

Undergraduate Course Description Packet

Fall 2018

Updated: 03-19-2018

ENGL 0013, Reading Strategies

Teacher: Staff

Texts 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.

ENGL 1013, Composition I

Teacher: Staff

Texts Required:

Sunstein, Bonnie Stone, and Elizabeth Chiseri-Strater. *FieldWorking: Reading and Writing Research* (4th Ed.) Bedford/St. Martin's. ISBN 9780312622756

Lunsford, Andrea. *St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 9781319088262.

Description: This course teaches students how to draft, revise, and edit their researched essays to demonstrate sound argumentation, development of ideas, clear organization, accurate analysis, awareness of writing conventions, and mastery of standard linguistic forms. The course approaches the teaching of writing skills by conducting primary research on particular discourse communities.

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

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

Lunsford, Andrea. *The St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 9781319088262.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2nd Ed.). Bedford/St. Martin's. ISBN 9781457636943.

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 1023H, Composition II Honors**Teacher: Staff****Texts Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 978-1319021375.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2nd 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.

ENGL 1033, Technical Composition II**Teacher: Staff****Textbooks Required:**

Markel, Mike. *Practical Strategies for Technical Communication* Bedford/St. Martin's. ISBN 978-1457609404

Alred, et al. *Handbook of Technical Writing* (11th Ed.) Bedford/St. Martin's.

ISBN 978-1-457-67552-2

Description:

The general goal of English 1033 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.

Requirements:

Lecture, discussion, exercises, peer-review workshops, exams, and several major writing assignments.

Prerequisite:

ENGL 1013 Composition I

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

ENGL 1213, Introduction to Literature

Teacher: J.B. Smith

Description: The focus of this course will be on how to read, understand, and write about serious literature. We will spend roughly an equal amount of time on the three major literary genres: poetry, prose fiction, and drama.

Exams and Papers: Three in-class exams, one on each of the three sections of the course. One out-of-class critical paper on a subject of your choice, approved by the instructor.

ENGL 2003, Advanced Composition

Teacher: Staff

Texts Required:

Comer, Denise, Writing in Transit. ISBN 978-1-59871-803-4

Bacon, Nora, The Well-Crafted Sentence. ISBN 978-1-4576-0673-1

Students will also need two essays they have written for a previous course, preferably two researched essays.

Description: A course designed to continue to teach students the research and writing strategies and processes emphasized in Composition II by focusing on a variety of document genres, media, and discursive conventions. Students engage in rhetorical analysis, stylistic analysis, and adapting their stylistic choices to suit differing rhetorical situations.

PREREQUISITES: ENGL 1013 and ENGL 1023.

Essays, exams, and other major requirements: four essays (5-6 pages), in-class writing exercises, quizzes, presentations and/or annotated bibliographies may be included as well.

ENGL 2013, Essay Writing

Teacher: Staff

Texts Required:

Textbooks pending

Description: To teach students strategies for analyzing and writing creative nonfiction. Special attention will be given to certain forms that have served creative nonfiction well.

Procedures and Assignments: Discussion, workshop, lecture, and the writing of papers, essay examinations, and exercises. The quality of writing will largely determine the final grades.

Note: Students must possess a sound knowledge of sentence structure, standard usage, and the writing of expository essays. Students who do not have this knowledge should not enroll in the course.

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 2303, English Literature: Beginning to 1700

Teacher: M. Kahf

Texts Required:

The Norton Anthology of English Literature, volumes A & B

Volume A: ISBN 978 0 393 91249 4

Volume B: ISBN 978 0 393 91250 0

Description: Students will read literature of the British Isles from beginnings to approximately 1700, with attention to how global literary relations as well as internal cultural developments influence English literature in those eras.

Exams: essay and identification format; mid-term and perhaps a final One 5-page paper
One in-class presentation Prepared attendance & participation, which may include pop quizzes

ENGL 2313, Survey of British Literature, 1700-1900

Teacher: L. L. Szwydky

Texts 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.

Description: This course serves as a general introduction to English Literature from the eighteenth century, Romantic, and Victorian periods. The readings listed in the course schedule below will frame our investigations of how empire, colonialism, race, gender, class, and political movements shaped the literature and culture of eighteenth- and nineteenth-century England. Lectures, class discussions, and assignments will approach the period's writing through a combination of close reading techniques, historical contexts, and cultural studies approaches.

Essays exams and other major requirements: three exams, 1 course blog entry (1000-1200 words), quizzes, attendance and active class participation.

ENGL 2323, Survey of Modern British, Irish, and American Post-Colonial Literature

Teacher: S. Burris

Texts Required:

The Norton Anthology of English Literature, Volume F, Ninth Edition, ISBN: 978-0-393-91254-8, 2012.

The Quiet American, Graham Greene, ISBN: 978-0-14-303902-0, 1955.

