ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2009

**English 270-286 designed for non-majors**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Schedule</th>
<th>Instructor</th>
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<tr>
<td>ENGL/CPLT 270-001</td>
<td>WORLD LITERATURE</td>
<td>TTh 2-3:15</td>
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<td>Selected masterpieces of world literature from antiquity to present.</td>
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<td>ENGL/CPLT 270-002</td>
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<td>ENGL/CPLT 270-003</td>
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<td>What is justice? Who defines that term? What happens when acting justly means disobeying the law of the land? From ancient Greek drama to dystopian fiction to contemporary narratives of child soldiers in Africa, this section of World Literature will explore how writers in different historical, regional and cultural contexts have grappled with issues of justice, law, and political conflict. We'll be particularly interested in thinking about why literature might be uniquely qualified to help us analyze these issues. Texts will likely include The Book of Job; Sophocles' Antigone; Swift's A Modest Proposal; Kafka's “In the Penal Colony”; Pontecorvo's The Battle of Algiers; Orwell's 1984; Atwood's The Handmaid's Tale; Dorfman's Death and the Maiden; Kincaid's A Small Place; Saadawi's Woman at Point Zero; and Kourouma's Allah Is Obliged.</td>
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<td>Works from the United States, Canada, and Great Britain. In addition to four contemporary novels, we'll explore a mix of classic, modern, and contemporary short fiction, including stories by such writers as Washington Irving, Hawthorne, Richard Wright, Welty, Updike, Katherine Anne Porter, Tim O'Brien, Flannery O'Connor, Katherine Mansfield, D.H. Lawrence, Conrad, Faulkner, Fitzgerald, and Joyce.</td>
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<td>ENGL 282-004</td>
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<td>With particular emphases on mysteries, the marriage plot, and realism, this course illustrates the development and range of fiction as a genre. We will explore the interrelated developments of historical and literary movements through readings from several countries and periods. Texts include fairy tales, short stories, novels, fictional autobiographies, maps, legal fictions, and films. Written assignments include two short papers, a midterm and a final. Students should either love to read or be prepared to be converted.</td>
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<td>ENGL 282-300</td>
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This course will offer students access to a selection of 20th-century literary classics from Europe. In trying to understand the history of our recent past (colonialism to post-colonialism via two world wars), we will focus in particular on the writings of those authors who better illustrate issues pertaining to identity formation and identity crisis in the modern world. We will contextualize this literature in its cultural, philosophical and historical frame. Questions of nationalism and minority status, dehumanizing city versus country-side lifestyles, family dynamics and the impact of history on all of the above are going to be examined in the works of Marcel Proust, Thomas Mann, Franz Kafka, Sigmund Freud and others. Texts will be read in English translation. Intensive textual analysis will be accompanied by an informative introduction to each author’s country and ethnic and religious background. Interesting excursuses into film, paintings and music will be also part of our studying experience.

ENGL E282-801 | FICTION | TTh 5:30 | LEWIS |

Fiction from several countries and historical periods, illustrating the nature of the genre.

ENGL E282-851 | FICTION | MW 5:30 | LEWIS |

Fiction from several countries and historical periods, illustrating the nature of the genre.

ENGL 283-001 | THEMES IN BRITISH LIT | TTh 9:30-10:45 | FELDMAN |

(Designed for non-majors)

Reading a variety of British texts that exemplify persistent themes of British culture.

ENGL 283-004 | THEMES IN BRITISH LIT | MW 11:15-12:05, Th 2:00 | RHU |

(Designed for non-majors)

**Falling in Love Again? From Much Ado to High Fidelity**

A study of classic texts centrally concerned with relations between the sexes. Literary works will be examined with regard to such issues as marriage and divorce, boredom and imagination, self-absorption and felt connection with others. Themes of this sort will come into play along with questions of genre and social context. Writers studied may include William Shakespeare, Jane Austen, Gustave Flaubert, Henry James, Henrik Ibsen, Kate Chopin, George Bernard Shaw, Walker Percy, and Nick Hornby. Pertinent films may be included in class discussions and assignments.

ENGL 283-005 | THEMES IN BRITISH LIT | MW 11:15-12:05, Th 2:00 | RHU |

Same as ENGL 283-004
ENGL 283-006 THEMES IN BRITISH LIT MW 11:15-12:05, Th 12:30 RHU
Same as ENGL 283-004

ENGL 283-007 THEMES IN BRITISH LIT MW 11:15-12:05, Th 2:00 RHU
Same as ENGL 283-004

ENGL 283-008 THEMES IN BRITISH LIT MW 11:15-12:05, F 9:05 RHU
Same as ENGL 283-004

ENGL 283-009 THEMES IN BRITISH LIT MW 11:15-12:05, F 10:10 RHU
Same as ENGL 283-004

ENGL 283-010 THEMES IN BRITISH LIT MW 11:15-12:05, F 11:15 RHU
Same as ENGL 283-004

ENGL 283-011 THEMES IN BRITISH LIT MW 11:15-12:05, F 12:20 RHU
Same as ENGL 283-004

ENGL E283-851 THEMES IN BRITISH LIT TTh 5:30 LEWIS
(Designed for non-majors)
Reading a variety of British texts that exemplify persistent themes of British culture.

ENGL 283-501 THEMES IN BRITISH LIT MW 2:30-3:45 RHU
(Designed for non-majors; restricted to Honors College students)
“Falling in Love Again? From Much Ado to High Fidelity”
A study of classic texts centrally concerned with relations between the sexes. Literary works will be examined with regard to such issues as marriage and divorce, boredom and imagination, self-absorption and felt connection with others. Themes of this sort will come into play along with questions of genre and social context. Writers studied may include William Shakespeare, Jane Austen, Gustave Flaubert, Henry James, Henrik Ibsen, Kate Chopin, George Bernard Shaw, Walker Percy, and Nick Hornby. Pertinent films may be included in class discussions and assignments.

ENGL 284-002 DRAMA MWF 12:20-1:10 COMPTON
(Designed for non-majors)
An introduction to drama and theatre through the exploration of dramatic literature and theatre in performance. Students will read and write about a variety of plays, attend theatrical performances, present short oral reports and participate in a term project. There will be a midterm and a final exam.

ENGL 285-001 THEMES IN AMERICAN LIT TTh 11:00-12:15 STEELE
(Designed for non-majors)
This course will look at the widely varying ways that Colonial and American writers have responded to nature -- in its widely varying forms -- over the past five centuries. Readings will take us from the howling wilderness to the picturesque landscape to the wild frontier and beyond. Throughout, we will consider the metaphorical and material roles played by nature in U.S. nationalism and cultural politics. Readings will include works by Bradstreet, Cooper, Emerson, Thoreau, Dickinson, Cather, Hurston, Wright, Erdrich and others. There will be a midterm, a final, and a short critical paper.
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(Designed for non-majors)

"Who and what is an alien?" posed Henry James in his travel narrative, The American Scene (1903). How has the “alien” defined national identity across history, policy, popular culture, and literature? And why do fictional aliens continue to represent the American nightmare? Yellow fever, “yellow peril,” Alien and Sedition Laws, Ellis Island, Jim Crow, body snatchers, miscegenation, contamination, invasion, and immigration will take up all of our time together. The course will likely include Henry James, Wallace Irwin’s Letters of a Japanese Schoolboy, James Baldwin, Eugene O’Neil, Claude McKay, Nella Larsen, Charles Chesnutt, Jhumpa Lahiri, and Edwidge Danticat. We will watch a few classic horror films, such as Ridley Scott’s Alien (1979), George Romero’s Dawn of the Dead (1979), and John Sayles’ satirical A Brother From Another Planet (1984); and will trace the alien into our contemporary moment (Patriot Act,
border patrols, magazine covers). From private and elite policy to populist and pervasive imagery, the alien remains central to American fictions of all kinds.

