBN 0-486-27550-7  
Wallace Stevens, *The Emperor of Ice-Cream & Other Poems* (Dover) ISBN 0-486-40877-9

**Description:** We will use a comprehensive anthology to provide us with poems for discussion from the whole history of poetry in English up to the early 21<sup>st</sup> century. We will read Shakespeare to reveal the power of the English language in the words of its greatest master, and to discover poetry's fullest range through and beyond the lyric tradition, as a medium for understanding the intricacies of human action and interaction.

We will also read collections by three early modern poets whose work has had an impact on the poetry of the present.

**Assignments:** Students will be asked to contribute to class discussions and to write a substantial paper based on the readings.

### ENGL 3213, Introduction to Fiction

**Teacher: E. Gilchrist**

**Textbooks Required:**

- Faulkner, William, *Go Down, Moses*  
Faulkner, William, *The Town*  
Hemingway, Ernest, *The Old Man and the Sea*  
McCarthy, Cormac, *No Country for Old Men*  
McCarthy, Cormac, *The Road*  
McCarthy, Cormac, *The Crossing*  
McMurtry, Larry, *Duane's Depressed*

McMurtry, Larry, *The Last Picture Show*  
O'Brien, Tim, *The Things they Carried*

**Assignments:** There will be open-book, in-class writing assignments at the beginning of each class. We will read the pieces out loud and discuss them at length.

### ENGL 3223, Introduction to Drama

**Teacher:** V. Davis

**Textbooks Required:**

Beckett, Samuel. *Happy Days*. ISBN: 978-0802130761  
Brecht, Bertolt. *Mother Courage and Her Children*. ISBN: 978-0413702906  
Centlivre, Susanna. *A Bold Stroke for a Wife*. ISBN: 978-1551110219  
Carson, Anne. *Antigonick*. ISBN: 978-0811219570  
Kushner, Tony. *Angels in America*. ISBN: 978-1559362313  
Lindsay-Abaire, David. *Good People*. ISBN: 978-0822225492  
Parks, Suzan-Lori. *Topdog/Underdog*. ISBN: 978-1559362016  
Shakespeare, William. *Hamlet*. ISBN: 978-0393926644  
Sater, Steven and Duncan Sheik. *Spring Awakening*. ISBN: 978-1559363150  
Soyinka, Wole. *Death and the King's Horseman*. ISBN: 9780413695505  
Wertenbaker, Timberlake. *Our Country's Good*. ISBN: 978-0871293428  
Course Packet

**Description:**

This course introduces students to the study of drama, with special attention given to drama in performance. Readings include plays, dramatic criticism, and performance theory and are drawn from a wide range of historical periods. During the course of the semester, students will attend productions of *Good People* (Theater Squared), *Hamlet* (Theater Squared), and *Spring Awakening* (University of Arkansas, Department of Theater).

**Essays, exams, and other major requirements for undergraduates:** Two papers, three performance reviews, midterm and final exam.

### ENGL 3283, Topics in Popular Culture and Popular Genre: Science Fiction

**Teacher:** R. Roberts

**Textbooks Required: (note any edition is fine—you are strongly urged to purchase a used copy of *Ender's Game*)**

Shelley, Mary, *Frankenstein*

Butler, Octavia, *Wild Seed*  
McCaffrey, Anne, *Dragonflight*  
Brin, David, *The Uplift War*  
Card, Orson Scott, *Ender's Game*  
Scalzi, John, *Redshirts*  
McDevitt, John, *Seeker*  
Collins, Suzanne, *The Hunger Games*  
Episodes of Star Trek, tbd

**Description:** This course provides an overview of topics in science fiction, with an emphasis on science and ethics, gender, and politics.

**Essays, exams, and other major requirements:** Two critical essays, final exam, quizzes, and participation.

**DV (Meets the English Major Diversity Requirement)**

### ENGL 3573, Modern British Drama “In Yer Face”

**Teacher: G. Gertz**

**Textbooks Required:**

*Mrs. Warren’s Profession*  
*Waiting for Godot* (1948) by Samuel Beckett  
*Look Back in Anger* (1956) by John Osborne  
*Saved* (1965) by Edward Bond  
*The Homecoming* (1965) by Harold Pinter  
*Sus* (1979) by Barrie Keefe  
*Top Girls* (1982) by Caryl Churchill  
*The Real Thing* (1982) by Tom Stoppard  
*Mad about the Boy* (2012) by Gbolahhan Obisesan  
*Elmina’s Kitchen* ( 2003) by Kwame Kwei-Armah  
*Blasted* (1995) by Sarah Kane  
*Loot* by Joe Orton

**Description:** Something new was in the air following the Second World War. Drama didn’t necessarily revolve around kings and aristocrats. The genteel drawing room comedy and melodrama of the nineteenth century were turning into the “kitchen sink” drama of the twentieth century. Victorian and Edwardian dramatic conventions of the “well-made play,” including plot, the invisible fourth wall, and easily definable heroes and villains were all up for grabs. Suddenly we were hearing the working class accents of those who had never gone to university,

the voices of women and of those who arrived from the former colonies. Often these voices were angry, bitter, disillusioned. The sun had set on the empire, and “England” was a contested space in both the imagination and in terms of living space. Neither the center nor the margin would hold in a stable place. What was it to be “English” in modern postcolonial Britain? How was England’s changing identity both reflected and shaped through the creative burst of post-war drama? Why did theater appear to be the medium best suited to capture this explosiveness of British identity? These are some of the questions we will explore in this course.

