

Course Descriptions for Undergraduate English Classes Spring 2016

Revised 10-27-2015

ENGL 1013, Composition I

Teacher: Staff

Textbooks Required:

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

Behrens, Laurence and Leonard J. Rosen. *A Sequence for Academic Writing* (6th Ed.) Pearson. ISBN 978-0321906816.

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings* (3rd Ed.) Norton. ISBN 978-0393937510.

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

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

ENGL 1023, Composition II

Teacher: Staff

Textbooks Required:

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

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

Description: To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that

demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

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

ENGL 1023-053/080, Composition II: Creatures and Secrets: A Survey of Nineteenth-Century Gothic

Teacher: Jeter

Textbooks Required:

Shelley, Mary [Wollstonecraft]. *Frankenstein, or The Modern Prometheus*. Dover Publications, ISBN 978-0486282114

Brontë, Charlotte. *Jane Eyre*. 1847. Penguin Books, ISBN 978-0141441146

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover Publications, ISBN 978-0486266886

James, Henry. "The Turn of the Screw." Dover Thrift (The Modern Library), ISBN 978-0486266848

Stoker, Bram. *Dracula*. 1897. Dover Publications, ISBN 978-0486411095.

Description:

From Frankenstein to Dracula, the Gothic defined 19th-century literary encounters with fear, horror, and terror. This course uses 19th-century Gothic texts to explore the various essay assignments of Composition 2 in three areas: personal reading experience, analysis of the genre's discourse, and an analysis of the genre's characteristics. Students may explore their experience with film, TV, or graphic novel adaptations of assigned works if they choose. The instructor will accommodate any student who may desire to explore a particular theoretical field within English literature. English majors will find this course useful as an introduction to the Gothic mode. Note that this curriculum will satisfy your Composition 2 requirement.

Other Requirements:

4 essays, quizzes, and a graded teamwork scenario.

ENGL 1023-054/100, Composition II: Native Pop Culture

Teacher: Vallowe

Textbooks Required:

Hogan, Linda, *Power*. W.W. Norton. ISBN 978-0393319682

Aaron, Jason and R.M. Guéra, *Scalped: Deluxe Edition Book One*. Vertigo.
ISBN 978-1401250911

Lunsford, Andrea, *The St. Martin's Handbook*, 8th ed. ISBN 978-1319021375

Additional readings posted to Blackboard or available through the library's resources

Recommended Materials:

Netflix account – we will watch 2 films (*Smoke Signals* and *Reel Injun*) in this class, both of which are on Netflix. Since both films are also available through the library or other online resources, you are not required to purchase them or have a Netflix account to view them so long as you allow adequate time to get access through another venue.

Description:

In this course, students will explore contemporary Native American issues through a variety of genres, including but not limited to: graphic novels, contemporary fiction, documentary, film, and news media. Some of the concerns explored in these texts include issues of the environment, addiction, government relations, business or corporate extortions, and land ownership, among many others. In addition to reading different genres, students will also write in different genres. The major projects in this class will encourage students to become more familiar with the genres in their field as well as the importance of combining written words with sounds, static images, and moving images in order to create multi-dimensional and communicative products that they will need in their majors or chosen careers. This course will continue to teach students the research and writing strategies and processes emphasized in Composition I but do so through a focus on contemporary Native American texts in conjunction with an exploration of written genres within their own discipline. Students will compose critical projects that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of genre conventions, and understanding of rhetorical choices.

Essays, exams, and other major requirements:

Major assignments will include two critical essays/projects (1500 words each), annotated bibliography & proposal, and one research essay/project (2000 words). Other minor assignments include active class participation, workshops, reading journals, and reflections.

ENGL 1023-013/044, Composition II: Writing for Social Media

Teacher: West

Textbooks Required:

Lunsford, Andrea A. *The St. Martin's Handbook*. 8th ed. ISBN 978-1319021375
Additional readings linked through Blackboard

Description:

By emphasizing the rhetorical significance of social media writing, this course explores the intersection of “traditional” academic writing and writing for social media platforms. The influx of Web 2.0 technologies has irreversibly changed the ways we read and write on a daily basis. Additionally, these technologies have changed the ways we function both personally and professionally, as well as the ways businesses interact with employees, clients, and customers. With a focus on business and professional uses of social media, students will read both scholarly and general texts, will conduct platform analyses, will write formal proposals and reports, and will study and create their own social media best practices.

Essays, exams, and other major requirements for undergraduates: Four essays, one formal presentation, class blog posts and reading responses, consistent attendance and participation.

Special requirements:

Students enrolled in this class section should have a laptop/tablet that can be brought to class regularly.

ENGL 1023-025/144, Composition II: In on the Joke: Our Shakespearean World

Teacher: R. Moore

Textbooks Required:

The Merchant of Venice: Norton Critical Edition. W.W. Norton.

ISBN: 978-0393925296

Othello: Norton Critical Edition. W.W. Norton. ISBN: 978-0393976151 Moore, Christopher. *The Serpent of Venice*. William Morrow.