The Inheritance of Loss, Kiran Desai, ISBN-13: 978-0-8021-4281-8

Description: To become a careful and spontaneous reader of literature. To begin an investigation of the recognizable temperament that characterizes the century. To

contextualize the literature by examining some of the important historical, cultural, and political forces that helped to shape it. To develop a critical vocabulary that is both specific to the twentieth century and cognizant of the historical periods that precede the century. To understand the fundamental notion of global citizenship.

Grading:

40% 10 reading quizzes (80 points, having dropped the two lowest)

25% Mid-term—short answer & discussion (50 points)

25% Final—short answer & discussion (50 points)

10% Participation, attendance (20 points)

ENGL 2343, Survey of American Literature from the Colonial Period through Naturalism

Teacher: K. Yandell

Texts Required:

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429), optional

William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603), optional

Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761), optional

Charles Brockton Brown, *Wieland* (ISBN 9780140390797)

Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

Description: This course examines Romantic American literatures from the era surrounding American colonization. The course places literatures of indigenous American peoples in conversation with the upheavals prompted by Columbus's invasion of "India," and ends with literatures of the early Romantic period. Throughout this era in American Literature, various nations' authors have sought to forge – through conflict and cooperation – a relationship to American lands and peoples across the American continent. Colonial-Era considerations of ethnicity, gender, class, and nation serve to challenge prevailing definitions of "America," and provide a more complete portrait of what it means to belong to the American land. This course will explore through reading, discussion, and critical essay how traditional as well as alternative narratives enrich our conceptions of self and nation in American literature and culture, from antiquity through the early nineteenth century.

Essays, exams, and other major requirements for undergraduates: enthusiastic participation, three exams, between one and three short essays.

ENGL 2353-001, Survey of Modern and Contemporary American Literature

Teacher: S. Marren

Texts Required:

Norton Anthology of American Literature, shorter 8th ed., vol. 2, Nina Baym, ed.

Description: The purpose of this course will be to survey the literature written by Americans from around the turn of the last century to the present. We will read selections by male and female writers of different racial and ethnic backgrounds, regions, and classes, paying particular attention to the social context of each work.

Goals of the Course: To acquaint ourselves with the works of a variety of twentieth-century and contemporary American authors. To engage with that work by reading actively and responding to it both in writing and in class discussions. To expand our working vocabulary of literary criticism. To formulate original theses about works and develop them into clearly written arguments

ENGL 2353-002 & 003, Survey of Modern and Contemporary American Literature: Native Americans in Modern America

Teacher: S. Teuton

Texts Required:

Thomas Berger, *Little Big Man*

Willa Cather, *The Professor's House*

Cormac McCarthy, *Blood Meridian*

Theda Perdue and Michael Green, *North American Indians: A Very Short Introduction*

Caryl Phillips, *Crossing the River*

Leslie Silko, *Ceremony*

David Treuer, *The Hiawatha*

Richard Van Camp, *The Lesser Blessed*

James Welch, *The Death of Jim Loney*

Description: Though some speak of Native Americans in the past tense, they remain and thrive in the minds of modern Americans. In this course, we will explore the place and power of Native American life and thought in modern American literature, often defined as a response to post-World War I despair and alienation but also freedom and diversity. During the semester, we will consider how the Native American narrative of continuing presence in America challenges, enriches, and even heals that modernity found in American literature.

ENGL 3013, Creative Writing II

Teacher: Staff

Textbooks Required:

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 3203, Introduction to Poetry**Teacher: G. Davis****Texts Required:**

The Norton Anthology of Poetry, 5th edition, 2005.

Description: An extended inquiry into the poetry of the English language from Anglo Saxon beginnings to the present, with strong emphasis on poems from the last 100 years. Paper: a study of poems selected by the student from the anthology, to be presented at the end of the semester.

ENGL 3213, Fiction**Teacher: P. Viswanathan**

Texts Required: Subject to change and additions. Doesn't include individual short stories, to be distributed by prof.

Martin Amis, *Time's Arrow*
 Italo Calvino, *The Nonexistent Knight*
 Alison Bechdel, *Fun Home*
 Aphra Behn, *Oroonoko*
 Miguel de Cervantes, *Dialogue of the Dogs*
 Shahrnush Parsipur, *Women Without Men*
 Kamila Shamsie, *Burnt Shadows*
 Marlon James, *A Brief History of Seven Killings*
 Porochista Khakpour, *Sons and Other Flammable Objects*

Description: This is a course on literary analysis for creative writers. We will read pieces of fiction from various eras and countries, and parse their elements: narrative voice, characterization, structure, the handling of time, the inclusion or exclusion of events in plot creation, the evocation of a geographic and historical moment. All our discussions will circle this vexed question: what constitutes "truth" in an imagined work? Students should come away 1. better able to develop and defend a personal canon based on their own reading tastes, 2. with a stronger understanding of how stories and their effects are constructed, and 3. better able to employ all this knowledge in their writing.

Assignments: Weekly reading responses or quizzes, one take-home test, one creative paper (fiction-writing) and a final paper which may be creative or analytic. No final exam.

ENGL 3283, Topics in Popular Culture and Popular Genres: Horror Film

Teacher: M.K. Booker

Texts Required:

None.