ENGL 285-501 THEMES IN AMERICAN LIT TTh 11-12:15 DAVIS
(Designed for non-majors; restricted to Honors College students)

This course rapidly surveys a number of representative American works from the colonial period to the present by focusing on the paired themes of love and loss. We'll read Bradstreet, Foster, Poe, Hawthorne, Stowe, Jacobs, Whitman, Dickinson, James, Gilman, Eliot, Hughes, Fitzgerald, Hemingway, Faulkner, Plath, Hall, and a few others, and we'll finish with a unit on contemporary American love songs. Assignments will include a close reading, a critical essay, a midterm, a final exam, and a group presentation on a love song.

ENGL 286-002 POETRY TTh 12:30-1:45 RICE
(Designed for non-majors)

Description: An introduction to poetry, this course will emphasize the reading, understanding, and analysis of English-language poetry, ranging from the 16th century to the present. Students will learn to discern how poets use form, sound and rhythm, and figurative language to communicate their meanings, and to advance their skills in deciphering this highly-compressed form of communication. Text: Poetry, ed. R.S. Gwinn (6th edition)

ENGL E286-300 POETRY MW 5:30-6:45 GLAVEY
(Designed for non-majors)

This course will serve both as an introduction to the reading of poetry and an extended look at history of various poetic forms such as the sonnet, the sestina, the villanelle, and the ghazal. In our readings we will ask a number of questions: What possibilities and limitations do these structures generate? How might they respond to literary historical and political change? Each student will be responsible for presenting a case study in the second half of the semester. Examples might include Claude McKay's use of the sonnet or Adrienne Rich's treatment of the ghazal. This course will involve creative as well as critical writing; over the course of the semester, students will produce several examples of each form. Requirements include a 5 page paper and case study, a class presentation, active participation in discussion, and a series of creative exercises.

ENGL 287-001 AMERICAN LITERATURE TTh 9:30-10:45 JACKSON
ENGL 287 is a survey of American Literature from its colonial origins in the fifteenth century to the dawn of the twentieth. To goal of the course is to introduce you to the broad sweep of American literary history and to help you develop your skills as close readers. Readings will include poems, short stories, novels, and non-fictional prose, and the periods we will cover include the Age of Atlantic Exploration, Puritanism, the Enlightenment, Neoclassicism, Transcendentalism and Romanticism, Realism, and Modernism. Assessment will be based on two essays, a midterm, a final examination, and a variety of briefer, in-class and take-home assignments.

ENGL 287-002 AMERICAN LITERATURE TTh 12:30-1:45 WALLS
This course will provide an introduction to American literature through many of its most resonant voices, from the Puritan settlers through the Revolution and the Civil War to the twentieth century. From the beginning, the paradox fueling America's national literature has been the quest for freedom in a slave society. This survey will highlight key works of American literature as they explore the many forms of servitude, actual and metaphoric, against the great American ideal of freedom. Readings will include Puritan poetry and captivity narratives; autobiographies by Franklin, Equiano, and Douglass, Thoreau's Walden; poetry by Whitman and Dickinson; short stories by Hawthorne, Melville, and Rebecca Harding Davis, novels by Mark Twain and Kate Chopin; and works by Native American writers. REQUIREMENTS: a number of short response writings; two formal 5-7 page papers; midterm and final exams. TEXTS: Norton Anthology of American Literature, Concise Edition; Mark Twain, Huck Finn; Kate Chopin, The Awakening; Leslie Marmon Silko, Ceremony.

ENGL 287-003 AMERICAN LITERATURE MW 2:30-3:45 FORTER
This course traces the history of literature in the U.S. from the close of the Civil War (1865) to the present. We will discuss the major literary movements in this period and their relationship to the historical moment at which each emerged. At the same time, the course will emphasize the persistence of certain concerns across the period under study: the meaning of "freedom" and its relationship to the idea of America; the legacy of chattel slavery and place of race in the imagination of white and black authors; the meanings of
“manhood” for writers anxious about the feminizing effects of American culture on one hand, the perceived unmanliness of writing as a profession on the other; the persistent attempts by women and minority writers to develop literary forms adequate to their experience; and the place of capitalism (industrial and consumer) in the literary imagination of writers from all backgrounds. Requirements: 1 paper; weekly reading quizzes; midterm; final. Texts: K. Chopin, The Awakening; C. Chestnutt, Marrow of Tradition; M. Twain, Huck Finn; W. Faulkner, Light in August; T. Morrison, Beloved; A. Spiegelman, Maus I & II.

ENGL 287-004 AMERICAN LITERATURE MW 3:35-4:50 JAMES
Survey of American literature: major authors, genres, and periods. Designed for English majors.

ENGL E287-300 AMERICAN LITERATURE MW 5:30-6:45 JAMES
Survey of American literature: major authors, genres, and periods. Designed for English majors.

ENGL 288-001 ENGLISH LITERATURE I TTh 11-12:15 SHIFFLETT
We shall study major works of British literature from the fourteenth through the eighteenth centuries. Emphasis will be placed on generic concepts that help us to compare and contrast literary works in meaningful ways, on social and political functions of literature during times of great social and political change, and on ideas of morality and beauty that encouraged writers to look beyond their daily lives and imagine better lives and better worlds. Requirements are likely to include an oral class presentation, an essay, a midterm exam, and a final exam.

ENGL 288-002 ENGLISH LITERATURE I TTh 2-3:15 LEVINE
A survey of British literature from the Middle Ages to the eighteenth century. Readings will include “greatest hits” by Chaucer, Shakespeare, Marlowe, Spenser, and Milton, as well as a sampling of lesser known writings. Our approach will be to study individual texts closely and in relation to cultural and literary contexts. Texts: Norton Anthology of English Literature, vol. 1

ENGL 288-003 ENGLISH LITERATURE I MWF 10:10-11 RICHEY
We will begin with Old English literature, the oral poems sung by the scops around 900 A.D. and available to us in translation. From there, we will move on to the texts of the Middle Ages and Early Modern Period, looking in particular at fiction, plays, lyrics, and epics. By proceeding in chronological fashion, we will be able to see how each author revises and transforms the literary forms of those who have gone before him or her, encoding in the process a unique, often innovative attitude toward history, politics, gender, and aesthetics. Most of this literature is written in poetry which increases its subtlety and complexity; at the same time, it almost always tells a story. Because the language is from an earlier period, you will find yourself reading more slowly and carefully than usual.

