

Course Descriptions for Undergraduate English Classes Fall 2013

ENGL 0002 Basic Writing

Teacher: Gray

Description: The course focuses on building skills in grammar, 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: Gray

Textbook Required:

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 and 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

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:**

McMahan, Day, Funk, & Coleman *Literature and the Writing Process* (9th Ed.) Pearson/Longman
 Lunsford *The St. Martin's Handbook* (7th Ed.) Bedford/St. Martin's

Description: To continue to teach students the academic-writing strategies and processes emphasized in Composition I but through the writing of essays that analyze literary texts.

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

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

Markel <i>Technical Communication</i> (10 th Ed.)	Bedford/St. Martin's
Alred, et al. <i>Handbook of Technical Writing</i> (10 th Ed.)	Bedford/St. Martin's
Lunsford <i>The St. Martin's Handbook</i> (7 TH Ed.)	Bedford/St. Martin's

The above are available as a packet from the bookstore.

Purpose: To teach students the process of planning, drafting and revising basic technical documents, such as extended definitions, process descriptions and instructions, and proposals; to teach principles of organization and correct grammar.

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:**

McMahan, Day, Funk, and Coleman, *Literature and the Writing Process* (9TH Ed.) Prentice Hall.
 Lunsford *The St. Martin's Handbook* (7TH Ed.) Bedford/St. Martin's.
 One other textbook to be selected.

Description: To continue to teach students the academic-writing strategies and processes emphasized in Honors Composition I but through the writing of essays that analyze literary texts.

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

ENGL 1213, Introduction to Literature**Teacher: S. Kuilan**

Description: This course focuses on approaches to reading and writing about fiction, drama and poetry at the college level.

Requirements: enthusiastic participation, quizzes and exams, and various writing assignments and/or projects and presentations.

ENGL 2003, Advanced Composition**Teacher: Staff**

Purpose: To provide an opportunity for students to study, in their own disciplines, the kinds of writing that are required and the ways that writing is generated.

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 2013, Essay Writing**Teacher: Staff****Textbook Required:**

Miller & Paola, *Tell it Slant*, McGraw Hill

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 2313, Survey of English Literature from 1700 to 1900**Teacher: V. Davis****Textbooks Required:**

Fielding, Henry. *Joseph Andrews*. ISBN 978-0140433869

Shelley, Mary. *Frankenstein*. ISBN 978-0393927931
The Norton Anthology of English Literature, 9th Edition, Volume C. ISBN 978-0-393-91251-7
The Norton Anthology of English Literature, 9th Edition, Volume D. ISBN 978-0-393-91252-4
The Norton Anthology of English Literature, 9th Edition, Volume E. ISBN 978-0-393-91253-1

Description:

This course surveys British literature from the Restoration to the end of the nineteenth century (Behn to Wilde). Readings will include poetry, drama, novels, periodicals, oriental tales, satire, and autobiographies.

Essays, exams, and other major requirements for undergraduates: Two papers, one presentation, 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 the literature of the eighteenth and nineteenth centuries.

Essays, exams, and other major requirements for undergraduates: weekly blog, midterm and final exams, analytical paper (5-7 pages), attendance and active class participation.

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

Teacher: S. Burris

Textbooks Required:

The Norton Anthology of English Literature, Volume F: *The Twentieth Century and After*. Eds., Jon Stallworthy, Jahan Ramazani. (New York: W.W. Norton & Company, 2006). ISBN: 0-393-92722-9.
Excerpt from Frantz Fanon's *The Wretched of the Earth* (handout).
Excerpt from George Orwell's "The Lion and the Unicorn" (handout).
Excerpt from John Berger's *Ways of Seeing* (download from "Painting" page on website).