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

Tentative List of Films to Be Viewed:

Dracula (1931, 75 min.)
Frankenstein (1932, 70 min.)
Bride of Frankenstein (1935, 75 min.)
A Bucket of Blood (1959, 66 min.)
Psycho (1960, 109 min.)
Rosemary's Baby (1968, 136 min.)
Night of the Living Dead (1968, 96 min.)
The Exorcist (1973, 122 min.)
The Texas Chainsaw Massacre (1974, 83 min.)
Halloween (1978, 91 min.)
Re-Animator (1985, 95 min.)
Evil Dead II (1987, 84 min.)
Drag Me to Hell (2009, 99 min.)
It Follows (2014, 100 min.)
The Witch (2015, 92 min.)
Get Out (2017, 104 min.)

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

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

ENGL 3283 ONLINE ONLY, Topics in Popular Culture and Popular Genres: Reaching for the Stars: Astrophysics & Science Fiction

PHYS 306V

(Students must be registered for both classes)

Teacher: R. Roberts

Description: The purpose of this combined class is to use the science fiction in ENGL 3283 to provide an opportunity to discuss the physics and astrophysics concepts presented in PHYS 306V. The astrophysics class covers the Solar System including the Sun and the planets. So we have chosen science fiction stories that take place on various planets and otherwise overlap with the astronomy topics. The ENGL 3283 syllabus includes science fiction short stories, TV shows such as *Star Trek*, and movies such as *Contact* and *Gravity*. The PHYS 306V class uses the study of the Solar System to learn about Physics concepts of Light and Gravity.

ENGL 3593 Topics in Gender, Sexuality, and Literature: Medieval Romance

ENGL 3713-001 Topics in Medieval Literature and Culture

MRST 3013-001 Special Topics in Medieval Studies

MRST 3013H-001 Honors Special Topics in Medieval Studies

Teacher: M. Long

Texts Required:

Sir Gawain and the Green Knight (ed. James Winny, ISBN 978-0921149927)

Silence: A Thirteenth-Century French Romance (ed. Sarah Roche-Mahdi, 978-0870135439)

The Lais of Marie de France (ed. Hanning and Ferrante, 978-0801020315)

The Middle English Breton Lays (ed. Laskaya and Salisbury, 978-1879288621)

Aucassin and Nicolette (ed. Sturges, ISBN 978-1611861570)

Description: Once upon a time, reading medieval romance was considered intellectually lazy and sometimes scandalous, even damning--especially for women, so of course we'll read as many as possible. These fictional texts reveal everyday concerns: money, political power, the nature of truth, interfaith marriage, race, stolen babies, incest, gender-bending, and mistaken identity. We'll begin with a workshop on Middle English so you can get the most from *Sir Gowther*, *Sir Launfal*, *Lay le Freine*, *Sir Orfeo*, *Floris and Blancheflour*, *Sir Gawain and the Green Knight*, *Amis and Amiloun*, *The King of Tars*, and *The Tale of Gamelyn*. We'll also read *Silence*, *Mélusine*, and *Aucassin and Nicolette* in translation from French.

Essays, exams, and other major requirements for undergraduates: three short essays, final critical essay (7-9 pages)

ENGL 3623, The Bible as Literature**Teacher: L. Walsh****Texts Required:**Robert Alter, *The Five Books of Moses* ISBN: 978-0393333930Robert Alter, *The David Story* ISBN: 978-0393320770Robert Alter, *Strong as Death is Love: The Song of Songs, Ruth, Esther, Jonah, and Daniel* ISBN: 978-0393352252Amy-Jill Levine, *Short Stories by Jesus* ISBN: 978-0061561030

Bible (Recommended Version: New Oxford Annotated Bible) ISBN: 978-0195289602

Description: This course introduces students to the variety of literary forms found in the Bible, from nation-building narratives, to passionate love poetry, to provocative parables, and more. The course is designed for students encountering Biblical material for the first time as well as for those willing to take a literary approach to a familiar text. We will also examine earlier literary approaches to the Bible, such as midrash and allegorical exegesis, and the historical processes that shaped the Biblical canon into a larger story with a beginning, middle, and end.

Requirements: Dynamic Class Participation, Three Essays

ENGL 3713-001 Topics in Medieval Literature and Culture: Medieval Romance**ENGL 3593 Topics in Gender, Sexuality, and Literature****MRST 3013-001 Special Topics in Medieval Studies****MRST 3013H-001 Honors Special Topics in Medieval Studies****Teacher: M. Long****Texts Required:***Sir Gawain and the Green Knight* (ed. James Winny, ISBN 978-0921149927)*Silence: A Thirteenth-Century French Romance* (ed. Sarah Roche-Mahdi, 978-0870135439)*The Lais of Marie de France* (ed. Hanning and Ferrante, 978-0801020315)*The Middle English Breton Lays* (ed. Laskaya and Salisbury, 978-1879288621)*Aucassin and Nicolette* (ed. Sturges, ISBN 978-1611861570)

Description: Once upon a time, reading medieval romance was considered intellectually lazy and sometimes scandalous, even damning--especially for women, so of course we'll read as many as possible. These fictional texts reveal everyday concerns: money, political power, the nature of truth, interfaith marriage, race, stolen babies, incest, gender-bending, and mistaken identity. We'll begin with a workshop on Middle English so you can get the most from *Sir Gowther*, *Sir Launfal*, *Lay le Freine*, *Sir Orfeo*, *Floris and Blancheflour*, *Sir Gawain and the Green Knight*, *Amis and Amiloun*, *The King of Tars*, and *The Tale of Gamelyn*. We'll also read *Silence*, *Mélusine*, and *Aucassin and Nicolette* in translation from French.