Requirements: two papers, a midterm, final, and daily quizzes

ENGL 289-001 ENGLISH LITERATURE II TTh 3:30-4:45 MADDEN
This course is a survey of British literature from 1800 to the present. Our first objective will be to gain some familiarity with major periods, issues, and authors in British literature of the last two centuries—exploring historical, generic, and thematic connections. Our second course objective will be to explore ways of thinking and writing about literature in general, and British literature in particular. Among the themes we will explore: the tension between the individual and his/her society, the retelling of traditional stories from other points of view; the status of Ireland, religious faith, and representations of social difference. Writing assignments will include 2 short critical essays, a memoir essay, and 1 final paper, as well as some short writing assignments (response papers) and occasional reading quizzes. There will be a midterm and a final exam (not comprehensive).

ENGL 289-002 ENGLISH LITERATURE II MWF 9:05-9:55 ENGLAND
In this course, we will survey British writing from the earliest Romantics in the late eighteenth century to the modern writers of the twentieth century. Reading and discussion will focus on major literary movements and genres, and our aim will be to understand a number of canonical texts from the Romantic, Victorian, and modern periods. We will consider how these periods address the concepts of individuality, gender, and social change. TEXTS: The Norton Anthology of English Literature, Eighth Edition. Volumes D, E, and F. ISBN: 0-393-92834-9. REQUIREMENTS: Participation. Reading quizzes. Response paragraphs. Two papers. A midterm and final exam.
ENGL 289-003  ENGLISH LITERATURE II  MWF 12:20-1:10  COHEN

This course will survey British writing from 1800 to the present, treating canonical and non-canonical texts from a range of genres. As we trace the major movements of the last two centuries, we’ll pay special attention to shifting approaches to Englishness, gender, and the politics and social function of art. TEXTS: Longman Anthology of British Literature, Vol. 2, and Bronte, Jane Eyre. REQUIREMENTS: reading quizzes and response paragraphs, 2 papers (5-7 pp), midterm, final. Participation will also be a major component of your grade.

ENGL 289-501  ENGLISH LITERATURE II  MWF 11:15-12:05  JARRELLS

(Designed for non-majors; restricted to Honors College students)

In this course, we will survey British writing from the Romantic to the Modern period (that is, from the end of the eighteenth century to the middle of the twentieth). Readings will be organized primarily by period and genre; we will study Romantic lyrics, the Victorian novel (and its Modernist successor), blank-verse epic, the dramatic monologue, and the essay. However, some close attention will be paid to historical and thematic links across periods and genres – in particular, to revolution and reform; to the idea of “culture” and the development of a national literature; and to the role that literature played in mediating and representing a rapidly expanding British empire.

All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292

ENGL 360-001  CREATIVE WRITING  TTh 9:30-10:45  BAJO

This creative writing course will be a workshop for the contemporary literary short story. Early weeks will center around the study of contemporary short stories and poems in order to discover what makes writing fiction, and what makes writing contemporary. Discussion of the elements of fiction and the anatomy of story over the first three weeks will merge into class workshops on student story drafts. Students will write critiques for colleague short stories and be required to compose one finished short story befitting literary magazines. Some attention will be given to the relationship between writing and publishing. In addition to showing students the craft of fiction, learning outcomes will also offer experience in the skills of informed discussion and presentation.

ENGL 360-002  CREATIVE WRITING  TTh 11:00-12:15  DINGS

Workshop course on writing original fiction, poetry, drama, and creative nonfiction.

ENGL 360-003  CREATIVE WRITING  TTh 12:30-1:45  JOHNSON

Though this section of Engl 360 is open to all students, it is designed especially for students interested in writing for children and young adults—a field that is amazingly vital and inclusive both in form and content. Workshop participants will explore the demands of these bodies of literature through reading representative, relevant primary and secondary texts and through producing their own texts in any number of genres (including but not limited to picture books, short fiction, poetry, and memoir). Depending on the genres in which students are working, they will submit one or more pieces at the end of the semester. In addition to the primary text(s) produced, students will turn in narrative statements reflecting upon the writing journeys they’ve experienced over the course of the semester. All students are expected to contribute regularly and meaningfully during critique sessions.

ENGL 360-004  CREATIVE WRITING  MWF 11:15-12:05  BLACKWELL

Combining readings, technical instruction, and workshop, this class introduces students to the art and craft of writing literary fiction. Coursework will include craft-oriented readings, exercises in technique, workshop participation, and the writing and revision of original fiction. Though this is an introductory course that presumes little previous knowledge, this section is designed particularly for writing-track students and any others who plan to go on to upper-level creative writing classes. It is also suitable for those who want to try writing literary short stories simply because they like to read them.

ENGL E360-300  CREATIVE WRITING  MW 5:30-6:45  KEYSEER

This course will provide an introduction to writing original poems, short stories, and plays. The course will be divided into three sections: the first will focus on verse forms, meter, and poetry composition; the second will focus on reading and writing short stories; and the last will focus on improv games, monologues, and dramatic scenes. Coursework will include reading in each of the three forms we study during the semester, writing exercises, and workshop participation. Over the course of the semester, students will write, share in workshop, and revise original poems, a short story, and a dramatic scene.
ENGL 370-001/LING 345-001 (currently ENGL 439/LING 405) TOPICS TTh 11-12:15 WELDON

“Language in the U.S.A.”

This course is designed to introduce students to the diverse linguistic fabric of the U.S. In this course, students will examine the structure, history, and use of language varieties in the U.S. with a focus on both regional and sociocultural variation. Issues such as language ideology, linguistic prejudice, multilingualism, language in education, and the interface of language with social constructs such as age, gender, ethnicity, social class, and sexuality will be explored through class readings, lectures, and discussions, audio and video resources, and student research.

ENGL 380-001/CPLT 380-001 EPIC TO ROMANCE MWF 11:15-12:05 GWARA

Discussion of major works of literature: the Iliad, Ovid's Metamorphoses, Beowulf, romances by Chrétien de Troyes, and Chaucer's Troilus and Criseyde. Two papers and a mid-term. Daily quizzes on the readings.

ENGL 383-001 ROMANTICISM TTh 12:30-1:45 FELDMAN

The Romantic period was a moment in Western cultural history that concerned itself with issues of the environment. Long known for the poetry of nature, Romantic-era literature has shaped the environmental consciousness of our own time. This course will consider how the relationship between people and the landscape was imagined in both prose and poetry and how that imagining intersected with class, race, gender, politics, science, economics, ethics and law. Both environmentalism and Romanticism emphasize introspection and self-reflection, so we will think about these texts in relation to our own experience and the ways we choose to live in the world, both collectively and as individuals. Class requirements: Two group presentations, two 5-page essays, mid-term and final examination.

ENGL 384-001 REALISM TTh 2-3:15 WOERTENDYKE

This course will grapple with realism as a mode of representation by focusing on its premier vehicle, the novel. The course will begin with classical realism such as Honore Balzac's Pere Goriot and Leo Tolstoy's Anna Karenina. The rest of the course will be spent reading novels that bend, critique, or otherwise subvert classic realism, including Alejo Carpentier's The Kingdom of This World, Henry James' "In the Cage," and Marguerite Duras' The Ravishing of Lol Stein. In addition to the novels, readings will include canonical critical statements by George Lukacs, Roland Barthes, Erich Auerbach, and Peter Brooks. We will conclude the course with two films: the Italian neo-realist film by Vittorio DeSica's The Bicycle Thief and Mexican filmmaker, Guillermo del Toro's Pan's labyrinth.