ISBN: 978-0061779770

Hamlet: Norton Critical Edition. W.W. Norton. ISBN: 978-0393929584 Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. Grove Press.

ISBN: 978-0802132758

Description:

The goal of all Composition II classes is to help students with the reading, thinking, and writing processes and to provide students with an opportunity to apply the source-oriented skills and composing strategies taught in English 1013 to more specific academic discourses. In this special topics course, we will explore three Shakespeare plays, their original cultural contexts, and the cultural products later artists have created from them. Through this exploration, students will learn to identify and interrogate genres and rhetorical strategies, developing this understanding through close analysis and displaying this understanding through clear argument and effective prose. The central goal is a greater development of each student's reading, writing, rhetorical, and argumentative skills and his or her ability to apply and adapt those skills to disparate rhetorical situations, as well as an increased cultural and artistic literacy. The first part of the course studies *Othello* and *The Merchant of Venice*, including recent film versions of both plays, before moving to a discussion of Christopher Moore's pastiche novel *The Serpent of Venice*. The second half of the course focuses on *Hamlet* and examines a small sample of the many cultural products that have resulted from the Western obsession with this text.

Essays, exams, and other major requirements for undergraduates: Weekly quizzes and in-class writing assignments, four peer review workshops, two essays, a midterm wiki project, and a three-part final project. Attendance mandatory.

ENGL 1023-010/011, Composition II: The Best of all Possible Worlds: Explorations of Utopian and Dystopian Literature

Teacher: Panxhi

Textbooks Required:

Card, Orson Scott. *Ender's Game*. Tor Science Fiction. ISBN 0812550706
 Collins, Suzanne. *The Hunger Games*. Scholastic Press. ISBN 9780439023528
 Lewis, C.S. *Perelandra*. Scribner. ISBN 074323491X
 Lowry, Lois. *The Giver*. Laurel Leaf. ISBN 0440237688
 Lunsford, Andrea. *The St. Martin's Handbook*, 8th ed. ISBN 978-1319021375
 Tolkien, J.R.R. *The Hobbit*. Houghton Mifflin Harcourt. ISBN 054792822X
 Tolkien, J.R.R. *The Lord of the Rings Trilogy*. Mariner Books.
 The Fellowship ISBN: 0547928211; *Two Towers* ISBN: 0547928203;
 Return of the King ISBN: 054792819X

Description:

This Composition II Special Topics course will focus on utopian and dystopian texts, from classic literature through contemporary novels. The course will have

three major components. In the first unit, we will examine various utopian worlds in literature. In the second unit, we will read works which portray dystopian worlds. In the third and final unit, we will look at texts which embody aspects of both utopian and dystopian spaces within a single world or text. This course will seek to achieve two central goals: to improve students' research and writing skills, and to ask students to critically engage with utopian and dystopian literature.

Essays, exams, and other major requirements:

Daily reading assignments, three essays (4-6 pages), two blog posts on collaborative course blog, reading quizzes, and enthusiastic participation.

Note: In addition to the books on the book list, I will provide students with excerpts of *Utopia*, *The Tempest*, *Candide*, *Gulliver's Travels*, *1984*, critical essays, and more. This course is best-suited to students who enjoy reading voraciously.

ENGL 1023-040, Composition II: Say It Loud: African American Public Discourse

Teacher: Martin

Textbooks Required:

Leeman, Richard. et al, Eds. *The Will of a People: A Critical Anthology of Great African-American Speech*. Southern Illinois University Press.

ISBN 978-0809330577

<http://www.blackpast.org/african-american-history-major-speeches>

Description:

The class will examine the rhetorical strategies employed by prominent African Americans as they addressed questions of humanity, freedom, civil rights, and political engagement in spoken form. Our study will investigate the persuasive techniques, rhetorical situations, historical moments and patterns that distinguish African-American speech from other American rhetoric. We will highlight cadence, rhythm, repetition and style which are hallmarks of African American communicative behaviors.

Essays, exams, and other major requirements:

Weekly Response Papers, Midterm Speech Analysis, Discussion Participation, Final Speech Analysis, Final Speech Presentation

ENGL 1023H, Composition II Honors

Teacher: Staff

Textbooks Required:

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

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

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

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

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

Alred, et al. *Handbook of Technical Writing* (11th Ed.) Bedford/St. Martin's.
ISBN 978-1-457-67552-2

Description:

The general goal of English 1033 is to teach students in technical fields the principles of effective written communication. The specific goal of this course is to introduce students to particular principles, procedures, and formats used in preparing some common types of documents encountered in technical fields.

Requirements:

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

Prerequisite:

ENGL 1013 Composition I

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

ENGL 1213, Introduction to Literature

Teacher: Stephens

Textbook Required:

You need just **one** of the following (which range in price from \$15 to \$105):

Norton Introduction to Literature, Shorter 10th Edition, ISBN 978-0-393-93514-1
or *Norton Introduction to Literature*, Shorter 11th Edition, ISBN 978-0-393-91339-2

or *Norton Introduction to Literature*, Shorter 12th Edition, ISBN 978-0-393-93892-0

or *Norton Introduction to Literature*, 10th Edition, ISBN 978-0-393-93426-7

or *Norton Introduction to Literature*, 11th Edition, ISBN 978-0-393-91338-5 or

Norton Introduction to Literature, 12th Edition, ISBN 978-0-393-93891-3 ***

Do not order one of the editions designated “Portable.” ***

Description:

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

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

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

Controversial Content:

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

Requirements:

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

ENGL 2023, Creative Writing I**Teacher: Staff****Textbooks Required:**

Varies by instructor.

