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

ENGL 285M-00  THEMES IN AMERICAN WRITING-OUTSIDERS  MTWThF 2:00-4:45  SMITH
Outsiders are common figures in American fiction. This course will focus on “paradoxical outsiders,” or para-agonists. In other words, characters that seem to fit yet not fit within traditional narrative categories of protagonist and antagonist. The stories of such mis-fits often provide opportunities to explore and question the nature of social norms and boundaries that shape how we understand ourselves and others and the realities and possibilities of the worlds in which we live. We’ll take advantage of these opportunities through engagements with selections from John Kennedy Toole’s A Confederacy of Dunces; a collection of Flannery O’Connor’s short stories; and two graphic novels, John Ridley’s The American Way and Frank Miller’s The Dark Knight.

ENGL 360M.001  CREATIVE WRITING  MTWThF 2:00-4:45  BARILLA
“This course will be a workshop in creative nonfiction. We will explore various sub-genres and techniques such as collage, memoir and literary journalism, read polished examples and respond to writing exercises designed to prompt ideas and hone skills. The focus of the course, however, will be the writing and sharing of new creative work. Students will be expected to share their work with peers in an workshop setting, and to contribute constructively to these discussion. The goal will be to produce a portfolio of four polished essays.”

ENGL 419M-001  TALES OF TERROR & SHOCKERS: POPULAR CULTURE & ROMANTICISM  MTWThF 11:00-1:45  JARRELLS
(Meets with ENGL 650)
Wordsworth wrote his poetry in part to counteract what he saw as Romantic England’s “degraded thirst after outrageous stimulation.” In this course, instead of studying the responses of the poets, we’ll look at the outrageous stimulation for which Wordsworth’s contemporaries supposedly thirsted. What was popular culture in the period? What kind of view of Romanticism does a study of popular cultural forms provide? How different were these forms (and Wordsworth’s lament for them) from those of our own day? These are some of the questions we will ask. The focus of our survey will be popular print culture: frantic novels, tales of terror, murderous magazine editors, and periodical personalities. But we will give some attention, too, to the visual and the performing arts (panorama painting, peep-shows, music halls, and popular science lectures). Works studied will include essays by Mary Robinson, William Hazlitt, Pierce Egan, and Charles Lamb; a few tales of terror from Blackwood’s Magazine and some gothic bluebooks (also known as “shilling shockers”); a recent book by Richard Hamblyn on Luke Howard, the “man who invented the clouds”; and accounts from past and present of life in the Romantic metropolis. Requirements will include regular response papers, weekly quizzes, and a final exam.

ENGL 431M-001  CHILDREN’S LITERATURE  MTWThF 8:00-10:45  JOHNSON
This course is a broad introduction to the world of contemporary American children’s literature. Students will examine texts which are in some way related to central ideas of and about America and Americans of various ethnicities and backgrounds. Discussion topics will include the meaning of “excellence” in children’s book-writing and illustration, the cultural politics of the children’s book publishing world, and current issues and controversies in the field.

ENGL 439M-001  LOVE AFRICAN AMERICAN STYLE  MTWThF 8:00-10:45  DAWES
“What’s Love Got to Do with It?” Love African American Style explores the treatment of romance and erotic love in the work of contemporary African American novelists and short story writers. The using film, popular music, and critical writing, the course examines these works which range
for popular romances to more literary works by major African American authors through the prisms of gender, sexual orientation, race, class, religion, popular culture, and ethnicity even as it allows us to study contemporary African American society.

ENGLISH DEPARTMENT COURSE DESCRIPTIONS
Summer 2011

ENGL 101-001 CRITICAL READING & COMPOSITION MTWTh 1:00-3:15 GREER
A course offering structured, sustained practice in researching, analyzing, and composing arguments. Students will read about a range of academic and public issues and write researched argumentative and persuasive essays.

ENGL 101-002 CRITICAL READING & COMPOSITION MTWTh 10:30-12:45 GWARA
In this course we will read four recent bestsellers from the New York Times bestseller list, in the paperback trade fiction category. A three-page critical essay on each novel will be due every Monday.