Essays, exams, and other major requirements for undergraduates: three short essays, final critical essay (7-9 pages)

ENGL 3723, Topics in Renaissance Literature and Culture: Reading *King Lear*

Teacher: J. Candido

Texts Required:

R. A. Foakes, *King Lear*. The Arden Shakespeare. Third Edition. Bloomsbury Publishing.

Description:

The purpose of this course is to engage in an intensive examination of Shakespeare's *King Lear*. The course will involve several different types of "readings" of the play.

1. We will spend the first three to four weeks of the class reading *King Lear* virtually line-by-line, almost as if it were a poem, paying close attention to its literary allusions, poetic texture, structural contours and development, characterization, staging, topical allusions, use of source materials, and the like. We will try to grasp in detail the huge complexity of this work from every possible perspective based purely on our interaction with the text, the textual notes, and introduction that our edition provides.
2. The next section of the course will involve student presentations on various "readings" of key characters in the play. Each student will (on the first day of class) be assigned a character. The student will then produce a short reading list on that character (10 or so items) and give an oral report on how that character has been "read" by a variety of critics over the years, and then give his/her own "reading" of the character in terms of the character's thematic significance in the play (about 15 minutes of class time). Then the student's final assessment of the character will be written-up and presented as a short (7-10 pp.) paper.
3. The next section of the course will involve viewing three or four important films of *King Lear*; i.e., dramatic "readings" of the play. Each student will produce a critical review of these films, assessing them as effective or ineffective "readings," possibly with attention to how they relate to the scholarly readings with which we are already familiar, especially the character about which the student has written.
4. The final section of the course will consist of a full-length paper on a subject of the student's choosing. A rough draft or outline of this "reading" will be presented to the class, followed by a brief discussion.

Requirements: One in-class “reading” of a particular character and a brief (7-10 pp.) paper on the character. One review of the films we view on *King Lear* (10 pp.) One oral report on a subject of your choice that will become a full-length paper (15 pp.)

Attendance: Students are expected to be in class and must be present at all in-class presentations given by other students. Any student missing one or more classes will be docked a letter grade.

ENGL 3743, Topics in Nineteenth-Century British Literature and Culture: Frankenstein: A Multimedia Cultural History

ENGL 4593, Studies in Gender, Sexuality, and Literature

ENGL 4933, Studies in Popular Culture and Popular Genres: Frankenstein

Teacher: L. L. Szwydky-Davis

Texts Required:

Mary Wollstonecraft Shelley, *Frankenstein*. (Longman 2nd edition) ISBN 978-0321399533.

Victor Lavalle's Destroyer ISBN: 978-1684150557

Gris Grimly's *Frankenstein*. ISBN: 978-0061862984

Additional readings are available on Blackboard.

Access to streaming movie rental sites such as Netflix, Amazon, etc.

Description: Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many “Frankensteins” and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, and postcolonial studies. In addition to giving students an in-depth view of the *Frankenstein* story's cultural evolution over two centuries, the course will serve as an introduction to adaptation studies (an interdisciplinary critical method heavily grounded in film and media studies). The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial television, short-form online video content, comic books, and other visual media. We will discuss the historical contexts of the adaptations in relation to media history and their respective socio-political contexts. Students from a wide range of disciplines and specializations are welcome, including English (Literature and Creative Writing), Communication, Education, History, Philosophy, Theater, Fine Arts, etc.; assignments will be tailored for student's individual curricular needs. Students will be asked to view films out of class and to discuss them during class meetings.

Essays, exams, and other major requirements: research paper (12-15 pages) or equivalent creative/multimedia project, 2 presentations, final exam, attendance and participation.

ENGL 3863, Literature and Culture of the American South: Southern Drama

Teacher: C. Kayser

Texts Required:

Cleage, Pearl. *Flyin' West and Other Plays*. ISBN 978-1559361682.

Hellman, Lillian. *The Little Foxes*. ISBN 978-0822206774.

Henley, Beth. *Crimes of the Heart*. ISBN 978-0822202509.

Nanako Winkler, Leah. *Kentucky*. ISBN 978-0-822236221.

Norman, Marsha. *'night Mother*. ISBN 978-0822208211.

Parks, Suzan-Lori. *The America Play and Other Works*. ISBN 978-1559360920

Williams, Tennessee. *The Glass Menagerie, A Streetcar Named Desire, Cat On A Hot Tin Roof, Suddenly Last Summer*. ASIN B000IQG05K.