Description:

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

Requirements:

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

ENGL 2173, Literacy in America**Teacher: Jolliffe****Textbooks Required:**

Brandt, Deborah, *Literacy in American Lives*. ISBN-13: 978-0521003063

Lindquist, Julie, and David Seitz, *The Elements of Literacy*. ISBN-13: 9780321328915

Description:

This course introduces students to a range of narratives, concepts, and definitions that collectively unpack the importance of reading and writing in 21st-century lives and economies.

Papers:

A 10-page culminating paper, developed in five discrete stages over the semester

Exams:

A midterm and a final

ENGL 2303-001, English Literature from the Beginning through the 17th Century

Teacher: Smith

Textbooks Required:

Beowulf: A New Verse Translation Bilingual Edition, trans. Seamus Heaney: 978-0393320978

The Lais of Marie de France, trans. Burgess (Penguin): 978-0140447590

The Mabinogion, trans. Sioned Davies (Oxford): 978-0199218783

Sir Gawain and the Green Knight, trans. Brian Stone (Penguin): 978-0140440928

The Canterbury Tales, ed. Jill Mann (Penguin): 978-0140422344

Shakespeare, *Henry V* (Oxford World Classics): 978-0199536511

The Penguin Book of Renaissance Verse: 1509-1659 (Penguin Classics): 978-0140423464

Digital Coursepack (Distributed by Prof. Smith)

Description:

We will read and discuss the basic contours of British literature from the earliest times to 1700, focusing on major and representative texts from the Middle Ages through the 17th Century

ENGL 2303 002, English Literature from the Beginning through the 17th Century

Teacher: Kahf

Textbooks Required:

The Norton Anthology of English Literature, volumes A & B

Volume A: ISBN 978 0 393 91249 4

Volume B: ISBN 978 0 393 91250 0

Description:

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

Course Requirements:

Exams: mid-term and perhaps a final

One 5-page paper

One in-class presentation
 Prepared attendance & participation, which may include pop quizzes

ENGL 2313, Survey of English Literature 1700 to 1900

Teacher: Dempsey

Texts Required:

Defoe, Daniel *Robinson Crusoe* ISBN: 978-0199553976
 Austen, Jane *Pride and Prejudice* ISBN: 978-0199535569
 Dickens, Charles *Great Expectations* ISBN: 978-0199219766
The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D)
 ISBN: 978-0199553976
Victorian English Poetry: An Anthology ISBN: 978-0486404257
 Additional readings will be distributed via Blackboard.

Description:

This course will survey British literature from 1700 to 1900 by focusing on the close reading of select texts. Issues of style and theme will be discussed as well as the historical and cultural contexts of the works we read. In addition, this course will introduce you to major literary forms and to terms and concepts central to literary studies.

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

ENGL 2323-001, Survey of Modern British, Irish, and American Post-Colonial Literature

Teacher: Booker

Textbooks Required:

Chinua Achebe, *Things Fall Apart*
 Joseph Conrad, *Heart of Darkness*
 James Joyce, *Dubliners*
 Roddy Doyle, *The Commitments*

Description:

The purpose of this course will be to survey the literature written by British, Irish and postcolonial writers from the beginning of the twentieth century to the

present. It will also include a significant amount of coverage of nonprint cultures, especially film. The course will be organized around four major topic clusters: “Modernism and Modernization”; “Colonialism and Postcolonialism”; “Postmodernism and Globalization”; “The Rise of New Media.”

Papers:

5-pp. essay; informal reading responses

Exams:

A midterm and a final

ENGL 2323-002, Survey of Modern and Contemporary British, Irish, and Postcolonial Literature

Teacher: Gertz

Textbook Required:

Stallworthy and Ramazani, eds. *Norton Anthology of English Literature* (Volume F: The 20th Century and After) Publisher: Norton

Description:

The purpose of this course will be to survey the literature written by British, Irish and Postcolonial writers from around the turn of the last century to the present. The course will be organized around four major topic clusters: “Transition, Modernity and Modernism”; “History, Memory, and Politics”; “Gender, Desire and Sexuality”; and “Culture, Language, and Identity”. Within those topics, it will proceed more or less chronologically.