**Essays, exams, and other major requirements:** weekly comment cards, one final 10-p. paper, one class performance with written reflective essay, one midterm, one final, occasional quizzes.

### **ENGL 3713, Beowulf**

**Teacher: J. Byron Smith**

**Textbooks Required:**

Bruce Mitchell and Fred Robinson, eds., *Beowulf: An Edition* (Blackwell, 2006).  
978-0631172260

Kevin Kiernan, ed., *Electronic Beowulf: Third Edition* (British Library, 2011).  
Electronic Course Pack (provided).

**Description:** In this course, students will slowly read the Anglo-Saxon epic poem *Beowulf* in the original Old English. (Thus a basic reading knowledge of Old English is a prerequisite for this course; please contact me if you are uncertain about your level of proficiency.) We will focus primarily on the poem’s aesthetic and historical value, though we will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptions of the poem.

**Essays, exams, and other major requirements for undergraduates:** Weekly Translations; Annotated Bibliography; Research Project.

### **ENGL 3713, Medieval Lit. and Culture: Chaucer**

**Teacher: W. Quinn**

**Textbooks Required:**

Larry D. Benson, gen ed., *The Riverside Chaucer* (3<sup>rd</sup> Ed.) is most commended, but any complete edition of Chaucer’s Works is usable, including free electronic texts: <http://omacl.org/Houseoffame/index.html> or

<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=cme;idno=CT>

**Description:** We shall first learn Middle English by reading Chaucer's *House of Fame*. Undergraduates will then read most of *The Canterbury Tales*. Graduate students will be expected to read the entire corpus except *Troilus and Criseyde*. (There will be additional, casual discussion meetings for graduate students to which undergraduates are most welcome. Chaucer's *Troilus and Criseyde*, along with Boccaccio's and Shakespeare's version of the story, will be taught as part of a May Inter-session course in Rome.) Classes will be mostly close reading of Chaucer's verse in the original; the ability to recite as well as translate is expected. Informal lectures will provide background information and cultural contexts.

**Essays, exams and other major requirements for undergraduates:**

1 language proficiency exam on the *House of Fame*, and two exams (objective and in-class essay) on *The Canterbury Tales*; each = 33.3% of final grade.

**ENGL 3843, Jewish American Literature: Schlemiels, Shmegegges and Shayna Maidelehs: What is this Jewish American Fiction?**

**Teacher: G. Gertz**

**Textbooks Required:**

*The Bread Givers* (1925) by Anzia Yezierska  
*Goodbye, Columbus* (1959) by Philip Roth  
*Portnoy's Complaint* (1969) by Philip Roth  
*The Fixer* (1966) by Bernard Malamud  
*The Magic Barrel* by Bernard Malamud  
*Mr. Sammler's Planet* (1970) by Saul Bellow  
*The Shawl* (1989) by Cynthia Ozick  
*Puttermesser Papers* (1997) by Cynthia Ozick  
*Complete Maus: Part 1: A Survivor's Tale* (1986) by Art Spiegelman  
    *Part 2: My Father Bleeds History* (1991)  
*Paradise Park* (2001) by Allegra Goodman

**Description:** Between 1890 and 1924 over two million Jews arrived in America from Eastern Europe. Most of these Yiddish-speaking—or *mamaloshen*—Ashkenazi Jews initially settled in New York City and surroundings to begin new lives. How did these immigrants construct a new American identity through the stories they told? Are the assimilation stories they tell similar to those of other immigrant groups who come to America? Just what does it mean to be Jewish—or “Yiddishkeit”—and American? What are some of the tensions between these

two identities, or “double-consciousness,” to borrow a phrase from W. E. B. Dubois, and how is this tension reflected and perhaps created in the fictional narratives? What happens when a vernacular Yiddish encounters Standard English? While the realist genre is traditionally the style we associate with immigrant narratives, how and where did Jewish-American fiction also depart from this traditional genre to reflect modernist and even postmodernist influences? These are some of the questions, along with those that you bring to our class discussions, which we will engage within our introductory exploration of Jewish American literature.