Description: Southern writers working in the genres of the novel and short story have been celebrated since the Southern Renaissance, but aside from the success of Tennessee Williams, and to a lesser extent, Lillian Hellman, the southern playwright has received less attention. In this course, we will examine how playwrights represent the South on stage, enacting region and also their own positionalities related to gender, race, and sexuality. We will consider not only the playwrights' identities, but the marginalization of the dramatic genre within American literature and southern literary studies, and the role of the American South as a marginalized region. In this course, we'll trace representations of the South on stage from early minstrel performances and slavery apologist pieces to contemporary plays that take place in a post-Southern and multicultural South. We'll interrogate stereotyped to satiric representations of the region, considering how audiences and critics respond to seeing the South on stage. In this course we'll read plays and view productions by playwrights such as Pearl Cleage, Paul Green, Lillian Hellman, Beth Henley, Marsha Norman, Suzan-Lori Parks, and Tennessee Williams.

Essays, exams, and other major requirements: one presentation, one short response paper (3-4 pages), one longer paper (5-7 pages), midterm exam, final exam.

ENGL 3903, Special Topics: Storying Social Change

ENGL 4603, Special Studies

Teacher: J. Hsu

Texts Required:

The Wrong Way to Save Your Life: Essays. ISBN 978-0062429209

The Empathy Exams: Essays. ISBN 978-1555976712

We Gon' Be Alright: Notes on Race and Resegregation. ISBN 978-0312429485
Heart Berries. ISBN 978-1619023345
How to Slowly Kill Yourself and Others in America. ISBN 978-1932841770

Description: How do stories operate as forms of social control and/or resistance? Blending creative nonfiction with rhetorical criticism, this class considers how narratives participate in the organization of our lives, how they perpetuate patterns of domination, and how they open opportunities for social critique and evolution. This class will ask us to apply creative and critical strategies in examining conditions of inequality and imagining more radical possibilities.

Major Assignments: Students will write three essays, each of which will be workshopped in class. These may be more creative or more analytical in nature, but will engage the interrelations among narrative and sociocultural issues. Active, ongoing participation is required.

ENGL 3923H, Honors Colloquium: Cool Books about Stuff that Really Happened

Teacher: S. Burris

Texts Required: (more to be added)
The Year of Magical Thinking, Joan Didion
Reality Hunger: A Manifesto, David Shields
This Is Water, David Foster Wallace
Human Smoke, Nicholson Baker
On Writing Well, William Zinsser

Description: For one semester, we're going to read some of the coolest—the most important critical term I know—books in English. And all of these books are about stuff that actually happened: violence, culture wars, death & dying, graduation, love, self-identity & social media. The focus in our writing assignments will be the paragraph, and our exercises will be focused on honing our abilities to understand the complexities and opportunities that await us within the paragraph.

Requirements: A final paper embodying the literary characteristics noted in the texts we read during the semester; reading quizzes; attendance.

ENGL 4013, Undergrad Poetry Workshop

Teacher: M. Heffernan

Texts Required:
 TBD

Description: To develop as poets, we must cultivate a dedicated reading practice and precise study of prosody with an informed appreciation of its craft. Our promise as

writers is inextricably linked with our integrity as readers—of people, of relations, and, most certainly, of texts. As such, we will be reading contemporary books of poetry and will explore places where poetry takes place outside of the classroom: namely, in performances like readings. Most importantly, you will write often and in an environment, as welcoming as it is demanding.

Major requirements: several new drafts of original poetry, in-class recitations, final portfolio of revised work, regular attendance, and lively participation in workshops and class discussions of weekly reading assignments.

ENGL 4023, Undergraduate Fiction Workshop

Teacher: T. Jensen

Texts Required:

Jones, Stephen Graham. *After the People Lights Have Gone Off*.

Johnson, Kij. *At the Mouth of the River of Bees*.

Richmond, Michelle. *Hum*.

Description: In this course, students will write three short stories, will revise one story, and will read selected stories from three contemporary collections as diverse models or examples. The emphasis in this workshop is on honing craft, learning about and trying to write within new frameworks or structures. At least one of the three stories must fit into either the experimental or the fabulist genre of short fiction. Prerequisite: A grade of A or B in Creative Writing I and II.

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

ENGL 4143, American Film Survey

ENGL 4843, Modern and Contemporary American Literature and Culture

Teacher: M.K. Booker

Texts Required:

None.

Description: A general survey of the history of American film, covering most of the major categories, including many of the most respected classics of American film. We will, for example, view most of the American Film Institute's list of the ten greatest American films. We will, however, also cover several examples of genre film (such as science fiction, horror, gangster films, and film noir). We will trace the evolution of American film within its historical context, noting the ways in which this evolution engages in dialogue with American history as a whole.

Special assignments: One formal critical essay on some aspect of American film, 5-10 pages, double-spaced, in length.

Examinations: Mid-term and final exams for all students.