Johnson, Mat. *Incognegro*, (DC Comics, New York, 2008). ISBN: 978-1-4012-1098-4.
 Eggers, Dave. *Zeitoun*. (McSweeney's Books, San Francisco, 2009). ISBN: 978-1-934781-63-0

Description: In this class, we will attempt to become a careful reader of literature, including the graphic novel. And listener of music (blues/jazz). And viewer of paintings (Francis Bacon). Period. To do this, we will contextualize the material that we read, hear, and see by examining some of the important historical, cultural, and political forces that helped to shape it. And all the while, we will engage the vocabulary native to each field so that we'll finally feel comfortable using it.

Requirements: Reading quizzes. Mid-term. Final.

ENGL 2343, Colonial American Literature

Teacher: K. Yandell

Textbooks Required:

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429)
 William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603)
 Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761)
 Charles Brockton Brown, *Wieland* (ISBN 9780140390797)
 Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

Description: This course examines a broad sampling of American literatures from the eras 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: two critical essays (5 pages), one final exam, enthusiastic participation.

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 3013, Creative Writing II

Teacher: Staff

Textbooks Required: Varies by instructor.

Description: An intermediate level course for students who have successfully completed Creative Writing I (ENGL 2023) and who wish to continue writing poetry and fiction in a more advanced class.

Requirements: Students will submit their poetry and fiction for workshop discussion. Full participation, both as a writer and a critic, is expected of each member of the 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: A. R. Pope

Textbooks Required:

Johnson-Sheehan, Richard *Technical Communication Today*, 4th Edition. ISBN 0205229182

Description: To teach students the criteria for writing and formatting technical documents including extended definitions, process instructions, process descriptions, research proposals, reports, and business correspondence.

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

ENGL 3053, Technical and Report Writing

Teacher: Staff

Textbook Required:

Markel *Technical Communication (9th Ed.)* Bedford/St. Martin's

Purpose: To teach students the criteria for writing and formatting technical documents including extended definitions, process instructions, process descriptions, research proposals, reports, and business correspondence.

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

ENGL 3203, 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 21st 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 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 Gbolahan 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 3623, The Bible as Literature (WLIT 3623)

Teacher: R. Madison

Textbooks Required:

Bible (King James Version)

Description: A study of the Bible as literature.

Procedure: Lecture and class discussion.

Requirements: There will be three major examinations of equal value, in addition to reading quizzes. A paper will be required.

ENGL 3713, Introduction to Old English

Teacher: J. B. Smith

Textbooks Required:

Bruce Mitchell and Fred Robinson, *A Guide to Old English*, 7th ed.

Description: In this course students will learn how to read and understand Old English, the language that was written and spoken in England from around 500 to 1100 AD. Its haunting and evocative literature recounts the deeds of heroes like Beowulf, the plights of exiles, surprisingly funny riddles, and encounters with saints and monsters. Influencing writers as diverse as J. R. R. Tolkien and Jorge Luis Borges, Old English literature has remained a potent force in recent and contemporary literary culture.

As Old English is something like a foreign language for Modern English speakers, we will spend the first several weeks gradually learning the basics of the language and good translation practices. By the end of the course, we will be reading entire works in Old English, as well as studying Anglo-Saxon culture.

This course will be followed by another Old English class in the Spring, in which we will read all of *Beowulf* in the original Old English.

Essays, exams, and other major requirements for undergraduates: Attendance, participation, quizzes, translations, a midterm, and a final.

Essays, exams, and other major requirements for graduate students at the 5000 level: The same as for undergraduates, although your midterm and final will be more difficult.

Essays, exams, and other major requirements for graduate students at the 6000 level: The same as for undergraduates, although your midterm and final will be more difficult.

ENGL 3743, Romantic Encounters

Teacher: S. Dempsey

Textbooks Required:

Austen, Jane. *Pride and Prejudice*. ISBN 978-0199535569.
 Coetzee, J. M., *Disgrace*. ISBN 978-0140296402.
 Scott, Walter. *Waverly*. ISBN 978-0199538027.
 Shelley, Mary, *Frankenstein*. ISBN 978-0199537150.

Additional readings will be placed on Blackboard.