**Essays, exams and other major requirements:** weekly comment cards, one final 10-p. paper, one class led discussion with work sheet, one midterm, one final, occasional quizzes.

**DV (Meets the English Major Diversity Requirement)**

**ENGL 3853, Topics in African American Literature and Culture: Early African American Literature**

**Teacher: B. Fagan**

**Textbooks Required:**

Aptheker, Herbert, *Nat Turner's Slave Rebellion* ISBN: 0486452727  
Chesnutt, Charles W. *The Conjure Stories* ISBN: 978-0-393-92780-1  
Gates, Henry Louis, ed. *The Classic Slave Narratives* ISBN: 978-0451532138  
Harper, Frances E.W., *Iola Leroy, or, Shadows Uplifted* ISBN: 978-0486479019  
Walker, David, *Appeal to the Coloured Citizens of the World* ISBN: 978-0271019949  
Webb, Frank J., *The Garies and their Friends* ISBN: 0801855977  
Wheatley, Phillis, *Compete Writings* ISBN: 9780140424300  
Whitfield, James M., *The Works of James M. Whitfield* ISBN: 978-0807871782

**Description:** This course will introduce students to a wide range of African American literature from the eighteenth and nineteenth centuries. We will cover a number of canonical authors (such as Phillis Wheatley and Frederick Douglass) and genres including poetry, the novel, and the slave narrative. We will also read equally important if perhaps less familiar figures (such as David Walker and Frances E. W. Harper) and forms including drama, the travelogue, and the political manifesto. Students should come away from this course with a firm grounding in the key works and questions that continue to shape discussions of African American literature and culture.

**Essays, exams, and other major requirements:** two critical essays; regular quizzes; final exam.

**DV (Meets the English Major Diversity Requirement)**

**ENGL 3863, Literature and Culture of the American South: Southern Memoir and Autobiography**

**Teacher: L. Hinrichsen**

**Textbooks:**

- Wright, Richard. *Black Boy*. Harper Perennial. ISBN 978-0061443084  
DuPre Lumpkin, Katherine. *The Making of a Southerner*. Georgia UP. ISBN 978-0820313856  
Smith, Lillian. *Killers of the Dream*. W. W. Norton. ISBN 978-0393311600  
Weldon Johnson, James. *Autobiography of an Ex-Coloured Man*. Hill and Wang. ISBN 978-0809000326  
Black, Daniel. *Perfect Peace*. St. Martin's Griffin. ISBN 978-0312571658  
Holland, Endesha Ida Mae. *From the Mississippi Delta: A Memoir*. Lawrence Hill Books. ISBN 978-1556523410  
Spencer, Elizabeth. *Landscapes of the Heart*. Random House. ISBN 978-0679457398  
Nordan, Lewis. *Boy with Loaded Gun*. Algonquin Books. ISBN 978-1565121997  
Coke, Allison Adelle Hedge Rock, Ghost, Willow, Deer: A Story of Survival. Bison Books. ISBN 978-0803248465  
Additional theoretical and critical readings may be introduced in class.

**Description:** In this course, we will read autobiographies and memoirs of southerners, male and female, white and black, privileged and poor, whose life stories illuminate various aspects of twentieth century southern life. As we pay special attention to the tensions inherent in self-narration--memory versus imagination, self-invention versus self-disclosure--we will examine the various ways in which the narrating self is formed and deformed by literary and social conventions, and we will explore the way in which southern identity has been constructed and contested throughout the twentieth century. How do memoirists engage in storytelling? In bearing witness? In the idea of the self as an organizing principle? How do authors emphasize their uniqueness through an individual perspective of religion or race, or a particular social or economic standpoint? Conversely, how do autobiographies emphasize a larger community and portray a specific national and historical context? To what extent can we read autobiography as history or ethnography? As we explore these questions and others, we will look at theories of memory and trauma that form the backbone of the genre and consider the artifice and skill necessary to "write the self." We will also consider the controversies surrounding truth-telling and historical accuracy that have occasionally tarnished the memoir's literary reputation. In the class,

we'll do close readings of specific passages in the texts and also look at broader themes, craft, and theoretical concerns: narrative strategies, point of view, voice, creation of character (particularly the narrative "I"), creation of place as character, and much more.

**Requirements:** Two essays, final, class participation.

**DV (Meets the English Major Diversity Requirement)**

### **ENGL 3903, Special Topics: Latin American Literature of the “Boom” in Translation**

**Teacher: Y. Padilla**

#### **Textbooks Required:**

Alegría, Claribel and Darwin Flakoll, *Ashes of Izalco*. ISBN: 978-0915306848

Fuentes, Carlos, *The Death of Artemio Cruz*. ISBN: 978-0374531805.

García Marquéz, Gabriel, *One Hundred Years of Solitude*.  
ISBN: 978-0060740450.