Papers:

5 pg. essay; informal reading responses

Exams:

A midterm and a final

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

Teacher: Padilla

Textbooks Required:

Alexie, Sherman, *Indian Killer*. ISBN 978-0802143570

Baldwin, James, *Giovanni's Room*. ISBN 978-0345806567

Butler, Octavia, *Kindred*. ISBN 978-0807083697
 Capote, Truman, *Breakfast at Tiffany's*. ISBN 978-0679745655
 Hurston, Zora Neale, *Their Eyes Were Watching God*. ISBN 978-0061120060
 Ng, Fae Myenne, *Bone*. ISBN 978-1401309534
 Henríquez, Cristina, *The Book of Unknown Americans*. ISBN 978-0345806406
 Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612

Description:

The aim of this course is to provide students with a broad introduction to American literature, spanning from 1900 to present day. Our approach to this literature, however, will be one that continuously interrogates the very notion of American literature and identity. In other words, what is “American” literature and literary history? And, relatedly, what is the sense of “American-ness” we are seemingly supposed to derive from it? In an effort to think through these questions, in this course we will be reading both canonical and non-canonical texts. Special emphasis will be placed on writers of color. In addition to examining variations in form and style, we will also explore a variety of themes in these texts that relate in one way or another to the overarching questions guiding our class. These include, but are not limited to: questions related to class, race, ethnic, gender, and sexuality-based exclusion as well as identity; the American dream (and its discontents); assimilation and immigration; war and violence; civil rights and equality; and popular culture.

Essays, exams, and other major requirements for undergraduates:

Active participation in class; 2 critical essays (5-6 pages each); 4-5 short-written assignments or “reaction pieces” (1 page each); a midterm and final exam.

ENGL 2353-002, Survey of Modern and Contemporary American Literature

Teacher: Roberts

Textbooks:

Zora Neale Hurston, *Their Eyes Were Watching God* Harper Collins, 0060931418
 Arthur Miller, *Death of a Salesman* Penguin, 0140247734
 Amiri Baraka (LeRoi Jones) *Dutchman and The Slave* Perennial 978068821084-7
 Maxine Hong Kingston, *The Woman Warrior* Vintage 989067972188-6
 Octavia Butler, *Wild Seed* Warner Books 04460672-3
 Sarah Ruhl, *Eurydice* Samuel French 9780573662447
 Rudolfo Anaya, *Bless Me Ultima* Warner Books, 0446600253
 Charles Portis, *True Grit* Overlook Press 159020459X

Sandra Cisneros, *Woman Hollering Creek* Vintage 978067973856
 Louise Erdrich, *The Plague of Doves* Harper Collins 0440218772
 American Academy of Poets, *Fifty Years of American Poetry* 0440218772

Additional required material will be posted on Blackboard.

Description:

The aim of this course is to provide students with a broad introduction to modern and contemporary American literature. In addition to examining variations in form and style linked to key artistic movements and historical periods, we will explore a variety of themes. These include, but are not limited to: questions related to class-based, racial, ethnic, gendered, and sexual identity; American exceptionalism and sovereignty; the American dream (and its discontents); assimilation and immigration; war and violence; civil rights and equality; popular culture; ethnic literatures and “the canon.” We will read novels, plays, and poetry, and students will be required to see a play.

Essays, exams, and other major requirements for undergraduates: Class participation, including quizzes and response papers; midterm; one 5 page paper; final.

English 2413, Introductory Topics in English: Indigenous Literature and Spirituality

Teacher: Teuton

Textbooks Required:

George Horse Capture, *The Seven Visions of Bull Lodge*
 John Neihardt, *Black Elk Speaks*
 Louis Owens, *Bone Game*
 Perdue and Green, *North American Indians*
 Eden Robinson, *Monkey Beach*
 Leslie Marmon Silko, *Ceremony*
 Richard Wagamese, *Keeper 'N Me*
 James Welch, *Fools Crow*
 Ray Young Bear, *Black Eagle Child*

Description:

The North American Indigenous world was and remains alive with unseen forces that govern the survival of all life in the universe, and Indigenous people continue to access this spiritual power through prayer, ritual, ceremony—and story. This course explores how contemporary Indigenous writers, in novel, autobiography,

and poetry, seek but also question such belief systems on the path toward human betterment.

Other Requirements:

Attendance and participation, midterm and final examinations

ENGL 3013, Creative Writing II

Teacher: Staff

Textbooks Required:

Handouts and weekly worksheets only.

Description:

To develop skills in writing poetry and fiction.

Assignments:

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

Prerequisite:

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

ENGL 3053-001-006, 010, Technical and Report Writing

Teacher: Staff

Textbooks Required:

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

Alred, et al. *Handbook of Technical Writing* (11th Ed.) Bedford/St. Martin's. ISBN 978-1-457-67552-2

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

Procedures and Assignments: Lecture, discussion, writing exercises, peerreview workshops, exams, and paper assignments.

ENGL 3053-007, Technical and Report Writing

Teacher: Pope

Textbooks Required:

The Essentials of Technical Communication by Tebeaux and Dragga ISBN:
9780199890781

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

Essays, exams, and other major requirements for undergraduates: one document analysis, one writing-in-the-profession report, one guide for style and ethics, and one final group project.

ENGL 3173, Introduction to Linguistics

Teacher: T. Fukushima

Textbook Required:

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

Recommended Readings:

Additional readings will be made available.