Description: This class will investigate scenes of encounter detailed within texts produced during the "long Romantic period," ca. 1770-1835. During the course of the semester we will examine encounters with animals and objects, diseases and parasites, creatures and monsters, and historical consciousness, as well as explore issues of slavery, empire, colonization, and orientalism. We will seek to comprehend how Romantic literature relates to new conceptions of romance, neighborliness, community, cosmopolitanism, and emancipation through readings of thinkers such as Locke, Burke, Kant, and Wollstonecraft and writers such as Charlotte Smith, Frances Burney, Dorothy Wordsworth, Mary Shelley, Mungo Park, William Bartram, Ignatius Sancho, Olaudah Equiano, Walter Scott and Jane Austen in addition to more familiar figures such as Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. The course will end by reflecting upon the inheritance of Romanticism through a reading of J. M. Coetzee's *Disgrace* and by viewing clips from recent movies such as *New World*, *127 Hours*, and *Life of Pi*.

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

ENGL 3743, The Victorian Novel

Teacher: D. Sexton

Textbooks Required:

Braddon, Mary Elizabeth. *Lady Audley's Secret* ISBN 97-8014-04-35849
 Brontë, Charlotte. *Jane Eyre* ISBN 97-8014-14-41146
 Dickens, Charles. *Great Expectations* ISBN 97-8014-14-39563
 Dickens, Charles. *Hard Times* ISBN 97-8014-14-39679
 Eliot, George. *The Mill on the Floss* ISBN 97-8014-14-39624
 Gaskell, Elizabeth. *North and South* ISBN 97-8014-04-34248
 Hardy, Thomas. *Jude the Obscure* ISBN 97-8014-04-35382
 Thackeray, William. *Vanity Fair* ISBN 97-8014-14-39839

Description: Named for the long reign of Queen Victoria (1837-1901), the Victorian age has often been described as an "age of transition." Numerous political, social, scientific

and philosophical developments occurred during the age that altered the ways in which the Victorians viewed themselves and the world. The novel, which became the dominant literary genre of the period, provided authors with a format to grapple with issues and ideas raised by these developments. This course is designed as a study of the Victorian novel, including the significant historical, social and cultural contexts that inform it, its various forms (e.g., the bildungsroman, the sensation novel and the social problem novel), and key critical approaches used to examine the Victorian novel.

Essays, exams, and other major requirements for undergraduates: two critical essays (5-6 pages), take-home midterm exam, and mini discussion panels.

**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.

ENGL 3843, U.S. Latino/a Literatures and Culture

Teacher: Y. Padilla

Textbooks Required:

- Castillo, Ana, *So Far From God*. ISBN 978-0393326932.
 Díaz, Junot, *The Brief and Wondrous Life of Oscar Wao*. ISBN 978-1594483295.
 García, Cristina, *Dreaming in Cuban*. ISBN 978-0345381439.
 Gonzalez, Juan, *Harvest of Empire: A History of Latinos in America*.
 ISBN 978-0143119289
 McPeek Villatoro, Marcos, *Home Killings*. ISBN 978-0440242109.
 Santiago, Esmeralda, *When I was Puerto Rican*. ISBN 978-0306814525
 Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612

Required Viewing:

- Zoot Suit* (1982)
Mi Familia (1995)
Sin nombre (2009)

Description: A literary tradition of Hispanic Literatures has existed in the United States for centuries. Since the latter half of the 20th century, this field has experienced a significant “boom” largely due to newer waves of immigration from Latin America as well as the emergence of social and political movements in the United States and abroad. In this course we will examine this recent facet of this literary tradition, paying close attention to how U.S. Latino/a texts engage with questions of cultural and linguistic hybridity, gender and sexuality, identity, (im)migration, and the growth of transnational communities. Specifically, we will look at the ways that Latino/a writers/critics/artists from various backgrounds (Nuyorican, Cuban, Dominican, Chicano/a, Central American) explore these multifaceted topics in their poetry, novels, short stories, testimonial narratives, and critical articles. It is not only a question, then, of looking at what it means to be Latino/a in a U.S. context but also a global and transnational one. Although a large portion of the course will be dedicated to literature, we will also explore films and artwork about and by U.S. Latinos/as.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, 4-5 short written assignments (1 paragraph “reaction” pieces), 2 critical essays (5-6 pages), mid-term, and final exam.