ENGL 385-001 MODERNISM MW 2:30-3:45 GLAVEY

This course will serve as an introduction to the literature of Anglo-American modernism. Our first goal will be to understand the specific features of particular early-twentieth-century texts: how they are put together as works of art, what they attempt to achieve, how they may or may not challenge contemporary readers. From there we will consider how they respond to, reflect, and resist the processes of modernization. One of our primary questions will be: What does it feel like to be modern? In thinking through what literature tells us about this question, we will consider the epistemological, psychological, and sociological facets of modernity as reflected and rewritten by the particular formal and thematic choices of our authors. Authors covered will include Djuna Barnes, Mary Butts, Hart Crane, H. D., T. S. Eliot, William Faulkner, Ernest Hemingway, Langston Hughes, Zora Neale Hurston, James Joyce, Mina Loy, Richard Bruce Nugent, Ezra Pound, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Virginia Woolf. Requirements for the course include an essay, a creative project, a final exam, and participation in a collaborative wiki.

ENGL 386-001 POSTMODERNISM MW 2:30-3:45 RICE

An introduction to and overview of the literature of "postmodernism," concentrating on a selection of representative international works of fiction. The course will entail some consideration of what constitutes an adequate definition of this term: What is/was postmodernism? How does/did it differ from or reconstruct modernism? Is postmodernism a conceptual or merely a temporal term? Is the literature we will read simply late-modernism? Is a quite different kind of "post-postmodernism" emerging in contemporary culture? Probable texts: Borges, Ficciones, Schmidt, Scenes from the Life of a Faun, Coover, The Universal Baseball Association, Murdoch, The Black Prince, Calvino, If on a winter's night a traveler, Carter, The Bloody Chamber, Pefelevin, The Life of Insects, Kundera, The Unbearable Lightness of Being, Coetzee, In the Heart of the Country, Appiananesi, Postmodernism: A Graphic Guide to Cutting Edge Thinkin
For well over two thousand years scholars, speakers, philosophers, and scientists have asked how rhetoric functions and what rhetoric entails. The classical definition of rhetoric is the capacity to see, in any given situation, the available means of persuasion, but the study of rhetoric today has expanded to every use of language and every aspect of human communication in argument, dialogue, media, politics, and social life. This writing-intensive course gives students an introduction to this robust body of scholarship by focusing on those thinkers and movements in rhetorical studies most significant to the field and to our own lives today. Each theory is connected to a problem or opportunity present in our contemporary communication ecologies and examined for how that theory can be deployed as part of the art of living our lives. Student work in this course will follow a similar structure, regularly producing short writing assignments, both in and out of class, that engage in critical assessment and application of rhetorical theories. The course will conclude with a final paper and presentation from each student that focuses on a core problem, principle, theory, or method in rhetorical studies, chosen by the student. That final paper and presentation will display not only an understanding of its chosen rhetorical component but will apply that element of rhetoric to a contemporary question, situation, problem, or opportunity. Students will be given wide latitude in their selection of final paper topics. Conversation and collaboration in class will be essential. All readings will be posted on-line as downloadable files.

Representative theories of literature from Plato through the 20th century. For more information, contact the instructor.

This course introduces students to the field of linguistics with an emphasis on the English language. It will provide a broad survey of various aspects of language structure and language use in order to develop analytical skills that are useful to both linguists and non-linguists interested in language issues. Students will learn how to analyze and describe languages, apply basic analytical techniques to language data, understand what we know when we "know" a language, and explore what language reveals about human beings, their histories, and their cultures.

In this course, we shall be examining some of the greatest texts of the ancient and medieval world on the theme of society and representation. What is the good society? What is the role of poetry, drama, philosophy, and other forms of representation in it? To what extent is any society founded on its own self-representation? What problems and to what extent is any society founded on its own self-representation? The texts we will be examining have been central to debate on those questions for well more than a thousand years. We shall read Homer's Odyssey, Aeschylus's Oresteia, Plato's Republic, Cicero's De Republica, Petronius's Satyricon, and Dante's Inferno. Students will take two midterms, a final, and write a five page reaction paper to the work of their choosing.

We will read a representative selection of Shakespeare's tragedies while placing the plays in their dramatic and historical contexts. Our intent will be to read the plays closely as literature--objects of verbal art--and as playtexts--scripts for theatrical production. In addition we will attempt to situate Shakespeare's plays in the context in which they were produced: early modern London. TEXTS: likely to include Titus Andronicus, Romeo and Juliet, Hamlet, Troilus and Cressida, Othello, King Lear, and Macbeth. We will also read extensive selections from McDonald's Companion to Shakespeare. REQUIREMENTS: three papers, a play or film review, a treatment of one scene, and a final exam.

This course examines Shakespeare's comedies and histories in relation to his time and to our own. Looking closely at seven plays (A Midsummer Night's Dream, The Merchant of Venice, Richard II, 1 Henry IV, Henry V, Twelfth Night and Measure for Measure), we'll examine the interplay between these popular plays and the Elizabethan-Jacobean culture in which they were produced, taking up such issues as politics, social order, gender, and family relations. Our approach should raise provocative and important questions, which we'll then use to structure class discussion and writing assignments. Two papers, quizzes, mid-term, and final exam.

This section will focus on Shakespeare's Comedies and Romances, rather than the History plays. We will read Much Ado About Nothing, As You Like It, Twelfth Night, The Merchant of Venice, The Winter's Tale, and The Tempest.
Assignments for the class will include presentations, reading quizzes, two critical essays, a midterm, a final exam, and a class project. The class project will be to re-try the case of Shylock vs. Antonio, with students serving as jurors, legal teams, witnesses, and reporters providing media coverage.

**ENGL 413-001 MODERN ENGLISH LIT**  
MWF 9:05-9:55  
COHEN

This course will trace major concerns of twentieth-century British literature, with special emphasis on shifting ideas about nation, empire, and history. We’ll look at the role gender plays in these configurations, and the way literary form is deployed in their redefinition, as well as the relations between modernity and questions of genre; we’ll be reading a number of novellas, in addition to longer fictions, in an effort to cover a century of self-conscious experimentation. Texts will include works by some or all of the following: Stevenson, Wells, Conrad, West, Lawrence, Forster, Woolf, Greene, Bowen, Rhys, Evaristo. Evaluation will be based equally on several 2-page response papers, one 10-pp paper, a final exam, and class participation.

**ENGL 424-001 AMERICAN DRAMA**  
MWF 10:10-11  
COMPTON

A survey of the ways American dramatic literature and performance explored and defined the American experience from the late 18th to the 21st century. We will examine both major writers like O’Neill, Williams, Wilson, Mamet, Parks, Shepherd and Baraka and the performance styles that illuminated the development of American theatre.