Garro, Elena, *Recollections of Things to Come*. ISBN: 978-0292770065

Vargas Llosa, Mario, *The Green House*. ISBN: 978-0060732790.

**Description:** In this course we will explore the cultural phenomenon known as the Latin American “boom,” which was the rise in international fame of a select group of writers in the 1960s and 1970s from the region. The emergence of these voices, the most notable being Colombia’s Gabriel García Márquez, Argentina’s Julio Cortázar, Mexico’s Carlos Fuentes, and Peru’s Mario Vargas Llosa, came at a time of great transition and political turmoil in Latin America. Revolutionary movements spurred by the advent of the Cuban Revolution in 1959 characterized this period, as did the rise of repressive dictatorial regimes throughout South America. In the face of this social reality, “boom” writers adopted new ways of viewing the interaction between literature and history and embraced experimental narrative and linguistic strategies. This movement, as critics have noted, placed Latin American literature “on the map” and led to a commercialization of this literature that had not existed prior to this time. In fact, the reason we are able to read these works in this course in translation is precisely their fame. Although, there is a lot to cover regarding the “boom,” we will mainly be concerned with addressing the following aspects: the literature of the “boom” in its historical context; the politics of reading these works in translation; and the limits of the “boom” itself, in particular with regard to gender. For this reason, in addition to reading major works of the “boom,” we will also read novels by women of the same period and secondary readings that help contextualize the literary and sociopolitical era of the “boom.”

**Requirements:** attendance and active participation in class discussions, 2 critical essays (5-6 pages), mid-term, and final exam.

**DV (Meets the English Department Diversity Requirement)**

**ENGL 3903, The Literature of Nonviolence**

**Teachers: S. Burris, G. Thupten Dorjee**

**Textbooks Required:**

Shadyac, Tom—*Life's Operating Manual* (ISBN 1401943098)

Zinn, Howard, ed.—*The Power of Nonviolence* ( ISBN 0807014079)

Kurlansky, Mark—*Nonviolence: The History of a Dangerous Idea* (ISBN 0812974476)

Turkle, Sherry—*Alone Together: Why We Expect More from Technology and Less from Each Other* (ISBN 0465031463)

Selected PDF's to be posted on our website

**Requirements:**

Mid-Term Examination	100
Final Examination	100
Film Project	50
Discussion / Twitter	25

**Description:** The philosophy and practice of nonviolence are venerable disciplines that reside in every major religious tradition and stand at the beginning of Indian spirituality in the ancient tradition often referred to as Hinduism. Yet to this day, nonviolence remains a marginal topic, often ignored in serious discussions of protest and civil disobedience. In this class, we will read a few of the classic texts that make the case for nonviolence, as well as addressing some of the more contemporary avenues with which to develop nonviolence. And we'll watch a few films as well to get a better understanding of three of nonviolence's central advocates: Gandhi, King, and the Dalai Lama. With this information, we hope that each of you will come to a better understanding, not only of the philosophy that structures the tradition, but of the way of life that derives from the tradition.

**ENGL 3903, WLIT 3983, Special topics: World Epics**

**Teacher: Cochran**

**Textbooks Required:**

Ferry, tr., *Gilgamesh*

ISBN 0374523835

Narayan, tr., *The Ramayana*

ISBN 0140187006

Kinsella, tr., <i>The Táin</i>	ISBN 0192803735
Conrad, tr., <i>Sunjata</i>	ISBN 0872206971
Emerson, tr. <i>Pele and Hiiaka: A Myth from Hawaii</i>	ASIN
B008GBXOLW	
Tedlock, tr., <i>Popul Vuh</i>	ISBN 0684818450
Ferdowsi, <i>The Legend of Seyavash</i>	ISBN 0140445668
Burgess, tr., <i>The Song of Roland</i>	ISBN 0140445323
Bosley, tr. <i>The Kalevala</i>	ISBN 0192817000

**Description:** This course will not focus upon the familiar epics of western tradition (Homer, Virgil), but upon works (often rooted in oral poetics) from widely distributed other places (India, Ireland, West Africa, Polynesia, Central America, Finland, Persia, Albania). We'll read some shorter selections online (via Blackboard). We may watch a film or two.

**Essays, exams, and other major requirements for undergraduates:** five quizzes, term paper (5-8 pages), final exam. No midterm.

**Essays, exams, and other requirements for graduate students:** five quizzes, in-class presentation, term paper (10-12 pages).