ENGL 3903, The Nonfiction Tradition: The Essay and Related Genres

Teacher: D. Jolliffe

Textbooks Required:

- Lopate, Phillip. *The Art of the Personal Essay*. Anchor, 1997. ISBN: 038542339X

All other course readings will be pdf files, distributed by the instructor, and journal articles available electronically from Mullins Library.

Description: Often called “the fourth genre,” the essay remains a little known genre among English students, despite its long history and its recent renaissance. This course will offer a range of definitions of this genre, trace its history from the 16th century through the present, and investigate the many forms it has assumed: the personal essay,

the literary essay, the scientific essay, the journalistic essay, and so on. While students in all areas of English studies—literature, creative writing, and rhetoric/composition/literacy—will find the course valuable, it might be particularly relevant for prospective or practicing middle- and secondary-school teachers who, considering the implications of the new Common Core State Standards, need to learn more about connecting the teaching and learning of literature to what the Standards call “informational prose”—which we will refer to as simply “nonfiction prose.”

Essays, exams, and other major requirements for undergraduates:

- One examination about a third of the way through the course.
- One paper (8 to 10) pages, connecting an essay to contemporaneous works in literature, history, and/or art.
- One “honest-to-goodness” essay. (Hint: If it has a thesis statement, it’s not really an essay.)
- One final examination.

ENGL 3903, Medical Humanities Colloquium (ENGL 3923H)

Teacher: C. Kayser

Textbooks Required:

Earley, Pete. *Crazy: A Father's Search Through America's Mental Health Madness*.

ISBN: 978-0425213896

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: Using a variety of literary and critical texts as well as writing activities to promote reflection on topics such as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine, this course will guide premedical students in the practice of self-reflection, critical analysis, and first-hand observation to instill in them a commitment to humane medical care. This course requires a service-learning component that involves close interaction with a physician at a local clinic in addition to the classroom time commitment. Students should contact Jeanne McLachlin, Associate Director of the Premedical program, for permission to enroll in the course.

Essays, exams, and other major requirements for undergraduates: three essays, reflective journals, one presentation.

ENGL 3903, The History of the English Language**Teacher: J. B. Smith****Textbooks Required:**

David Crystal, *English as a Global Language*, David Crystal;
 Hans Hock and Brian Joseph, *An Introduction to Comparative and Historical Linguistics*
 Albert C. Baugh and Thomas Cable, *A History of the English Language*, 5th ed;
 Digital Course Pack

Description: In the last century, the English language has had a profound and continuing effect on international politics, art, and culture. In this course, we will explore how English got to where it is today. Why does English have so many foreign words? Why do we call a cow that we eat *beef*? Why is our spelling system so odd? Where did English come from? We will begin by examining the prickly issue of English as a global language and by surveying dialects of English. We will then chart the history of English, beginning with its prehistoric roots in a language called Indo-European, which gave birth to languages as varied as Welsh, Russian, Persian, and Hindi. We then will trace the development of English as it accretes all manner of foreign influences, from Latin and French in the Middle Ages to the native languages of northern America. Finally, we will analyze the rise of “proper” English in the 18th and 19th centuries. You may be surprised to find out that many of our commonly taught grammatical rules—the prohibition about not ending a sentence in a preposition, for example—have no basis in linguistic reality and are often incorrect themselves. Why, then, are such rules insisted upon?

Overall, students will learn how and why language changes; what makes a “standard” language; and how do discuss language in a scientific manner.

Essays, exams, and other major requirements for undergraduates: Attendance, participation, quizzes, three short response papers, and a research paper.