Description:

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

Requirements:

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

ENGL 3213, Introduction to Fiction

Teacher: Jensen

Description:

This is an intensive reading and discussion course that approaches short fiction from a writer's perspective. Issues of craft including plot, characterization, narrative style, structure, and general technique will be discussed. Students will study fiction primarily for elements of craft and style and will write analyses of short fiction and will experiment with writing their own short stories, at times emulating styles they've studied. Students will read collections of short fiction from writers such as Flannery O'Connor, Rick Bass, Percival Everett, Kelly Link, and Stephen Graham Jones.

ENGL 3203, Introduction to Poetry

Teacher: G. Davis

Textbooks Required:

Mayes, Frances. *The Discovery of Poetry: A Field Guide to Reading and Writing Poems*. ISBN 0156007622.

Abani, Chris. *Sanctificum*. ISBN 9781556583161.

Description:

The title pretty much says it all, which you will find is not always the case with poems. This course will be a broad introduction to elements and forms of poetry, to the terminology that poets use to discuss their work, and to critical approaches used to think and write about poetry. Our readings will range across a history of verse in English, concluding with quality selections of contemporary poetics. By course conclusion, students should develop the reading acumen necessary to realize the many important roles that poetry continues to play in considering and challenging the human condition.

Requirements:

Regular and civil attendance, active and considerate engagement during class discussions, short written assignments, successful recitation, midterm exam, and final essay.

ENGL 3543 Topics in U.S. Latino/Latina Literature and Culture: US Latino/a Literature and Culture**Teacher: 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

Santiago, Esmeralda, *When I was Puerto Rican*. ISBN 978-0306814525Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612**Required Viewing:***Mi Familia* (1995)*Sin nombre* (2009)**Description:**

A literary tradition of Hispanic Literatures has existed in the United States for centuries. In recent decades, 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 these texts engage with questions of gender, identity, migration, immigration, 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-American) explore these multifaceted topics in their poetry, novels, short stories, testimonial narratives, artwork, film, 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 a global and transnational one. Additionally, given that we will be reading texts that have been originally written in Spanish, English, and/or are bilingual, the question of cultural and linguistic hybridity will also be a central focus throughout the course.

Essays, exams, and other major requirements for undergraduates:

Active participation in class; 2 critical essays (5-6 pages each); 4-5 short-written assignments or “reaction pieces” (1 page each); a midterm and final exam.

DV (Meets Diversity Requirement)

ENGL 3713, Topics in Medieval Literature and Culture: Saints and Sinners**Teacher: Long****Textbooks required:**Seneca, *Medea*, trans. Ahl (ISBN 978-0801494321)*Miracles of the Virgin in Middle English*, ed. Williams-Boyarin (ISBN 9781554812561)*Robin Hood and Other Outlaw Tales*, 2nd ed., ed. Knight & Ohlgren (ISBN 9781580440677)*The Book of Margery Kempe*, ed. Windeatt (ISBN 978-0140432510)**Description:**

There is perhaps no concept in medieval thought that challenged and titillated the imagination as much as that of sin; even devotional texts often managed to include graphic descriptions of what readers should *not* do. This course will attempt a balance between the good and the bad by organizing our texts around the seven deadly sins (pride, greed, lust, envy, gluttony, wrath, and sloth) *and* the less-celebrated seven virtues (chastity, temperance, charity, diligence, patience, kindness, and humility). We will consider texts from a variety of genres, including letters, autobiographies, sermons, saints' lives, prayers, lyrics, ballads, and romances. We'll read Seneca, Augustine, Peter Abelard, Chaucer, Gower, the Pearl Poet, Margery Kempe, Spenser, and other late-medieval heavy-hitters, but most of our authors are anonymous writers of wildly popular texts, such as various Marian legends and the Robin Hood stories. Many are available online; much else will be provided via Blackboard. Knowledge of late Middle English is a plus, but not required.

Essays, exams, and other major requirements for undergraduates: Biweekly short response papers, mid-term research project, one in-class presentation, end-of-term research-based paper.

ENGL 3743-002, Topics in Nineteenth-Century British Literature and Culture: Frankenstein: A Multimedia Cultural History**Teacher: Szwydky****Textbooks Required:**Mary Wollstonecraft Shelley, *Frankenstein*. (Longman 2nd edition) ISBN 978-

0321399533

Sergio Sierra and Meritxell Ribas, *Frankenstein: A Dark Graphic Novel* ISBN: 978-1464401046

Gris Grimly's Frankenstein. ISBN: 978-0061862984

Additional readings available on Blackboard

Description:

Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, and cultural theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, race and media studies, postcolonial studies, and comic book theory. Students will be asked to view most films outside of class and to discuss them during class meetings; in addition to the required texts below, subscription to Netflix (or another movie rental site) is strongly recommended.