### **ENGL 3903, Special Topics: Medical Humanities Colloquium**

### **ENGL 3923H, Special Topics: Medical Humanities Colloquium**

**Teacher: C. Kayser**

#### **Textbooks Required:**

Edson, Margaret. *Wit*. ISBN: 978-0571198771

Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*.  
ISBN: 978-0312421700

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*.  
3rd ed. ISBN: 978-0743201537

Silko, Leslie Marmon. *Ceremony*. ISBN: 978-0140086836

**Description:** This course combines literary and critical texts that attend to the social rather than technical aspects of medicine, focusing on such topics as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine. Through readings, class discussion, writing activities, and first-hand observation, students will practice critical analysis and reflection to instill in them a commitment to compassionate, community responsive, and culturally competent medical care. This course requires a service-learning component that involves close interaction with a physician at a local clinic and service hours at a local agency in addition to the classroom time commitment.

Students should contact Dr. Jeanne McLachlin, Associate Director of the Premedical program, for permission to enroll in the course.

**Essays, exams, and other major requirements for undergraduates:** three major essays, annotated bibliography, and reflective journals.

**DV (Meets the English Department Diversity Requirement)**

**ENGL 3923H, Honors Colloquium: Religion and Literature**

**Teacher: S. Dempsey**

**Textbooks Required:**

Blake, William, *Marriage of Heaven and Hell*. ISBN 978-0486281223.

Blake, William, *Book of Urizen*. ISBN 978-0486298016.

Kierkegaard, Søren, *Fear and Trembling*, ISBN 978-0140444490.

Beckett, Samuel, *Waiting for Godot*. ISBN 978-0802144423.

Pynchon, Thomas, *Crying of Lot 49*. ISBN 978-0060913076.

Kushner, Tony, *Angels in America*. ISBN 978-1559362313.

McCarthy, Cormac, *The Road*. ISBN 978-0307387899.

Harding, Paul, *Tinkers*. ISBN 978-1934137123.

Additional literary and critical readings will be placed on Blackboard.

**Description:** This class will explore the variety of ways we can understand the role of the religious imagination within modernity. One overarching question to be addressed is that if scripture can be understood as writing that perpetuates the performance of religious meaning for a community of believers, then how are we to understand the work of literature—can it also produce meaning for its readers? By what standard can we judge the value of this meaning? By analyzing and comparing shifts in diction, concepts, symbols, vocabulary, genre, mood and theme in a variety of different authors and time periods we will explore how larger historical, cultural, and religious transformations are made manifest in works of literature.

**Essays, exams, and other major requirements:** Midterm, final, two critical essays, several one-page response papers, and engaged participation in class discussions.

**ENGL 4003 English Language and Composition for Teachers**

**Teacher: K. Madison**

**Description:** Subject matter and methods of approach for the teaching of composition in high school.

### **ENGL 4013, Undergraduate Poetry Workshop**

**Teacher: D. McCombs**

**Purpose:** Close attention to individual manuscripts in a workshop environment. For advanced students, preferably those who have completed CWI and CWII or the equivalent.

### **ENGL 4023, Undergraduate Fiction Workshop**

**Teacher: P. Viswanathan**

**Textbooks Required:**

Wood, James, *How Fiction Works*. ISBN

**Description:** This is a workshop course for fiction writers. Our objectives are to become better readers and writers. Emphasizing the first will translate naturally to the second, so you will do a lot of reading and reflecting in this course, on published work, on your own writing, and on the work of your peers.

**Requirements:** 3 stories or revisions (5-15 pp. each), presentation on a writer or work of fiction that has influenced you, final portfolio, participation. No final exam.

**Prerequisite:** A grade of A or B in Creative Writing I and II.

### **ENGL 4133, Writing Nature: Wordsworth, Poet of Nature**

**Teacher: R. Madison**

**Textbooks Required:** Readings will include Wordsworth's prose *Guide to the Lakes* as well as major poetry (including *The Excursion* and *The Prelude*).

**Description:** This course will follow the career of William Wordsworth (1770-1850; Poet Laureate 1843-1850). We will also look intensively at Dorothy Wordsworth's and Robert Southey's Scottish journals and briefly at Wordsworth's American imitators. Our focus will be the role of Nature in the creative vision of the first half of the nineteenth century.

**Requirements:** Reading quizzes, major writing project (research, critical, or creative), final exam.

**ENGL 4303, Introduction to Shakespeare****Teacher: J. Candido**

**Textbooks Required:** Any respectable edition of Shakespeare or individual editions of the plays. Used copies of *The Riverside Shakespeare* will be available through the University Bookstore.

**Area of Coverage:** We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays.

Likely works to be read include the following:

*Richard II*

*1 Henry IV*

*2 Henry IV*

*A Midsummer Night's Dream*

*Measure for Measure*

*Twelfth Night*

*King Lear*

*Macbeth*

*The Tempest*

**Papers and Examinations:** Two in-class exams and one 5-page critical paper.

Graduate students will be expected to write a research paper of considerable length (15-25 pp.)

**ENGL 4303, Introduction to Shakespeare****Teacher: J. Duval**

Extensive reading in Shakespeare's comedies, histories, tragedies, and nondramatic poetry.