**ENGL 428B-001 AFRICAN AMERICAN LIT II**  
MW 1:25-2:40  
WHITTED

Our study of twentieth-century African-American literature combines major and lesser-known texts with cultural criticism and analysis. Questions of racial representation, vernacular traditions, intertextuality, and social responsibility will shape the way in which we read and evaluate the imaginative works of African-American writers. In an effort to facilitate more focused and in-depth analysis, our goal will be to highlight a single theme, trope, and/or scholarly debate surrounding each work through written assignments and student-led discussions. Reading units will include the New Negro Renaissance, Depression-era Realism, the Black Arts Movement, Black Women’s Writing, and Postmodern Metafiction. Grades will be based on weekly quizzes, two papers, a group project, and a final examination.

**ENGL 429C-001 TOPICS IN AMERICAN LIT**  
TTh 3:30-4:45  
WALLS

**“Fictions of Science, Science in Fiction”**

The biologist Richard Dawkins maintains that “Science is poetry that is true,” while the poet John Keats wrote that “Beauty is truth, truth beauty,--that is all / Ye know on earth, and all ye need to know.” This course will ask what happens when we lower the barrier between the “two cultures” of literature and science to put poets and scientists in dialogue. How do concepts of truth and beauty both connect and divide the discourses of literature and science? How do we read works of fiction that depend on understanding scientific concepts, or science writings that use fictional devices? And what do our answers tell us about how we know our world? We will look at a range of genres, from “nonfictional” forms such as professional science articles, popular science writing, and historical narratives, to literary meditations, plays, short stories, novels, and science fiction. In effect, we will walk a transect across the boundary dividing pure science from pure literature and ask, where does one stop and the other begin? How can we tell the difference? What does that difference mean?

**ENGL 431-001 CHILDREN’S LITERATURE**  
TTh 9:30-10:45  
JOHNSON

This course is a broad introduction to the world of contemporary American children’s literature. (It could be subtitled “The cultural politics of the American Children’s Book World.”) Students will examine texts, both picture books and chapter books, that are in some way related to central ideas of and about America and Americans of various backgrounds, experiences, and orientations to the world. Discussion topics will include the meaning of literary excellence in children’s book writing and illustration, the politics of the children’s book publishing industry, and current issues and controversies in the field. Though the professor is mindful that many students in this course are Education students, students should bear in mind that this is an English course.

**ENGL 432-001 ADOLESCENT LIT**  
MWF 12:20-1:10  
SCHWEBEL

Young Adult novelists hope to impart wisdom, to share their way of understanding the world with adolescents. Teenage readers, in turn, crave that insight. As people poised between childhood and adulthood, Young Adult readers yearn to reach beyond the confines of home, school, and family to explore, at least imaginatively, that which lies beyond.

At the intersection of YA author’s desires and YA readers’ needs lies contemporary issues, the real-world social and political climate in which authors write and adolescents read. This course focuses on those contemporary issues by means of examining “that which lies beyond.” While many people
understand Adolescent Literature as the “problem novels” that first became popular in the 1970s, the genre is much more capacious. Together we will read both newly released novels and literary classics written for middle and high school students. A major focus of our study will be on contextualization; that is, how to better understand a novel by examining the ways in which it is in dialogue with contemporary and historical discourses, including those of race, class, and gender.

In Unit I, Dystopian Literature, we study six widely-taught novels set in the past. In both units, we will examine the ways in which the present of the novel’s production influenced the way the author envisioned and understood another moment in time. In doing so, we will gain insight into how the author views his or contemporary world, and thus, the message he or she hopes to impart on adolescent readers.

ENGL 437-001 WOMEN WRITERS TTh 3:30-4:45 CLEMENTI

What do women write about when they write about themselves? This course will explore some classics of world literature (in English translation) created by women who use their personal stories as a window into family relations, social history, national history, identity formation processes, power relations in the home as well as in the world. From the diary of an 18th-century German merchant woman to American Pulitzer Prize nominee Maya Angelou, this course will focus on the female autobiographical voice in various literary forms (novel, graphic novel, essay, etc.) with some important interdisciplinary detours through film, music and the arts as well.

ENGL 438E-001 CARIBBEAN LITERATURE TTh 8-9:15 DAWES

A survey of Caribbean literature written during the twentieth century. In this course, students will be introduced to the major authors of English-speaking Caribbean literature even as they find ways to contextualize that literature within the historical narrative of these postcolonial societies that make up the Caribbean. The class will explore the impact of popular culture, religion, folk traditions, political developments and the literature produced by such writers as Jamaica Kincaid, George Lamming, Derek Walcott Lorna Goodison, V.S. Naipaul, Colin Channer, Bob Marley, and many others.

ENGL 439R-001/LING 541-001 SELECTED TOPICS TTh 2-3:15 WELDON

“Language and Gender”

This course provides an introduction to the use of language by men and women, with a focus on how socialized ideas about gender affect language use and perception. Drawing from empirical and theoretical studies in sociolinguistics, anthropological linguistics, discourse analysis, and women's studies, this course addresses a range of issues, including the acquisition of gender-differentiated language, gender and conversational interaction, sexism in language, gender images in society, and the relationship between language, gender, and other social constructs such as class, culture, power, and politeness.

ENGL 450-001/LING421 ENGLISH GRAMMAR TTh 9:30-10:45 DISTERGEHT

An intensive survey of English grammar: sentence structure, the verbal system, discourse, and transformations. Also discussed are semantics, social restrictions on grammar and usage, histories of various constructions, etc. Please read Chapter 1 of the textbook before the first class meeting. TEXT: Dorothy Disterheft, Advanced Grammar: a manual for students. Prentice-Hall. REQUIREMENTS: one midterm, one final.

SCHC 450F-501 PROSEMINAR TTh 9:30-10:45 COWART

“Problems in Literary Originality: The Rewriting of Classic Texts in Contemporary Literature”

What happens when writers appropriate the work of other writers—when, for example, Tom Stoppard, in Rosencrantz & Guildenstern Are Dead, rewrites Hamlet from the point of view of that play's two most insignificant characters, or when Jean Rhys, in Wide Sargasso Sea, imagines the early life of Bertha
through many of the assignments designed for your future students, but you will study writing from the explicit: maybe Auden's "The Sea and the Mirror," based on The Tempest; David Henry Hwang's M. Butterfly and its operatic "host"; Valerie Martin's reworking of The Strange Case of Dr. Jekyll and Mr. Hyde as Mary Reilly; Jane Smiley's deconstruction of King Lear in A Thousand Acres; and a couple of the fictions based on Robinson Crusoe. We'll also consider a handful of symbiotic lyrics and perhaps the strange case of text and parasite-text in a single volume: Nabokov's Pale Fire. We'll do some reading and discussion of "host" texts, but the emphasis will be on the reconfigured or "guest" texts. The course's real subject, that is, is the dynamics of contemporary literary renewal.

SCHC 450G-501 PROSEMINAR MW 2:30-3:45 STERN
(Restricted to Honors College students)

"THE MARRIAGE PLOT"

It is a truth universally acknowledged, that the English novel became a dominant global form thanks to the propulsive force of the marriage plot. This class will interrogate the marriage plot from the perspectives of form and history. We will read a variety of genres to consider how drama, poetry, journal, and epistle interrupt standard configurations of the marriage plot; we will research legal and political history to study the alternative contexts that deform and reform matrimonial plotting; and we will read secondary materials that provide backgrounds in the history of the novel and in narrative theory. The course aims to be challenging, eye-opening, and plenty of fun. Requirements: two papers (one of which will require a workshop forum), one research presentation, and written responses to weekly reading assignments.