Assignments:

Wiki entries, quizzes, final research paper or equivalent project, attendance and active class participation

**ENGL 3743-003, Topics in Nineteenth Century British Literature and Culture:
Writing Nature: Romantic and Post-romantic Eco-poetics**

Teacher: Dempsey

Texts Required:

Shelley, Mary *Frankenstein* ISBN: 978-0199537150

Abbey, Edward *Desert Solitude* ISBN: 978-0671695880

Dillard, Annie *Pilgrim at Tinker Creek* ISBN: 978-0061233326

Harding, Paul *Tinkers* ISBN: 978-1934137123 Recommended Text:

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

ISBN: 978-0199553976

Description:

This course will explore what it means to think about literature and representation in relation to physical environments and ecological concerns. Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Thomson, Smith, Blake, Wordsworth, Coleridge, Shelley, Keats, Byron), 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 (Abbey, Dillard, Harding) and poetry will also be explored.

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza, Whitehead), 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.

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

ENGL 3753, Honors Special Studies: Ruffling Feathers: 19th Century British Travel Writings

Teacher: Cochran

Description:

This is a new course that may prove spectacularly incoherent even by my standards.

I've taught "travel writing" only once before, a general survey of the genre 25 years ago, but several of my recent projects have included work with quite a few travel accounts, especially by scientists. So I've got a few tentative ideas (tentative means "half-baked") ready to be tested and found wanting. The common thread: they raised eyebrows and/or hackles, either on the road or (more often) by what they wrote when they got home.

Textbooks Required:

Here's the reading list (also tentative), with one German (Humboldt) and one Jamaican (Seacole), plus earlier (Fay) and later (Durham) travelers, mixed in with the 1800s Brits.

Eliza Fay	<i>Original Letters From India</i>
Alexander von Humboldt	<i>Personal Narrative of Travels...</i>
Mary Kingsley	<i>Travels in West Africa</i>
Charles Dickens	<i>American Notes</i>
Alfred Russel Wallace	<i>The Malay Archipelago</i>

Mary Seacole	<i>Wonderful Adventures of Mrs. Seacole</i>
Edith Durham	<i>High Albania</i>
Robert Louis Stevenson	<i>Travels With a Donkey in the Cevennes/The Amateur Emigrant</i>

Other Information:

Should class size permit it, I'd very much like to conduct this course on the colloquium or seminar model, with maximal student participation. We could determine grades entirely without exams or quizzes—by (for example) an in-class presentation and a term paper. In any event, these arrangements will be worked out at the beginning of the term.

ENGL 3843, Jewish American Literature**Teacher: Gertz****Textbooks Required:**

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

Description:

Between 1890 and 1924 over two million Jews arrived in America from Eastern Europe. Most of these Yiddish-speaking –or mamaloshen--Ashkenazi Jews initially settled in New York City and surroundings to begin new lives. How did these immigrants construct a new American identity through the stories they told? Are the assimilation stories they tell similar to those of other immigrant groups who come to America? Just what does it mean to be Jewish— or “Yiddishkeit”— and American? What are some of the tensions between these two identities, or “double consciousness,” to borrow a phrase from W. E. B. Dubois, and how is this tension reflected and perhaps created in the fictional narratives? What happens when a vernacular Yiddish encounters Standard English? While the realist genre is

traditionally the style we associate with immigrant narratives, how and where did Jewish-American fiction also depart from this traditional genre to reflect modernist and even postmodernist influences? These are some of the questions, along with those that you bring to our class discussions, which we will engage within our introductory exploration of Jewish American literature.

Essays, exams and other major requirements:

Weekly comment cards, one final 10-p. paper, one class led discussion with work sheet, one midterm, one final, occasional quizzes.

DV (Meets Diversity Requirement)

ENGL 3903-001, Special Topics: Liberal Arts at Work: A Professionalization Workshop

Teacher: Szwydky

Textbooks Required:

Katharine Brooks, *You Majored in What?: Mapping Your Path from Chaos to Career* (2010) ISBN 978-0452296008

Blythe Camenson, *Great Jobs for Liberal Arts Majors* (2007) ISBN 978-0071482141

Sheila Curran and Suzanne Greenwald, *Smart Moves for Liberal Arts Grads* (2006) ISBN 978-1580087094

Description:

What are the professional options for liberal arts and humanities majors outside of the conventional paths of teaching and publishing? This workshop will focus on preparing students to develop professional profiles and effective job application materials for a range of careers, including graduate school (for those interested). Readings will include book-length career guides and shorter web articles and blogs. We will cover strategies to make the most of academic time-to-degree in order to diversify career options.

Assignments/Requirements:

Drafting and revising several job application documents including multiple cover letters and résumés with (3) different professional focus areas; active peer review feedback; 2 presentations; developing a professional web/social media presence; 2 short, reflective blog assignments.

ENGL 3903-002, Special Topics: Literature and Medicine

Teacher: Kayser**Textbooks Required:***Imagine What It's Like: A Literature and Medicine Anthology**Wit*, Margaret Edson*Hospital Time*, Amy Hoffman*The Vanishing Act of Esme Lennox*, Maggie O'Farrell*The Man Who Mistook His Wife for a Hat and Other Clinical Tales*, Oliver Sachs**Description:**

Russian physician and writer Anton Chekhov once said, "Medicine is my lawful wife and literature my mistress; when I get tired of one, I spend the night with the other." Chekhov's words remind us of the function that literature can have in our lives: the pleasure that it can bring us; the escape it might provide from the difficult realities of a medical career or an illness experience; and most importantly, the insight it offers into the human condition. In this course we will read literature in a variety of genres, from the perspectives of healthcare practitioners, patients, and those facing illness experiences, as well as texts related more generally to medical topics. We will touch on health and medicine as it connects to the human life cycle of birth, aging, and death, and consider such topics as culture, gender, social problems, ethical issues, disability, and disease.