**ENGL 4533, Studies in Literature and Gender: Ghosts and Gender****Teacher: R. Roberts**

**Textbooks Required: (note any edition is fine)**

James, Henry, *The Turn of The Screw*

Hill, Susan, *The Woman in Black* (novel)

Coward, Noel, *Blithe Spirit*

Ashley, Mike, ed. *Unforgettable Ghost Stories by Women Writers*

Kingston, Maxine Hong, *The Woman Warrior*

Morrison, Toni, *Beloved*  
Whitcomb, Laura, *A Certain Slant of Light*  
Gaiman, Neil, *The Graveyard Book*  
Bowerstock, Melissa, *Stone's Ghost*

Films:

*Turn of the Screw*  
*The Woman in Black*  
*Blithe Spirit*  
*The Others*

**Description:** This course will focus on gender issues as exemplified by the female ghost in literature and film from the nineteenth century to the present. Focus on horror, embodiment, and culture.

**Essays, exams, and other major requirements:** Two critical essays, final exam, quizzes, and participation.

**DV (Meets the English Major Diversity Requirement)**

### **ENGL 4533, Eighteenth-Century Women Writers**

**Teacher: V. Davis**

**Textbooks Required:**

Backscheider, Paula and John Richetti, eds. *Popular Fiction by Women*. ISBN: 978-0198711377  
Behn, Aphra. *Oroonoko, The Rover and Other Works*. ISBN: 978-0140433388  
Centlivre, Susanna. *The Wonder; A Woman Keeps a Secret*. ISBN: 978-1551114545  
Collier, Jane and Sarah Fielding. *The Cry*. Course Packet  
Finberg, Melinda, ed. *Eighteenth-Century Women Dramatists*. ISBN: 978-0199554812  
Haywood, Eliza. *The History of Miss Betsy Thoughtless*. ISBN: 978-1551111476

**Description:**

This course offers an in-depth study of the women poets, novelists, and playwrights who wrote in Britain between 1660 and the middle of the eighteenth century. With special attention to the relationship between gender and genre, we track changing conceptions of authorship, as the period transitioned from patronage to a model of literary production shaped by a burgeoning marketplace, growing consumerism, and shifting notions of middle-class domesticity.

**Essays, exams, and other major requirements for undergraduates:** Two papers, archival research assignments, lecture and discussion section, final exam.

**DV (Meets the English Major Diversity Requirement)**

### **ENGL 4573, Major Literary Movements: Romanticism**

**Teacher: S. Dempsey**

**Textbooks Required:**

*The Norton Anthology of English Literature, Volume D: The Romantic Period.*

ISBN 978-0393912524.

Austen, Jane. *Persuasion*. ISBN 978-0-19-953555-2.

Blake, William, *Marriage of Heaven and Hell*. ISBN 978-0486281223.

De Quincey, Thomas, *Confessions of an English Opium-Eater*. ISBN 978-0199600618

Godwin, William, *Caleb Williams*. ISBN 978-0141441238.

Additional literary and critical readings will be placed on Blackboard.

**Description:** The Romantic Era was one of the most extraordinary periods of English literature. Between the outbreak of the French Revolution in 1789 and the passing of the Reform Act in 1832, the writers, artists, and thinkers of the age revolted against what Wordsworth called "pre-established codes of decision" and sought to forge new ways of understanding themselves and the turbulent world around them. In this course we will work toward understanding the Romantics within their own historical and cultural context, while also establishing why Romanticism continues to be so influential within our world today.

**Essays, exams, and other major requirements:** Midterm, final, two critical essays, several one-page response papers, and engaged participation in class discussions.

### **ENGL 4573, Major Literary Movements: The American Renaissance in Black & White**

**Teacher: B. Fagan**

**Textbooks Required:**

Aptheker, Herbert, *Nat Turner's Slave Rebellion* ISBN: 0486452727  
Emerson, Ralph Waldo, *Essential Writings* ISBN: 0679783229  
Gates, Henry Louis, ed. *The Classic Slave Narratives* ISBN: 978-0451532138  
Melville, Herman, *Melville's Short Novels* ISBN: 978-0-393-97641-0  
Stowe, Harriet Beecher, *Uncle Tom's Cabin* ISBN: 0486440281  
Thoreau, Henry David, *Walden and Other Writings* ISBN: 978-0-553-21246-4  
*Three Great African-American Novels*, ISBN 978-0486468518  
Whitfield, James M., *The Works of James M. Whitfield* ISBN: 978-0807871782  
Whitman, Walt, *Leaves of Grass* ISBN: 0486456765

**Description:** This course focuses on the explosion of literature in the United States during the period commonly referred to as the American Renaissance. From roughly 1830 to 1860 a slew of now-canonical writers composed works that have fundamentally shaped American literature. Typically these include Emerson, Thoreau, Hawthorne, and Melville. This course, though, explores how African American authors in the same period engaged, revised, and often prompted the concerns of their white contemporaries. Indeed, this course asks whether questions of race and racism in the United States seeped into all of the literature of the period. We will read the canonical works of the American Renaissance alongside key texts from writers such as Frederick Douglass, Harriet Wilson, and Martin Delany. And, while taking up the familiar genres of the day such as the essay and the short story, we will also consider how other forms (including drama and oratory) helped shape this defining era of American literature.