ENGL 3923H Muslim Mystical literature**Teacher: K. Bassiri****Textbooks Required:**

Carl W. Ernst. *Sufism: An Introduction to the Mystical Tradition of Islam* ISBN: 1590308840
 Farid ud-Din Attar. *The Conference of Birds* (Dick Davis translation) ISBN: 0140444343
 Jalal al-Din Rumi. *The Masnavi: Book One* (Mojaddedi translation) ISBN: 0199552312

Description: Muslim mystical writing includes not only some of the greatest spiritual teachings but also some of the greatest works of world literature. In this class, we will discuss Sufism and Islamic mysticism by studying selected literary works in their cultural, historical, and theological contexts. We will begin with stories of the early mystics like Rabi'a, who, we are told, ran down the streets carrying a torch in one hand and a bucket of water in the other, wanting to put out the fire of hell and burn down the reward of heaven so that people would come to God for love, without the fear of hell or the promise of heaven. We will read about Hallaj, who felt to be one with God and was executed for it. We will read Jami's *Yusuf and Zulaikha*, a retelling of the love story of Joseph (from the Hebrew Bible and the Qur'an) as a mystical allegory; Attar's *The Conference of the Birds*, an animal fable that chronicles the steps of the spiritual path; and Rumi's *The Masnavi*, a collection of stories and anecdotes considered to be a

mystical companion to the Qur'an. We also will look at more recent works of mysticism by Muhammad Iqabl and Sohrab Sepehri. No knowledge of Persian or Islam is required.

Essays, and other requirements: Weekly one-page responses to the reading, a short paper (5-7 pages) for the mid-term that should be expanded to a longer paper (12-15 pages) for the final.

ENGL 3923H, Herbert and Donne

Teacher: J. Candido

Reading List:

Herbert, *The Complete English Poems* (Penguin)

Herbert, *The Country Parson*

Donne, *The Complete Poems and Selected Prose of John Donne* (Modern Library)

Isaac Walton, *Lives of Herbert and Donne*

Description: This course will involve extensive reading in the poetry and prose of George Herbert and John Donne. The course will divide in two segments, the first half on Herbert and the second half on Donne. We will also read the two brief biographies of Herbert and Donne by their famous contemporary, Isaac Walton. The class will be conducted in a lecture/discussion format. Students will give periodic short 2-3 page papers in class on assigned readings (i.e. the explication of a poem or poems or discussion of a prose work by either Herbert or Donne) and be prepared to answer questions on their presentation(s). Each student will write a final research project (15-20 pages), approved in advance by the instructor.

This course gives ENGL honors credit or MRST honors credit.

ENGL 3923H, Samuel Johnson and His Circle

Teacher: V. Davis

Textbooks Required:

Boswell, James, *The Life of Johnson*. ISBN 978-0140436624

Burke, Edmund. *A Philosophical Inquiry into the Sublime and the Beautiful*. ISBN 978-0140436259

Burney, Frances. *Evelina*. ISBN. 978-1551112374

Lennox, Charlotte. *Sophia*. ISBN. 978-1551116419

Goldsmith, Oliver. *She Stoops to Conquer and Other Comedies*. ISBN 978-0199553884

Johnson, Samuel. *The Major Works*. ISBN 978-0199538331

Smith, Adam. *Theory of Moral Sentiments*. ISBN 978-0143105923

Course Reader

Description:

This honors colloquium/graduate seminar explores the life and work of one of British literature's towering figures: Dr. Samuel Johnson. Because of his influence as a literary tastemaker, lexicographer, and editor of Shakespeare, the last half of the eighteenth century is often referred to as the "Age of Johnson"; however, we will challenge this categorization by reading Johnson's major works alongside the literary output of his vast network of professional and social acquaintances. We will explore Dr. Johnson's

friendship with actor and theater manager David Garrick, his relationship with biographer James Boswell, and his involvement with professional writers such as Charlotte Lennox and Bluestockings such as Elizabeth Montagu, Elizabeth Carter, and Hester Thrale. Additional connections to attend to include Johnson's relationship with his Jamaican servant Francis Barber, his association with the Burney family, and his involvement in the famous literary Club that included artists, politicians, and philosophers such as Sir Joshua Reynolds, Edmund Burke, Adam Smith, and Oliver Goldsmith. Critical and theoretical readings will address collaborative authorship, social networks, literary friendships, fictive kinship, and eighteenth-century sociability.