Essays, exams, and other major requirements for undergraduates: Two critical essays, presentation

ENGL 3903-003, Special Topics: Literature for Adolescents**Teacher: Connors****ENGL 3903-004, Special topics: World Epics****Teacher: Cochran****Textbooks Required: (TENTATIVE)**

We will assume familiarity with the Iliad and the Odyssey, but they will not be a part of our class reading. Several shorter readings will be online. We may use film versions for some lengthy epics. Here's the list:

GILGAMESH (Mesopotamian)--Ferry trans. (Noonday) ISBN 0-374-52383-5

RAMAYANA (Indian)--Narayan trans. (Penguin) 0-14-018700-6

TAIN (Celtic)--Kinsella trans. (Oxford) 0-19-280373-5

SUNJATA (North African)--Conrad trans. (Hackett) 0-87220-697-1

PELE AND HIIAKA (Hawaiian)--Emerson trans. (reprint) 9-78114 062577
 NIBELUNGENLIED (Germanic)--Edwards trans. (Oxford) 0-19-923854-5
 KALEVALA (Finnish)--Bosley trans. (Oxford) 0-19-281700-0

Description:

The familiar, defining works are mostly European—the Iliad above all, the Aeneid, the Song of Roland, or perhaps more recent “literary epics” from Milton, Ariosto, Spenser, and Tasso. This course will not be primarily concerned with these. Rather it will focus upon works from other places—from India and Tibet, Ireland and Kyrgyzstan, Mali and Persia, Finland and Venezuela.

Purpose:

The overriding goal will be a useful sense of what we mean when we describe a literary work or a worldly deed as epic, of what listeners and readers have traditionally expected from epic works.

Special Procedures:

Possibly in-class presentations if class size permits. Graduate students will make in-class presentations.

Papers:

A term paper will be the major grade-determining project. Examinations: Several quizzes and a final examination.

ENGL 3903-010, Special Topics: The Literature of Nonviolence

Teachers: S. Burris, G. Dorjee

Textbooks Required:

Gandhi, Mahatma, *On Nonviolence*, Ed., Thomas Merton. ISBN: 978-0-8112-1686-9.

Hedges, Chris, *War Is a Force That Gives Us Meaning*. ISBN: 1-4000-3463-9

Nagler, Michael, *The Nonviolence Handbook: A Guide for Practical Action*. ISBN: 978-1-62656-145-8

Armstrong, Karen, *Twelve Steps to a Compassionate Life*. ISBN: 978-0-307-74288-9

Description:

The philosophy and practice of nonviolence are venerable disciplines that reside in every major religious tradition and stand at the beginning of Indian spirituality. In the ancient tradition often known as Hinduism. Yet to this day, nonviolence, or

ahimsa in Sanskrit, remains a marginal topic, often ignored in serious discussions of protest and civil disobedience. In this class, we will read a few of the classic texts that make the case for nonviolence, as well as spend a generous portion of our time looking at a few contemporary applications of the philosophy.

Exams and projects.

A mid-term examination, final examination, and a 3-5 minute documentary film made by student-groups, with approximately five students per group. We will have a GA who will offer instruction and assistance in making the films.

ENGL 3903-006, Special Topics: Readings for Writers

Teacher: Heffernan

Textbooks Required:

The Norton Anthology of Poetry

Walt Whitman, *Leaves of Grass* (Vintage Books)

Robert Frost, *The Poetry of Robert Frost* (Holt, Rinehart, Winston)

Wallace Stevens, *The Collected Poems* (Vintage)

Elizabeth Bishop, *The Complete Poems: 1927-1979* (Farrar, Straus and Giroux)

Supplementary:

John Ashbery, *Can You Hear, Bird* (Farrar, Straus and Giroux)

Description:

Extensive readings in English and American poetry, with emphasis on poems from the 19th and 20th centuries.

ENGL 3923H, Honors Colloquium: Can Good Books Make Better People?

Teacher: Viswanathan

Textbooks Required: SUBJECT TO CHANGE

Selections from Anonymous. *The Bible: Authorized King James Version*. Narayan, R. K. *The Mahabharata: A Shortened Modern Prose Version of the Indian Epic*.

Selections from Anonymous and Abdel Haleem, Trans. *The Qur'an*.

Selections from Anonymous. *The Arabian Nights: Tales of 1001 Nights*.

Selections from *Fairy Tales from the Brothers Grimm*. Jacob and Wilhelm Grimm, and Philip Pullman

Selections from *The Complete Fairy Tales and Stories of Hans Christian Anderson*.