ENGL 102-001 RHETORIC & COMPOSITION MTWTh 10:30-12:45 FRIEND
(Prereq: ENGL 101)
English 102 is designed to build on English 101 to help prepare you for the writing you will do in future college courses and beyond. While English 101 honed your ability to critically read and closely analyze texts, English 102 emphasizes helping you to write well-reasoned argumentative papers that draw on multiple sources and viewpoints. During the semester, you will learn to identify the elements of an effective argument, and then you’ll apply those principles in composing researched essays about academic and public issues. This course will also strengthen your information literacy skills, by teaching you strategies for finding, assessing, using, citing, and documenting source materials.

ENGL 270-286 Designed for Non-majors.

ENGL 282-001 FICTION MTWTh 8:00-10:15 RICE
An introduction to the genre of fiction and to theories of interpretation. This class will concentrate on close reading, analysis, and interpretation of individual stories, on the cultural contexts of the works, and on theories of narrative.


Paper: a comparative critical essay (c. 5 pp.)
Examinations (2): short answers (possible), identifications, and analytical essay(s).
Quizzes: There will be daily quizzes (3-5 brief objective questions) on the assigned readings.
Format: mix of informal lecture and class discussion, with emphasis on the latter.

ENGL 283-001 THEMES IN BRITISH WRITING MTWTh 8:00-10:15 GWARA
(Designed for Non-majors)
Themes of British Fiction. The theme of this course is "Transgression, Loss, and Memory." We will read five recent bestsellers from the London Times bestseller list: Ishiguro, The Remains of the Day, D. Rosnay, Sarah’s Key, Swift, Waterland, Enright, The Gathering, Banville, The Sea. Students will be asked to contribute meaningfully to class discussion and to write two-page reaction papers on each book.

ENGL 285-001 THEMES IN AMERICAN WRITING MTWTh 1:00-3:15 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.

ENGL 287 Is Required for English Majors

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This course will focus on the tragic element in Shakespearean drama, especially as it appears in such major tragedies as *Hamlet* and *Othello*. We will also consider how Shakespeare’s late plays, the romances or tragicomedies such as *The Winter’s Tale*, seek to recover from the irreversible losses of tragic experience; how his earlier comedies, like *The Merchant of Venice* and *Much Ado about Nothing*, express and contain the possibility of such loss; and how the tragedies themselves, like *Antony and Cleopatra*, verge upon comedy.

Modern American Literature is a survey of the major American writers of fiction and poetry of roughly the first half of the twentieth century. In addition, the course attempts to place these writers and their works within the context of the most important literary movements of the time. This is an upper-level English course. Students should have completed one sophomore literature course (ENGL 282-289) before taking any upper-level course.

This course will provide an introduction to some of the most important issues, themes, and texts associated with African American literature. The selections we will cover will include poetry, drama, song and other folk traditions, political manifestos and correspondence, as well as the most recognizable forms in this tradition, the novel and the autobiography, which are often fused into the distinctly African American genre known as the slave narrative. As this course is meant to act in conjunction with other courses in both the English Department and the African American Studies Program, our focus will be the literature of black Americans from the early days of the colonies to the year marking the close of the Civil War, 1865. Many of the traditions we will study will have roots much earlier, and lives far beyond, this period; indeed, part of the aim of this course will be to provide students with the tools to investigate texts and issues which lie outside the specific bearings of this course. Nevertheless, there will be necessary attention paid to the particular historical and cultural contexts which produced the texts we will read, and by the end of the semester, a working familiarity with some of these contexts will be expected. At the conclusion of this course, then, students will be expected to be familiar with the principle features of the early African American literary tradition, including the characteristics of specific authors and texts as well as their varying contexts more generally; they will also be expected to show mastery of the skills involved in crafting an analytic essay appropriate for an upper-division English course.