SCHC 452K-501 PROSEMINAR MW 3:30-4:45 KEYSER
(Restricted to Honors College students)

"Sex and the City: Gender Roles in Jazz Age Literature"

Flappers and sheikhs, WWI veterans and nurses, drinkers and dancers, bright young things and the lost generation: the participants in the Jazz Age continue to captivate our cultural imagination. Women won the right to vote in 1920; men found themselves in a world transformed by new technologies of war. We will look at Jazz Age gender roles in many literary and cultural guises and contexts: the early cinema; flapper cartoons and 1920s magazine culture; the Harlem Renaissance; British "bright young things"; the novels and stories of Fitzgerald and Hemingway; the poetry and prose of Dorothy Parker and Edna St. Vincent Millay, etc. We will ask how the Jazz Age gender roles we encounter play with, refuse, adapt, or defy earlier gender stereotypes or priorities. We will think about how cultural context (celebrity culture, growing mass media, urbanization, Prohibition, the Great Migration) is reflected in the literature that we analyze. Expect to enjoy jazz, philosophize about fashion, and to consider what advertisements as well as great literature tell us about what it meant to be a man or a woman in the 1920s.

ENGL 460-006 ADVANCED WRITING MWF 11:15-12:05 BARILLA

This course will function as a workshop in the craft of creative nonfiction, in which students will share work in progress with other members of the course. We will encounter different subgenres of nonfiction, including memoir and literary journalism, and we will experiment with the expectations of the essay form. The class will include reading and discussing published work, and will include numerous in class and out of class exercises designed to stimulate ideas and hone skills. Students will produce a portfolio of written work, which they will turn in at the end of the course for a final grade.

ENGL 460-007 ADVANCED WRITING MWF 12:20-1:10 GREER

In this course we will read a number of authors, but the emphasis of the course will be upon writing (as opposed to reading) in order to understand the methods used by authors to create their works. Though there will be no formal text, I will refer students via the Internet to certain short stories and/or novellas to guide them in their composition. We will write three short stories during the semester. The subject, theme, characterization, etc., will be left up to each student. The first weeks of the course I will deliver a series of lectures regarding those elements which are found in remarkable literature.

The remaining part of the semester will be conducted using the workshop method. Students will write a short story, make photocopies for the class, and then read it aloud in class. Students will then critique the story, and I will add my comments at the end of each presentation. Additionally, I will write further and more detailed comments on each story and return it to the student. At the conclusion of the course, it is my hope that each student will have a profound awareness regarding the construction of contemporary American prose.

ENGL 461-001 THE TEACHING OF WRITING MWF 12:20-1:10 HOLCOMB

This course explores the theory and practice of teaching writing in middle and secondary school. During the semester, you will develop and test approaches and practices that will prove useful to you as a teacher of writing. As a result, you will also cultivate your own talents as a writer: not only will you work through many of the assignments designed for your future students, but you will study writing from the
perspectives of analyst, critic, and scholar. The course goal is to enhance your awareness of the processes, challenges, and powers of writing inside and outside of the classroom.

**ENGL 462-001  TECHNICAL WRITING  TTh 3:30-4:45  RIVERS**

This course introduces you to the genres of technical communication: memos, letters, proposals, reports, technical definitions, and instructions. We will also cover such topics as visual design, usability, electronic media, and style and editing. Throughout, our goal will be to simulate, as nearly as possible, the demands and expectations of writing in a technical workplace, including the rhetorical and ethical issues that will invariably arise when producing technical documents.

**ENGL 463-001  BUSINESS WRITING  TTh 8:00-9:15  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-002  BUSINESS WRITING  MW 3:35-4:50  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-003  BUSINESS WRITING  TTh 2:00-3:15  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-004  BUSINESS WRITING  MWF 8:00-8:50  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-005  BUSINESS WRITING  MWF 9:05-9:55  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-006  BUSINESS WRITING  MWF 10:10-11:00  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-007  BUSINESS WRITING  MWF 11:15-12:05  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463-008  BUSINESS WRITING  MWF 12:20-1:10  STAFF**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 465-001  FICTION WORKSHOP  TTh 12:30-1:45  BAJO**

Pre-requisite English 360. This course explores the intricacies of the literary elements studied basically in English 360 to teach students how to write literary short stories. Students will use models and discussion to gain an understanding of the level of story composition at stake in this course, then they will begin submitting new stories of their own to workshop assessment in order to discover how to enhance readerly impact. The course is designed for writers aspiring to MFA fiction programs or to students of literature who wish to deepen their perspective on language by exploring the other side of the printed page.

**ENGL 492-001  ADVANCED FICTION WORKSHOP  MWF 9:05-9:55  BLACKWELL**

Open to students with experience reading and writing literary fiction, this creative writing course offers nuanced study and practice of fiction as both an art form and a craft. Your original fiction—together with that of the other workshop members—will be our focus. We’ll fill out our time by discussing some risk-taking published fiction, practicing elements of craft through short exercises, and considering a range of professional and aesthetic issues at stake in the writing vocation—from how to get published to the ethics of writing about real people, from the ins and outs of MFA programs to the pros and cons of non-realism. (Feel free to email the professor for additional information.)
This course considers U.S., mostly mainstream filmmaking during three periods of economic depression: the archetypical Great Depression of the 1930s, the decade-long sequence of recessions inaugurated by the stock market crash of 1973, and our present crisis. Two hypotheses about cinema in such times probably come to mind. According to the distraction thesis, cinema exists to take our minds off our troubles. Alternatively, the ideological manipulation thesis posits that movies aim to maintain our faith in order, containing and channeling the potentially disruptive energies unleashed by our despair. Exploring these hypotheses—which are less distinct than they may at first seem—we will attempt to move beyond them by also considering the extraordinary inventiveness of filmmakers in hard times. Indeed, a number of scholars have described films from such periods as unusually capable of provoking audiences to re-imagine their circumstances. To engage depression era cinema is thus to question the relation between work, leisure, and unemployment, a concern characteristic of musicals from all three periods (e.g., *Gold Diggers of 1933, Saturday Night Fever,* and *WALL-E*). Second, we will examine how documentaries in each period define economic problems and advocate solutions (e.g., *The Plow that Broke the Plains, Harlan County, U.S.A.,* and *The Corporation*). Third, we will discuss what it means for thrillers and gangster films in these periods to present capitalism as a criminal conspiracy (e.g., *Broke the Plains,* *Harlan County, U.S.A.,* and *The Corporation*). Finally, we will take up melodramas in which a soldier’s return from the war requires us to ask whether the state appropriately values the lives of the citizens (e.g., *I Am a Fugitive from a Chain Gang, The Deer Hunter, Brothers*). In addition to supplying interpretations of key genres and films, required readings will provide political-economic context and theoretical foundations for independent research. Students will use the resources of the course to complete term papers on films of their choosing.