Essays, exams, and other major requirements for undergraduates: Archival research assignments, seminar paper, final exam.

ENGL 3923H, Medical Humanities Colloquium (ENGL 3923)

Teacher: C. Kayser

Textbooks Required:

- Earley, Pete. *Crazy: A Father's Search Through America's Mental Health Madness*. ISBN: 978-0425213896
 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: Using a variety of literary and critical texts as well as writing activities to promote reflection on topics such as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine, this course will guide premedical students in the practice of self-reflection, critical analysis, and first-hand observation to instill in them a commitment to humane medical care. This course requires a service-learning component that involves close interaction with a physician at a local clinic in addition to the classroom time commitment. Students should contact Jeanne McLachlin, Associate Director of the Premedical program, for permission to enroll in the course.

Essays, exams, and other major requirements for undergraduates: three essays, reflective journals, one presentation.

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 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 4533, Studies in Literature and Gender: Masculinities in Theory**Teacher: D. Sexton**

Textbooks Required:

Reeser, Todd. *Masculinities in Theory: An Introduction* ISBN 97-8140-51-68601

Shelley, Mary. *Frankenstein* ISBN 97-8014-14-39471

Stoker, Bram. *Dracula* ISBN 97-8014-14-39846

Hemingway, Ernest. *The Sun Also Rises* ISBN 97-8074-32-97332

Gaines, Ernest J. *A Lesson Before Dying* ISBN 97-8037-57-02709

Description: Studies of masculinities arose out of the pioneering work accomplished by feminist and gender scholars. In recent decades, scholarship in this field has increased and significantly changed the way we view men. Masculinity is acknowledged to be socially constructed. It is not unified, fixed or stable. This course is designed as an introduction to the various theoretical approaches that inform this field of study, focusing on relative terminology and key theoretical models that aid how masculinities are conceived, theorized and studied. In addition, the course will give students the opportunity to apply these terms and models to literature, films and other cultural texts (e.g., advertisements, art, and music).

Essays, exams, and other major requirements for undergraduates: two critical essays (4-6 pages) and one oral presentation.

ENGL 4563 Topics in Major Authors: Milton

Teacher: D. Stephens

Textbooks Required:

- Rosenblatt, ed. *Milton's Selected Poetry and Prose*. ISBN 978-0-393-97987-9
 Teskey, ed., *Paradise Lost*. ISBN 978-0-393-92428-2
 Gibaldi, ed. *MLA Handbook for Writers of Research Papers*. ISBN 978-1-60329-025-8

Description: We will revel in the work of England's central poet of the late Renaissance, with whatever awe, industry, and salutary irritation that entails. Milton's *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we've never read it, intrigues readers with its charismatic Satan, its seemingly petty God, and the smiling tensions between Adam and Eve even before the fall. We will probe--and probably argue about--these and other puzzles. Students must be willing to understand Milton on his own terms rather than through the lens of their own religious or irreligious beliefs--though he is quite capable of aggravating and enchanting practically anyone of any belief whatsoever. We'll read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the political tracts, as well as some literary criticism.

The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation. If you expect to leave this class having received one neat set of truths about Milton's work, you'll be sorely disappointed. I will introduce various important critical debates over his work, without necessarily attempting to settle these debates. I will, however, give you the tools to address those debates in your own ways. Previous expertise in Renaissance literature is not necessary, though it will be helpful if you are already an avid reader in general.