An introduction to the short-story genre and to theories of interpretation, through in-dept reading of works by five international masters of the form: Anton Chekov, Katherine Mansfield, James Joyce, Ernest Hemingway, and Jorge Luis Borges. This class will concentrate on close reading, analysis, and interpretation of individual stories, on the cultural contexts of the works, and on theories of narrative.


*Examinations* (2): a brief diagnostic essay (c. 2 pp.) and a comparative critical essay (c. 5 pp. ea.)

*Quizzes:* There will be daily quizzes (3-5 brief objective questions) on the assigned readings.

*Format:* mix of informal lecture and class discussion, with emphasis on the latter.

This course is a scholarly study of how contemporary comics and graphic novels explore questions of racial representation, history, and identity. We will explore: 1) how comics that focus on black experiences effectively question the meaning and significance of heroism in American society; 2)
the role that comics play in countering specific historical narratives of racism and oppression; and 3) the ways in which the visual elements of the medium provide a fresh, creative perspective on black cultural representation. Grades will be based on class participation, a daily discussion journal, two short essays, and a final exam. Readings include: NAT TURNER (Baker); STAGGER LEE (McCulloch and Hendrix); BAYOU # 1-2 (Love); SENTENCES: THE LIFE OF MF GRIMM (Carey and Wimberly); and AYA (Abouet and Oubrerie).

ENGL 450-001 ENGLISH GRAMMAR MTWTh 10:30-12:45 DISTERHEFT (Cross-listed with LING 421)
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.
REQUIREMENTS: one midterm, one final.

ENGL DEPARTMENT COURSE DESCRIPTIONS
Summer II 2011

ENGL 270 WORLD LITERATURE MTWTh 10:30-12:45 CORNET F. (Cross-listed with CPLT 270-001, WGST 298B-001 & AFAM 398L-001)
Selected masterpieces of world literature from antiquity to present. For information, please contact the instructor.

ENGL 282-001 FICTION MTWTh 10:30-12:45 DINGS (Designed for Non-majors)
Description: This is an introductory course that will focus on mostly modern and contemporary short fiction with a variety of authors, themes, and styles. Students will develop their skills in close reading by learning to identify internal conflicts in characters, interpret potential epiphanies, determine the degree of reliability of a first person narration, and identify primary and secondary themes. Grading will be determined by examination and essay, including a final exam.

ENGL 285-001 THEMES IN AMERICAN WRITING MTWTh 10:30-12:45 GLAVEY (Designed for Non-majors)
This course will serve as an introduction to American literature from Benjamin Franklin through the twentieth century. Our survey will be organized around a series of questions related to the various ways that writers grapple with and attempt to represent the ideal of democracy. Our goal will be to attend to the specific artistic means by which writers respond to these questions, and to think about what their responses can teach us about America and its history as well as its literature. Our readings will be drawn from a diverse range of authors and from multiple genres including fiction, memoir, and poetry. Requirements include reading quizzes, creative exercises, a midterm, and a final exam.

ENGL 288-001 ENGLISH LITERATURE MTWTh 1:00-3:15 SHIFFLETT
Study of the theme of heroism in representative works of British literature from prehistoric times to the end of the nineteenth century. The theme will be related integrally to the various literary genres (e.g. epic, romance, historical drama, novel) with which writers have advanced and critiqued it. Two exams and one paper.

ENGL 360-001 CREATIVE WRITING MTWTh 1:00-3:15 DINGS
This is an introductory course that will focus on the fundamentals of writing short fiction and poetry. Model stories and poems will be read and discussed, then student stories and poems will be discussed in a workshop format. Grading will be by portfolio.

ENGL 406-001 SHAKESPEARE’S COMEDIES & HISTORIES MTWTh 10:30-12:45 RICHEY
We will think about the properties of theater in the Renaissance, how clothing, props, and performance construct gender, develop conflicting views of politics and history, and materialize change. How much change takes place on stage, and how deep does it go? Does it significantly alter identity? Does it merely represent or does it transform culture?