Nearly as old as the history of moving images, the Hollywood Western has long been understood as one of popular culture’s favorite ways to imagine, question, and reimagine what it means to be “American.” And this kind of cultural work—imagining who is “us” and who is “them,” what the possibilities and limits of our nation have been, how our collective past and futures intersect, and more—routinely pivots on the image of the cowboy. Outlaw, defender of innocents, ruthless killer; the manliest of men and a man who prefers the company of men; a social ideal and an anti-social loner, the cowboy is a curious national hero, indeed. Studying a broad range of examples from 1903 to the present, this course queries the endurance and plasticity of a popular genre that perpetually imagines particular fantasies and conflicts of the nation in and through particular fantasies and conflicts of masculinity. We’ll consider John Ford “classics” and “revisionist” Westerns of the 1960s, but also dime novels, singing cowboys (white and black), TV Westerns past and present (e.g., *Bonanza, Deadwood, Firefly*), global and transnational Westerns (e.g., the Spaghetti Western, the Curly Western), and the circulation of the genre beyond the screen into a range of everyday practices like advertising (the Marlboro Man), home decor, and contemporary rhetoric of Homeland Security.

In this course, students begin or continue work on a book-length manuscript (a novel, a memoir, or a tightly interconnected set of stories) in an atmosphere designed to be both rigorous and nurturing. The course involves a number of assigned readings which will be analyzed in class. Special attention will be paid to techniques of structure, narrative voice, tone, characterization, plot pacing, and style. Students will be guided in blocking out an outline of the projected book, and will submit 30 revised and polished pages of the manuscript at the end of term. Two chapters of the manuscript will be workshoped in class. Students are also trained in close reading of the work of their peers, and extensive written critiques of the work of peers are required. Course requirements include proof of submission of work to journals and contests. This course may be taken more than once in order to continue work on a book-length manuscript. Each session consists of both beginners and advanced students.

This course introduces students to children’s literature—a term encompassing a vast array of texts—and children’s literature criticism by juxtaposing recent scholarship with a selection of the most widely-read (and widely-taught) texts in the United States today. Because some of the most intriguing criticism of classic children’s literature has appeared in the form of revisionist novels, we will also study a number of contemporary children’s books that critique, through their re-envisioning, classic children’s texts. Among
the questions considered in this seminar are: what leads to the canonization of children’s books? How—if at all—have schools’ multicultural initiatives challenged or changed this process? Are classic texts, at times doggedly entrenched in the curriculum and passed down from parent to child, “salvageable” in light of problematic images of what their creators perceived as “other”? Students will have the opportunity to explore individual interests by researching and writing an article-length paper or completing a pre-approved final project on a topic of their choice. Scholarship includes works by Mickenberg, Kohl, Trites, Lyon, Bosmajian, and Latham. Authors include: Dr. Seuss, Crockett Johnson, Wilder, Twain, Burnett, Dahl, Forbes, Bruchac, O’Dell, Speare, Mildred Taylor, Lowry, Laurie Halse Anderson, and J.K. Rowling.

ENGL 700 Intro to Graduate Study in English TTh 12:30-1:45 Jackson

Daunted by graduate study in English? Don’t be! Engl 700 offers an introduction to the skills and theories necessary to negotiate your program of study effectively. Topics include: the dominant models of literary theory and literary history; the history and sociology of English as a discipline; research skills and methodologies; the art of professionalization; and the major genres you will need to master, such as the seminar presentation, research essay, conference paper, book review, thesis abstract, dissertation, and bibliography. A series of theoretical, historical, and interdisciplinary readings will be combined with literary case studies and practical exercises designed to introduce graduate students to the field and prepare them for coursework, research, and, eventually, a successful academic appointment.

ENGL 701A Teaching of Composition in College TTh 9:30-10:45 Crocker

Unlike the practicum courses offered in many graduate programs, this is a regular course that carries three full hours of graduate credit. Accordingly, it has a strong academic component in addition to its practical focus. During the semester, we’ll explore some of the best current theories, research, and teaching practices in composition and rhetoric. We’ll also bring in experienced professionals in the field to discuss approaches that work well for them and to help you assess and apply their ideas. But just as important, we’ll use part of each class to discuss the day-to-day challenges you face in your own classrooms. By the end of the term, you will have built a solid academic background in writing pedagogy and developed an assortment of practical teaching strategies that can inform your future work in the classroom.

ENGL 715 English Non Dramatic Lit Earlier 17th Century MW 1:45-3:00 Richey

In the first part of the course we will read the poetry of men and women writing in the Early Seventeenth Century (Ben Jonson, Aemilia Lanyer, John Donne, George Herbert, Lady Mary Wroth, John Milton) over against the lyric poetry of others writing during and after the English Civil War (Robert Herrick, Richard Lovelace, Katherine Phillips, Henry Vaughan, Andrew Marvell, and John Milton). We will analyze how figurations of gender, read in terms of power relations, subjectivity, and spirituality, can be seen to illuminate the sociopolitical and religious position of each writer. We will also consider Renaissance ventriloquism--how writers of the first half of the Seventeenth Century are appropriated and transformed by writers of the second half.

In the second part of the course, we will read the prose of men and women (among these Lancelot Andrews, Frances Bacon, Margaret Hoby, Eleanor Davies, Ann Clifford, Bathseba Maken, John Milton, Robert Burton, Thomas Browne, and Thomas Hobbes), evaluating how they articulate their attitudes toward the new science, education, religion, politics, and the nature of the self.

Requirements: Commonplace Books, Short presentations on material from Early Books on Line, one researched critical paper, 10-15 pages, midterm, final exam).

ENGL 718 English Literature Late 18th Century MW 9:05-10:20 Jarrells

“What is Enlightenment?”

“[T]he obstacles to general enlightenment,” Kant wrote in 1784, “are generally diminishing. In this regard, this is the age of enlightenment.” In order to better understand the contours of this “age,” we will 1. Inquire into the various obstacles to which Kant alludes (while perhaps questioning their continued existence in the present); 2. Attend to those features, things, processes, etc. that for Kant diminished such obstacles: printed books; new genres like the novel, the newspaper, and political economy; debate; experiment; commerce; coffee. The Enlightenment category of literature was capacious – much more so than what it became after the Romantics got a hold of it. In this course, we are going to keep it that way. We’ll read novels (by Samuel Richardson, Sarah Scott, William Godwin, and Mary Wollstonecraft), travel writing (by Jonathan Swift and Olaudah Equiano), letters (by Montesquieu, Voltaire, Mary Wortley Montagu, and Alexander Pope), political economy (by Adam Smith, David Hume, and Thomas Malthus), and critique (by Kant, Foucault, Habermas, Michael McKeon, Mary Poovey, and Clifford Siskin). Although the course is designed to provide graduate students with a broad survey of eighteenth-century literature (especially from the second half of the century – Kant’s “age”), it will also offer opportunities to explore - in some depth – questions such as the following: What role did fictional genres play in Enlightenment? How did writers of the period engage global issues like the slave trade, colonization, and empire? And finally, why is it that Enlightenment, generally regarded as a progressive movement in the eighteenth century, comes in for so much criticism today? Are we no longer living in an age of Enlightenment? Is ours what Kant hoped for: an enlightened age?
Careful study of the following works: Plato, Ion and Republic; Aristotle, Poetics; Longinus, On the Sublime; Cintio, On the Composition of Romances; Tassos, Discourses on the Heroic Poem; Sidney, Apology for Poetry; Davenant, Preface to Gondibert; and Addison, Pleasures of the Imagination. Parallel readings include Sophocles, Antigone; Vergil, Aeneid; Ariosto, Orlando Furioso; Milton, Paradise Lost; Dryden, Conquest of Granada; and Gay, The Beggar's Opera. Requirements are likely to include two class presentations, one 1000-word book review, and one 4000-word essay.