Essays, exams, and other major requirements for undergraduates: for students in ENGL 4563 or MRST 4003: one 5- to 7-page paper; one poetry memorization; contributions to the online discussion board; two short exams. For students in MRST 4003H: all of the above, plus one oral report and some research in preparation for one of the papers. For all students, the memorization will be of a brief passage or short poem, which the student will then recite to me during my office hours. (I find that this is the quickest way for students to begin noticing how intricate Milton's seemingly regular meters are.) I make the experience as low-key as possible and allow multiple attempts—and I give lots of suggestions for people who, like me, have poor memories. Almost all students end up doing well at this assignment.

ENGL 4573, Ecology and Representation

Teacher: S. Dempsey

Textbooks Required:

- Shelley, Mary, *Frankenstein*. ISBN 978-0199537150
 Maclean, Norman, *A River Runs Through It and Other Stories*. ISBN 978-0226500669.
 Coetzee, J. M., *The Lives of Animals*. ISBN 978-0691070896.
 Harding, Paul, *Tinkers*. ISBN 978-1934137123.

Additional readings will be placed on Blackboard.

Description: This course will explore what it means to think about literature and representation in relation to physical environments and ecological concerns. However, since Ecocriticism is a branch of literary theory whose influence and interests have moved far beyond the analysis of what was traditionally thought of as "nature writing," the range of topics we will consider includes both the traditional and the cutting edge (the pastoral, the sublime, taste, landscape, wilderness, animals, vitalism and mesmerism, objects and things, parasites, neurobiology, and biopolitics).

Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Blake, Wordsworth, Coleridge, Keats, Shelley, Byron, Clare, Charlotte Smith), but will branch out to other writers of the nineteenth century, both British and American (Emerson, Thoreau, Whitman, Dickinson, Darwin, Ruskin, Hopkins). More recent work in both prose (Maclean, Coetzee, Harding) and poetry (Eliot's *The Waste Land*, Ginsburg's *Howl*, as well as a wide range of works drawn from the recently published *The Ecopoetry Anthology* and *The Arcadia Project*) will also be explored.

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). During the course of the semester we will also consider how these issues relate to other media such as painting, music, and film. A particular emphasis will be placed on how the films of Terrence Malick (*The New World*, *The Tree of Life*) may relate to both ecology and literary form.

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

ENGL 4573, The Harlem Renaissance

Teacher: B. Fagan

Textbooks Required:

- Fauset, Jessie. *Plum Bun*. ISBN 978-0807009192
- Locke, Alain, ed. *Harlem: Mecca of the New Negro*. ISBN 978-0933121058
- Hurston, Zora Neale. *Their Eyes Were Watching God*. ISBN 0060931418
- Johnson, James Weldon. *The Autobiography of an Ex-Colored Man*. ISBN 978-0486285122
- Larsen, Nella. *Quicksand and Passing*. ISBN 0813511704
- McKay, Claude. *Home to Harlem*. ISBN 1555530249
- Toomer, Jean. *Cane*. ISBN 978-0871402103

Description: This course focuses on the explosion of African American literature in New York City between roughly 1920 and 1940, a period commonly known as the Harlem Renaissance. Through lectures and discussions, students will gain a thorough introduction to the era's literature and culture as well as the main themes taken up by the writers we will study. Such themes include the migrations from South to North (and from the country to the city), the priorities and anxieties of the black middle class, and the relationship between literature and politics. We will explore a wide range of literary genres including the novel, poetry, the essay, and experimental forms that defy easy classification.

Essays, exams, and other major requirements for undergraduates: two critical essays (5-6 pages), regular quizzes, final exam, enthusiastic participation.

ENGL 4573, American Short Fiction, Post WW II—Contemporary

Teacher: L. Gray

Required Texts:

Ford, Richard *The Granta Book of the American Short Story* ed.