ENGL 4303-001, Introduction to Shakespeare

Teacher: L. Walsh

Texts Required:

Bevington, David. *The Complete Works of Shakespeare* (7th edition).

Description: This course introduces students to Shakespeare's comedies, histories, tragedies, and nondramatic poetry. Students will read and discuss many passages very closely, while also making larger thematic connections within the Shakespearean corpus on issues such as love, death, kingship, gender, and racial difference. In addition, students will recognize the various ways in which interpreters and adaptors of Shakespeare—including themselves—have developed connections to Shakespearean literature from their own social locations. Students will be expected to participate in class activities that include oral performance and group work, and they must make active contributions to a collaborative learning environment in order to succeed in the course.

Requirements: Dynamic Class Participation, Reading Quizzes, Three Essays

ENGL 4303-002, Introduction to Shakespeare

Teacher: J. Candido

Texts Required: Any respectable edition of Shakespeare or individual editions of the plays. The *Complete Works of Shakespeare* (ed. David Bevington) 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
As You Like It
Twelfth Night
Hamlet
The Tempest

Papers and Examinations: Two in-class exams and one (optional) 5-page critical paper. Graduate students will be expected to write a research paper of considerable length (15-25 pp.)

ENGL 4553, Studies in Native American Literature and Culture: Native American Oral Literatures

Teacher: S. Teuton

Texts Required:

Bob Blaisdell, *Great Speeches by Native Americans* (Dover Thrift)
 Matt Dembiki, ed., *Trickster: Native American Tales, A Graphic Collection* (Fulcrum)
 Erdoes and Ortiz, eds., *American Indian Myths and Legends* (Pantheon)
 Frank Linderman, *Pretty Shield* (Nebraska)
 N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico)
 Theda Perdue and Michael Green, *North American Indians: A Very Short Introduction* (Oxford)
 Leslie Marmon Silko, *Storyteller* (Arcade)
 Brian Swann, ed., *Native American Songs and Poems* (Dover Thrift)
 James Welch, *Fools Crow* (Penguin)

Description: Why do we tell stories? Whether to understand the past, teach, or entertain, oral thought and narrative play an immense role in explaining our human place in the world. In this course, we will explore this idea in a study of the oral literatures of the Indigenous peoples of North America, as recorded in written English, in song and poetry, novel and autobiography, film and comics. During the semester, we will consider how Native stories maintain relationships with homelands, the past, non-human creatures, ancestors, members of the community and other nations, and shape worldviews, ways of knowing, moral action, and written literary forms.

ENGL 4593, Studies in Gender, Sexuality, and Literature: Frankenstein: A Multimedia Cultural History

ENGL 3743, Topics in Nineteenth-Century British Literature and Culture

ENGL 4933, Studies in Popular Culture and Popular Genres: Frankenstein

Teacher: L. L. Szwydky-Davis

Texts Required:

Mary Wollstonecraft Shelley, *Frankenstein*. (Longman 2nd edition) ISBN 978-0321399533.
Victor Lavalle's Destroyer ISBN: 978-1684150557
 Gris Grimly's *Frankenstein*. ISBN: 978-0061862984
 Additional readings are available on Blackboard.
 Access to streaming movie rental sites such as Netflix, Amazon, etc.

Description: Mary Wollstonecraft Shelley’s *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives. Much of the narrative’s longevity is tied to its adaptation history—which began in 1823, just five years after the novel’s appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children’s and young adult fiction. We will meet many “Frankensteins” and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, and postcolonial studies. In addition to giving students an in-depth view of the *Frankenstein* story’s cultural evolution over two centuries, the course will serve as an introduction to adaptation studies (an interdisciplinary critical method heavily grounded in film and media studies). The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial television, short-form online video content, comic books, and other visual media. We will discuss the historical contexts of the adaptations in relation to media history and their respective socio-political contexts. Students from a wide range of disciplines and specializations are welcome, including English (Literature and Creative Writing), Communication, Education, History, Philosophy, Theater, Fine Arts, etc.; assignments will be tailored for student’s individual curricular needs. Students will be asked to view films out of class and to discuss them during class meetings.

Essays, exams, and other major requirements: research paper (12-15 pages) or equivalent creative/multimedia project, 2 presentations, final exam, attendance and participation.

ENGL 4603-001, Special Topics: Young Adult Literature

Teacher: S. Connors

Description: This course invites students to explore issues and questions that concern scholars interested in the study of literature for adolescents, while creating opportunities for them to read and write about young adult literature through the lens of literary theory.

ENGL 4603-002, Special Studies

ENGL 3903, Special Topics: Storying Social Change

Teacher: J. Hsu

Texts Required:

The Wrong Way to Save Your Life: Essays. ISBN 978-0062429209

The Empathy Exams: Essays. ISBN 978-1555976712

We Gon’ Be Alright: Notes on Race and Resegregation. ISBN 978-0312429485

Heart Berries. ISBN 978-1619023345

How to Slowly Kill Yourself and Others in America. ISBN 978-1932841770

Description: How do stories operate as forms of social control and/or resistance? Blending creative nonfiction with rhetorical criticism, this class considers how narratives participate in the organization of our lives, how they perpetuate patterns of domination, and how they open opportunities for social critique and evolution. This class will ask us to apply creative and critical strategies in examining conditions of inequality and imagining more radical possibilities.