ENGL 742 American Colonial & Federal Literature  
MW 10:30-11:45

This course will draw on major works of fiction, poetry, and nonfiction by southern writers to illustrate the twentieth century's evolution of ideas about the study of southern literature as a distinct category. Our emphasis will be on developing a critical framework for understanding contemporary scholarship on southern literature by exploring some of the ways in which scholars have talked about this region's literature since 1900, including but not limited to the Southern Renaissance, the New South, the postmodern South, and the "New Southern Studies." A sampling of creative writers from whom our course could draw might include Thomas Wolfe, William Faulkner, Robert Penn Warren, Richard Wright, James Still, Flannery O'Connor, Walker Percy, Fred Chappell, James Dickey, Lee Smith, Randall Kenan, and Natasha Tretheway. Students will read the equivalent of approximately one book per week, prepare a significant presentation with an accompanying handout, write a short essay in lieu of a midterm and a substantial research paper in lieu of a final exam, and participate in class discussion.

ENGL 759 Southern Literature After 190  
TTh 11:00-12:15

This course introduces you to the major trends, theories, and methods that make up the field of composition studies. We'll start with a history of the field, tracing its beginnings from the formation of English departments in the nineteenth century to its emergence as it own area of academic study in the 1960's and 1970's. We'll then devote the bulk of the semester to what we might call the "era of specialization"—roughly 1980 to the present. Here we'll explore how institutional pressures and the seemingly incessant need for composition studies to establish its own legitimacy shaped research and teaching practices within the field. Finally (and perhaps a tad predictably), we'll look to the future, focusing in particular on recent developments in visual rhetoric and digital media. Here we'll consider the challenges and responsibilities of writing instruction at a time when (by many accounts) the nature of writing itself is undergoing a fundamental change. Required Texts: Susan Miller (ed.), The Norton Book of Composition Studies; additional readings supplied via Blackboard. Required Assignments: research proposal (5-7 pp.); research paper (15-20 pp.).

ENGL 790 Survey of Composition Studies  
MW 2:30-3:45

This course introduces you to the major trends, theories, and methods that make up the field of composition studies. We'll start with a history of the field, tracing its beginnings from the formation of English departments in the nineteenth century to its emergence as it own area of academic study in the 1960's and 1970's. We'll then devote the bulk of the semester to what we might call the "era of specialization"—roughly 1980 to the present. Here we'll explore how institutional pressures and the seemingly incessant need for composition studies to establish its own legitimacy shaped research and teaching practices within the field. Finally (and perhaps a tad predictably), we'll look to the future, focusing in particular on recent developments in visual rhetoric and digital media. Here we'll consider the challenges and responsibilities of writing instruction at a time when (by many accounts) the nature of writing itself is undergoing a fundamental change. Required Texts: Susan Miller (ed.), The Norton Book of Composition Studies; additional readings supplied via Blackboard. Required Assignments: research proposal (5-7 pp.); research paper (15-20 pp.).

ENGL 825G Postmodern Pages: New Poetics of the Book Since 1950  
Th5:30-8:00

What will books look like in the 21st century and what new functions will they serve? This course examines an international selection of postmodern texts that have redefined the concept and the material format of the book. These texts experiment with innovations in typography, page layout, narrative sequence, and illustration, and they offer new perspectives on the relationship between print book and electronic text. We will explore genres such as artists' books, palimpsests, graphic novels, and hypertexts, as well as new critical directions in history of the book scholarship.

ENGL 843G Modernist Masculinities  
MW 12:30-1:35

This course approaches American modernism as a trenchant exploration of the meanings of modern manhood. We will situate modernist literature in the context of transformations in the sex/gender and racial systems that took place around the turn of the twentieth century. In doing so, we will also emphasize how modernist works developed new forms for mediating and “working over” these historical conditions. Central to the course’s concerns will be how the transformations in gender and race were engaged quite differently depending on one’s social location. Canonical authors, for example, experienced modern manhood as a problematic and internally driven formation; they were torn between, on one hand, embracing the “feminine” as repository of expressive capacities that the modern world disparaged, and on the other, identification with the manhood that engaged in that disparagement. Since this conflictedness emerged in response to an experience of modernity as rupture, we shall be especially concerned with how these works map masculinity onto loss, mourning and melancholia, and trauma. African American, women, and queer authors, in contrast, tended to be less threatened by the historical transformations to which their works responded, less concerned as they were to consolidate a beleaguered sense of privilege. The course will explore this latter proposition by emphasizing the varieties of modernist formal experiments, the intimate relation between some of these experiments and marginalized subject positions, and the alternative (often racialized) masculinities constructed from these modernist margins.

This course will begin with a brief overview of the emergence and history of the modern university in the U.S., attending to broader, contemporaneous political, economic, and cultural dynamics related to the “birth” and growth of the university. We’ll then move on to reading and engaging an array of writings selected from a body of literature whose general contention is that American Universities today are problematically connected to and operate increasingly like capitalist corporations. In other words, we’ll be engaging texts that attempt to diagnose and critique what many people today refer to as “The Corporate University,” an institution in which instrumentalist, market-based logics of operation are said to dominate. It’s claimed these capitalist logics excessively foster and privilege commercial-economic modes of operation and concomitant modes and measures of value and productivity. Consequently, the university, with its dedication to excellence, both emulates corporate capitalism in its operations and contributes to its perpetuation by educating populations—undergraduates, administrators, faculty and graduate students—to perform competently as its producers and consumers.

Put differently, this institutional state of affairs is said to generate, among other things, conditions that encourage modes of subjectivity, possibilities for action, forms of knowledge, compositions of desire, and habits of valuation that reinforce capitalism’s contingent existence. One of the more provocative claims made by some of the scholars we’ll engage is that among the numerous modes of subjectivity capitalism fosters and uses to contribute to its continued existence are subjects dedicated to moving beyond capitalism by working to negate its existence through antagonistic and oppositional practices—among teacher-scholars one of the most popular is the practice of critique.

The remainder of the course will involve reading and engaging work that focuses on how the humanities and its idea of liberal education might be “reinvented” to effectively contribute to changing how “The Corporate University” works as an institution. The hope of this work is that such institutional change will alter the larger social role the university plays in the U.S. and abroad, making it more likely to and capable of cultivating, proliferating, and supporting alternatives to the status quo. As we shall learn (and discuss) the idea of what counts as “genuine” or “authentic” ways of bringing about such change among teacher-scholars is by no means consistent. It’s the source of heated debate and divisiveness and is itself worthy of our attention and analysis.