Volumes 1 and 2 ISBN: 978-1-86207-904-5; ISBN: 978-1-84708-040-0

Johnson, Denis *Jesus' Son* ISBN: 0-06-097577-6

Description: To focus on American short fiction from WWII to present day, using primarily the critical approach of close reading to explicate and to study works within a dynamic period for this genre. This course is intended as an elective for English and other humanities majors interested in the intensive study of reading literature and in developing skill within the academic discipline. The three-hour credit course will offer reading to include work from men and women from several American regions, socio-economic classes and ethnicities, such as: Cheever, Stegner, Gass, Coover, Hemingway, O'Connor (Flannery), Paley, Yates and Welty, among others.

Papers, Procedures, & Exams: The course assignments will be varied with lectures and class discussions. Other work includes group projects, participation, quizzes, panels, expository writing, at least one creative writing assignment, two major comprehensive exams, one written exam, and one optional critical, researched essay (15 pages).

ENGL 4603, Special Topics: Modern British Poetry

Teacher: J. DuVal

Texts: Attachment handouts and individual volumes yet to be chosen.

Description: Getting to know poems by modern poets of Great Britain and Ireland including Houseman, Hopkins, Hardy, the World War I poets, Auden, Stevie Smith, Yeats, Dylan Thomas, and Larkin.

Requirements:

	Grade weight
Frequent quizzes.	20%
Mid-term exam.	20%
Final exam.	20%
Three 2-page papers closely examining one or two of the assigned poems.	25%
One longer paper or creative project	15%

Students must consult with me before deciding on their paper or creative project.

ENGL 4603, Studies in 19th-Century British Literature and Culture: Mary Wollstonecraft Shelley's "Hideous" Progenies

Instructor: L. Szwydky

Textbooks Required:

Mary Wollstonecraft Shelley, *Frankenstein*. ISBN 0321399536 | 978-0321399533.

Shelley, *The Last Man*. ISBN 1840224037 | 978-1840224030.

Shelley, *Lodore*. ISBN 1551110776 | 9781551110776.

Mary Shelley: Collected Tales and Stories with original engravings. ISBN 0801840627 | 978-0801840623. (Specially discounted copies available through the publisher's website at www.press.jhu.edu.)

Films (Rent or Purchase):

Frankenstein (1931, Directed by James Whale)

Bride of Frankenstein (1935, Directed by James Whale)

The Curse of Frankenstein (1957, Directed by Terence Fisher)

Young Frankenstein (1974, Directed by Mel Brooks)

Mary Shelley's Frankenstein (1994, Directed by Kenneth Branagh)

Gothic (1986, Directed by Ken Russell)

Description: This course will examine the conception, birth, life, and afterlife of Mary Shelley's fiction in historical, political, literary, global, and popular contexts. We will read selections by Milton, Wollstonecraft, Godwin, Coleridge, Byron, Percy Shelley, and others alongside Shelley's *Frankenstein*, *The Last Man*, *Lodore*, and selected short fiction. The course will also provide an (abridged) adaptation history of *Frankenstein* from nineteenth-century dramas to contemporary films, including several of the most famous *Frankenstein* films to date. In addition to feminist, postcolonial, and other scholarly interpretations of the selected works, the course will consider the limits of author-based literary studies and the influence of popular culture on cultural literacy.

Essays, exams, and other major requirements for undergraduates: 4 wiki assignments, research paper (8-10 pages) or equivalent project, final exam, attendance and active participation.

Undergraduate World Literature Classes

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.)

Description: A study of world literatures from approximately 2500 B.C. to approximately 1650.

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 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.)

Description: A study of world literatures from approximately 2500 B.C. to approximately 1650.

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 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.)

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 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.)

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 include essay questions.

WLIT 3623, The Bible as Literature (ENGL 3623)**Teacher:** R. Madison**Textbooks Required:**

Bible (King James Version)

Description: A study of the Bible as literature.

Procedure: Lecture and class discussion.

Requirements: There will be three major examinations of equal value, in addition to reading quizzes. A paper will be required.