**Essays, exams, and other major requirements:** oral presentation; annotated bibliography; research paper.

**DV (Meets the English Major Diversity Requirement)**

**ENGL 4603, Special Studies: Apocalyptic and Postapocalyptic Fiction and Film**  
**Teacher: M. K. Booker**

**Textbooks Required:**

M. T. Anderson, *Feed*, ISBN 978-0763662622  
Margaret Atwood, *Oryx and Crake*, ISBN 978-0385721677  
Philip K. Dick, *Dr. Bloodmoney*, ISBN 978-0547572529  
James Howard Kuntsler, *World Made by Hand*, ISBN 978-0802144010  
Richard Matheson, *I Am Legend*, ISBN 978-0765357151  
Colson Whitehead, *Zone One*, ISBN 978-0307455178

**Description:** This course will examine a wide variety of fiction and film dealing with apocalyptic disaster and with the aftermath of such disasters, beginning with the nuclear holocaust fictions that were so crucial to Cold War culture and moving through more recent examples involving holocausts based on biological

or environmental catastrophes, including the recent fascination with narratives of the zombie apocalypse. We will seek to understand both the history of such narratives and the reasons such narratives have had such an enduring popularity in American culture.

**Essays, exams, and other major requirements:** one critical essay (10-15 pages), one take-home essay exam, one in-class exam.

### **ENGL 4603, Special Topics: Literary Non-Realisms**

**Teacher: P. Viswanathan**

**Textbooks Required (Subject to change.):**

Apuleius, *The Golden Ass*

Calvino, Italo, *The Non-Existent Knight* (The book also includes *The Cloven Viscount*, but we will read only the first novella.)

Franz Kafka, *The Trial*

Shahnush Parsipur *Women Without Men*

Salman Rushdie, *Midnight's Children*

Virginia Woolf, *Orlando*

To be distributed by Prof: Selections from *The Thousand and One Nights*, and stories by Hans Christian Anderson, Jorge Luis Borges, George Saunders.

**Description:** This course in reading and literary analysis focuses on fiction in which events or characters don't pretend to mimic "real life." While all fiction is the stuff of invention, these stories trade in illogic, magic, the invisible and the unknowable. We will begin with myths and fairy tales, and move toward contemporary surrealist, magical realist and otherwise not-strictly-realist prose works. How do such works convince us? What does verisimilitude mean when we're talking about fairies, genies, people the size of our thumbs? And what makes these stories so irresistible, to read and to write?

**Requirements:** Weekly reading responses; three short stories and one revision/expansion (2-15 pp), with accompanying short essays. No final exam.

## **Course Descriptions for Undergraduate World Literature Courses Spring 2014**

### **WLIT 1113, World Literature I**

**Teacher:** Staff

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature* Norton Vols. A, B, C (3rd Ed.). Norton. ISBN 978-0393933659.

**Description:** A study of world literatures from approximately 2500 B.C. to approximately 1650, and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East, Japan, Europe, Africa and the Americas. The general goal is to provide students with the proper analytic tools and background information that will enable students to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### **WLIT 1113H, Honors World Literature I**

**Teacher:** Staff

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature* Norton Vols. A, B, C (3rd Ed.). Norton. ISBN 978-0393933659.

**Description:** A study of world literatures from approximately 2500 B.C. to approximately 1650, and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East, Japan, Europe, Africa and the Americas. The general goal is to provide students with the proper analytic tools and background information that will enable students to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### WLIT 1123, World Literature II

**Teacher:** Staff

**PREREQUISITE:** WORLD LITERATURE 1113

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature* Norton Vols. D, E, F (3rd Ed.). Norton. ISBN 978-0393933666.

**Description:** A study of world literatures from approximately 1650 to the present.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### WLIT 1123H, Honors World Literature II

**Teacher:** Staff

**PREREQUISITE:** WORLD LITERATURE 1113

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature* Norton Vols. D, E, F (3rd Ed.) Norton. ISBN 978-0393933666.