Major Assignments: Students will write three essays, each of which will be workshopped in class. These may be more creative or more analytical in nature, but will engage the interrelations among narrative and sociocultural issues. Active, ongoing participation is required.

ENGL 4713, Studies in Medieval Literature and Culture: Arabic Influence on Medieval European Culture

Teacher: M. Kahf

Tentative texts:

Dante, *The Divine Comedy*. Any translation edition. Or read free online through Gutenberg.

Andreas Capellanus, *The Art of Courtly Love*. Trans. John Jay Parry.

ASIN: B001G3NZFC

Ibn Hazm, *The Ring of the Dove*. Either translation, Nykl or Arberry.

Ibn Tufayl, *Hayy ibn Yaqzan*.

Troubadour Poems from the South of France. Trans. William D. Paden & Frances Freeman Paden.

The Owl and the Nightingale; *Sir Gawain and the Green Knight* or another Arthurian text; selections from *The 1001 Nights*; Attar's *The Conference of the Birds* and Chaucer's *Parliament of Fowls* & other medieval literature mostly available full-text online.

Description: This course is a reexamination of medieval European literature and culture in relation to Arabic literature and culture and its diffusion to Europe through Spain, Sicily, and the Crusades. Cultural production by Arabic-speaking peoples (of various ethnicities and religions) casts an imprint on medieval and Renaissance Europe that is not always recognized in a Eurocentric curriculum. On the other hand, sometimes an Arabic text merely exists side-by-side with remarkable parallels to a European text, parallels that are worthy of analysis without being evidence of direct influence of one upon the other. Often the student of medieval Europe is not familiar with the Arabic texts and thus cannot "hear" their resonance with European texts or see a relation between them, even though they existed together in a medieval cultural world that was not so separate. Discover the medieval Muslim and Jewish populations of Spain and Italy, and the many points of medieval and early modern European contact (besides the Crusades) with Arabic-language cultures, that have been largely erased from your education. Sections of

the course will look at literature pertaining to these areas: “Love,” “Afterlife” “Tale” and “Romance” and possibly “Philosophy.”

- Explore the heated debate about the relationship of Dante’s *Divine Comedy* to Islamic cultural texts about a journey through the layers of heaven and hell
- Read European “courtly love” literature and medieval romances side by side with Arabic love literature, including wild and fierce Arabic poetry by women in Spain, which just happened to flourish a few years before and a few miles away from the love themes that sprang up suddenly in full force in the twelfth-century poetry of southern France
- Discover an Arabic novel about a child growing up alone on a deserted island, and why it may be related to Descartes and Defoe
- and more

Requirements for Undergraduates: Journal or Blog Entries; paper; student-led project; frequent student-centered small-group work, so come to class prepared.

Requirements for Graduate students: Grad students will learn how to write the literature review, a crucial component of your thesis or dissertation in the future; how to write the conference paper; how to write a prospectus. Frequent student-centered small group work, so come to class prepared.

ENGL 4743, Studies in Nineteenth Century British Literature and Culture: Romantic Media Studies

Teacher: S. Dempsey

Texts Required:

Sterne, Laurence, *A Sentimental Journey and Other Writings* ISBN: 978-0199537181
 Austen, Jane, *Northanger Abbey* (Oxford World Classics) ISBN 019953554X.
 Dickens, Charles, *A Christmas Carol and Other Christmas Books* ISBN: 978-0199536306

Recommended Textbooks:

The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D) ISBN: 978-0393912524

You should possess either the Norton Anthology or some other comprehensive anthology of Romantic Period writing. Additional readings will be placed on Blackboard.

Description: Media theorists such as Marshall McLuhan, Walter Ong and Friedrich Kittler all saw the Romantic period as being a moment of far-reaching socio-cognitive reorganization that was characterized by the emergence of print as a ‘general’ medium. This course will trace the roles sensibility, sentimentality, sympathy, affect, cognition, embodiment and proto-cinematic form play from the mid-eighteenth century discourses surrounding sensibility through responses and developments made during the Romantic era and ultimately into 20/21st century cinema and media culture. We will explore the

poetry of figures such as Dante, Milton, Blake, James Thomson, Mary Robinson, Charlotte Smith, Wordsworth, Coleridge, Keats, Shelley, Byron, Christina Rossetti, Gerard Manley Hopkins and T. S. Eliot. In addition, we will also consider parallel developments in the novel through the work of Sterne, Austen, and Dickens. Clips from both classic and recent films will be used to suggest the continuing impact of Romantic forms of mediation.

Throughout we will be interested in the variety of ways experiences of affect, mood and (re)cognition can be mediated by the mobility of form. Part of our interest will be in considering how and why we might want to develop proficiency in using literature as a media technology—as a kind of virtual reality glasses that can make the past (or alternative points of view) virtually present to us.

In order to trace the implications of these ideas we will also explore a range of classic and contemporary readings from thinkers associated with affect studies, cognitive literary studies, phenomenology, visual modernity, ecocriticism, and secularization and modernity studies.

Essays, exams, and other major requirements for undergraduates: Two tests, two essays, and several one-page response papers.

ENGL 4843, Modern and Contemporary American Literature and Culture
ENGL 4143, American Film Survey

Teacher: M.K. Booker

Texts Required:

None.

Description: A general survey of the history of American film, covering most of the major categories, including many of the most respected classics of American film. We will, for example, view most of the American Film Institute's list of the ten greatest American films. We will, however, also cover several examples of genre film (such as science fiction, horror, gangster films, and film noir). We will trace the evolution of American film within its historical context, noting the ways in which this evolution engages in dialogue with American history as a whole.

Special assignments: One formal critical essay on some aspect of American film, 5-10 pages, double-spaced, in length.

Examinations: Mid-term and final exams for all students.

ENGL 4853, Studies in African American Literature and Culture: African American Women Novelists

Teacher: S. Marren

Texts Required:

Jacobs *Incidents in the Life of a Slave Girl*
 Morrison *Beloved*
 Deon *Grace*
 Ann Petry *The Street*
 Nella Larsen *Quicksand*
 Hurston *Their Eyes Were Watching God*
 Harper *Iola Leroy*
 Williams *Dessa Rose*
 Hopkins *Contending Forces*

This list is subject to change.

There will be various supplementary readings along the way

Description: This course will survey the tradition of African American Women Novelists with particular attention to representations of mothering in those texts and to conceptions of African American mothering in the surrounding American culture. We will trace the cultural history of black motherhood in America from the *partus sequitur ventrem* provision of the American slave code, through the infamous Moynihan Report on the black family in the 1960s, to Hortense Spillers' imaginative rereading of black motherhood, and beyond. The aim will be to develop a sense of the breadth and complexity of the tradition of African American Women novelists, and an understanding of black motherhood as a potent symbolic and social force in American society.

Essays, exams, and other major requirements:

Graduate: 15-20 page essay

Undergraduate: 10-12 page essay

Everyone: Reading responses, Oral presentation/facilitation of class discussion, Class participation

ENGL 4863, Studies in Literature and Culture of the American South: New Orleans on Television

ENGL 4933, Studies in Popular Culture and Popular Genres

Teacher: R. Roberts

Texts required:

Voodoo Dreams by Jewell Parker Rhodes, Picador 9780312119317

The Free People of Color of New Orleans by Mary Gehman, Createspace 978150843670

Fevre Dream by George RR Martin Random House 9780553383058

A Confederacy of Dunces by John Kennedy Toole Grove 9780802130204
Creole Belle by James Lee Burke Simon and Schuster 9781451648140
Madam: A Novel of New Orleans by Cari Lynn Penguin 9780142180624
A Free Man of Color by Barabara Hambly Random House 9780553575262
 DVD's or streaming television shows: Frank's Place, Faubourg Treme; All on a Mardi Gras Day; Treme; American Horror Story; Vampire Chronicles

Description: Focus on narratives of New Orleans, with an emphasis on its representation on television. Emphasis on race and gender.

Essays, exams, and other major requirements: two critical essays (5-6 pages); midterm and final exams, and in-class writing and quizzes.

DV (Meets the English Major Diversity Requirement)

ENGL 4933, Studies in Popular Culture and Popular Genres: Frankenstein: A Multimedia Cultural History

ENGL 4593, Studies in Gender, Sexuality, and Literature: Frankenstein

ENGL 3743, Topics in Nineteenth-Century British Literature and Culture

Teacher: L. L. Szwydky-Davis

Texts Required:

Mary Wollstonecraft Shelley, *Frankenstein*. (Longman 2nd edition) ISBN 978-0321399533.

Victor Lavalle's Destroyer ISBN: 978-1684150557

Gris Grimly's *Frankenstein*. ISBN: 978-0061862984

Additional readings are available on Blackboard.

Access to streaming movie rental sites such as Netflix, Amazon, etc.

Description: Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, and postcolonial studies. In addition to giving students an in-depth view of the *Frankenstein* story's cultural evolution over two centuries, the course will serve as an introduction to adaptation studies (an interdisciplinary critical method heavily grounded in film and media studies). The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial

television, short-form online video content, comic books, and other visual media. We will discuss the historical contexts of the adaptations in relation to media history and their respective socio-political contexts. Students from a wide range of disciplines and specializations are welcome, including English (Literature and Creative Writing), Communication, Education, History, Philosophy, Theater, Fine Arts, etc.; assignments will be tailored for student's individual curricular needs. Students will be asked to view films out of class and to discuss them during class meetings.

Essays, exams, and other major requirements: research paper (12-15 pages) or equivalent creative/multimedia project, 2 presentations, final exam, attendance and participation.

World Literature

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

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 1123H, Honors World Literature II

Teacher: Staff

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.