**Description:** A study of world literatures from approximately 1650 to the present. The general goal of WLIT 1123 is to provide students with the proper analytical tools and background information for a fruitful encounter with great literary works from a wide range of cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### WLIT 3983, Modern Middle East Literature

**Teacher: K. Bassiri**

**Textbooks Required:**

Naguib Mahfouz. *Midaq Alley*. (Humphrey Davies translation) ISBN: 9774164830

Sadegh Hedayat. *The Blind Owl*. (D.P. Costello translation) ISBN: 0802131808

Tayeb Salih. *Season of Migration to the North*. ISBN: 1590173023

Mahmoud Dowlatabadi. *Missing Soluch*. ISBN: 1933633115

Hanan al-Shaykh. *The Story of Zahra*. ISBN: 0385472064

Zoya Pirzad. *Things We left Unsaid*. ISBN: 1851689257

Elias Khoury. *The Kingdom of Stranger*. ISBN: 1557284342

**Description:** The Middle East has produced some of the greatest authors of the twentieth century, including Naguib Mahfouz, winner of 1988 Nobel Prize. In this class we will study and compare major works in translations from Arabic and Persian. These important modern texts--written by men and women--employ such different styles as realism, satire, and surrealism. We will analyze the texts as literary works, considering their thematic and formal elements while placing them in their social and historical contexts. Our study will follow two opposing points of view. On the one hand, these works present the different perspectives of their distinct communities and the unique visions of their authors. On the other hand, the writers are all responding to similar cultural trends, such as modernism, as well as socio-political pressures, such as nationalism. Common issues include Islam and religious struggles, war and revolution, modernization and Western influences, gender and the role of women, post-colonialism and globalization, urban and rural transformation, identity politics and nationalism. As we do a close reading and discuss each work's literary qualities, we will also identify and contrast how these books are products of, and respond to, a number of modern socio-political environments.

The class will include lectures, conversations with translators, and film presentations. A significant time will also be used for classroom discussions. Students will have individual conferences with the teacher after the mid-term paper. No knowledge of the Middle East, Persian, or Arabic is required.

**Requirements:** Weekly responses to the reading should be posted on Blackboard. A short paper (5-6 pages) will serve as the mid-term, and this paper should then be expanded in a longer paper (10-12 pages) for the final. Students must make short presentations on their final papers, and they will be graded on attendance and participation in class. There is no exam.

**DV (Meets the English Major Diversity Requirement)****WLIT 3983, Special Topics: Arab Women Writers****Teacher: M. Kahlf****Textbooks Required:**

- Randa Jarrar, *Map of Home*. ISBN-10: 01431162  
Sahar Khalifeh, *Wild Thorns*. ISBN-10: 1566563364  
Latifa Zayyat, *The Open Door*. ISBN-10: 97742469  
Ghada Samman, *Beirut Nightmares*  
Samar Yazbek, *Diaries of the Syrian Revolution: Woman in the Crossfire*. ISBN-10:  
1908323  
Raja Alsanea, *Girls of Riyadh*. ISBN-10: 01431134  
Basima Q. Bezigan & Elizabeth Fernea, *Middle Eastern Muslim Women Speak*.  
ISBN-10: 0292750412

**Description:** Students will learn about the literary traditions and historical contexts within which Arab women's writings are situated, and will explore the themes and genre issues of those writings. The course ranges from the sixth century to the present-day revolutions, with an emphasis on the modern era. All course texts are in English translation; students with proficiency in Arabic may choose to read original texts, but NO ARABIC IS REQUIRED FOR THE COURSE.

**Essays, exams, and other major requirements for undergraduates:** two papers (5-6 pages), one exam, prepared participation.

**DV (Meets the English Major Diversity Requirement)**

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**Courses that meet the Diversity Requirement**

These courses are described above but are listed here together for convenience. Note that courses with the numbers listed below *but topics other than those listed below will not* satisfy the DV requirement.

ENGL 3283, Topics in Popular Culture and Popular Genres: Science Fiction. Teacher: R. Roberts.

ENGL 3843, Jewish American Literature: Schlemiels, Shmegegges and Shayna Maidelehs: What is this Jewish American Fiction? Teacher: G. Gertz.

ENGL 3853, Topics in African American Literature and Culture: Early African American Literature. Teacher: B. Fagan.

ENGL 3863, Literature and Culture of the American South: Southern Memoir and Autobiography. Teacher: L. Hinrichsen.

ENGL 3903, Special Topics: Latin American Literature of the “Boom” in Translation. Teacher: Y. Padilla.

ENGL 3903/3923H, Special Topics: Medical Humanities. Teacher: C. Kayser.

ENGL 4533, Studies in Literature and Gender: Ghosts and Gender. Teacher: R. Roberts.

ENGL 4533, Eighteenth-Century Women Writers. Teacher: V. Davis.

ENGL 4573, Major Literary Movements: The American Renaissance in Black and White. Teacher: B. Fagan.

WLIT 3983, Modern Middle East Literature. Teacher: K. Bassiri.

WLIT 3983, Special Topics: Arab Women Writers. Teacher: M. Kahf.