Hans Christian Anderson and Erik Christian Haugaard Selections from *Inferno* by Dante Alighieri and Michael Palma, Trans.
 Euripedes, *Electra*. Richard Lattimore, Trans.
 Selections from. *Gulliver's Travels*. Jonathan Swift *The Misanthrope*, in Molière and Richard Wilbur, Trans.
Oroonoko. Aphra Behn *Sophie's Choice*. William Styron *Burnt Shadows*. Kamila Shamsie. *The Good Lord Bird*. James McBride *Fun Home*. Alison Bechdel.

Description:

This course will discuss the ways that stories have, since our earliest extant literatures, been used for moral instruction—the ways human societies appear long to have presumed that the answer to the course title question is “yes.” We will discuss various definitions of morality, across history and cultures, as well as the relationship of literature to empathy, empathy to morality, and morality to behavior. Since this is a course with a creative writing emphasis, students will also learn to analyze narrative texts for their literary value and effects, and become conversant in character development; narrative perspective; description; dialogue; doubling and repetition; metaphor; story structure; and the creation and use of dramatic conflict. We will evaluate the ways various texts evoke or elide truths, and the uses of beauty, including the times when such uses might be suspect. All majors and disciplines welcome.

Essays, exams, and other major requirements:

1. A 5-7 page paper written in conventional essay format, or as a dialogue or play;
2. A 6-12 page short story, accompanied by a 1-2 page reflective essay
3. A final portfolio, composed of another short story or a substantial revision of the one submitted earlier, a 1-2 page reflective essay on the writing or re-writing process, and a short informal essay reflecting on the course, to be read aloud in class.

No final exam

Prerequisite:

Honor candidacy (not restricted to candidacy in English)

ENGL 4013, Undergraduate Poetry Workshop.

Teacher: G. Brock

Textbooks Required:

Szyborska, Wisława, *View with a Grain of Sand: Selected Poems*. ISBN 9780156002165.

Description:

The poetry workshop is a place to present poems to a group of constructive critics and to *be* a constructive critic for your classmates' poems. It can also be a place to examine the work of other poets as possible models and to discuss the art of poetry in the abstract.

Essays, exams, and other major requirements for undergraduates:

(1) Hand in an original poem, based on my assignments, *at least* every other week. (2) Read your classmates' work thoughtfully, write some helpful comments on it, and come to class prepared to discuss it. (3) Take the weekly quiz, based on the weekly poem packet and/or the weekly reading assignment. (4) Memorize at least one Szyborska poem and recite it to the class. (5) On the last day of the term, hand in a FINAL PORTFOLIO consisting of 6-8 of your best poems; you must include BOTH your original versions (with my comments) AND the revised versions.

ENGL 4023, Undergrad Fiction Workshop

Teacher: Gilchrist

Description:

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

Prerequisite:

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

ENGL 4133, Writing Nature: Romantic and Post-romantic Eco-poetics

Teacher: Dempsey

Texts Required:

Shelley, Mary *Frankenstein* ISBN: 978-0199537150

Abbey, Edward *Desert Solitude* ISBN: 978-0671695880

Dillard, Annie *Pilgrim at Tinker Creek* ISBN: 978-0061233326

Harding, Paul *Tinklers* ISBN: 978-1934137123 Recommended Text:

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

ISBN: 978-0199553976

Description:

This course will explore what it means to think about literature and representation in relation to physical environments and ecological concerns. Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Thomson, Smith, Blake, Wordsworth, Coleridge, Shelley, Keats, Byron), 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 (Abbey, Dillard, Harding) and poetry will also be explored.

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza, Whitehead), 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.

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

ENGL 4303-001, Introduction to Shakespeare

Teacher: J. Candido

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

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

Likely works to be read include the following:

Richard II

1 Henry IV

2 Henry IV

A Midsummer Night's Dream

Measure for Measure

Twelfth Night

King Lear
Macbeth
The Tempest

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

ENGL 4303-002, Introduction to Shakespeare

Teacher: Duval

Textbooks Required:

The Necessary Shakespeare, ed., David Bevington, ISBN 9780321880949

Major requirements:

Mid-term exam, final exam, and quizzes; an oral report on a passage from one of the plays, due during discussion of that play; a paper developed from the oral report. You must submit a rough draft of the paper to me within a week of the oral report so that I may make meaningful suggestions for improving the paper. The completed paper must be submitted within two weeks of your oral report. Class attendance is compulsory. If you miss more than three classes, you will be required to drop the course.

ENGL 4603, Special Studies: Intellectuals in American Film

Teacher: Booker

Textbooks Required:

None.

Description:

The purpose of this course will be to survey the representation of intellectuals in American film from the beginning of the sound period to the present. The course will be organized around four major topic clusters: “The Intellectual as Other”; “The Mad Scientist”; “Dysfunctional Intellectuals”; and “Computer and Artificial Intelligences.”

Papers:

5-10 page essay; informal responses to individual films

Exams:

A midterm and a final

ENGL 4713-001, Studies in Medieval Literature and Culture: *Beowulf*

Teacher: Smith

Textbooks Required:

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

Kevin Kiernan, ed., *Electronic Beowulf: Fourth Edition* (British Library, 2011).
Electronic Course Pack (not yet available).

Description:

In this course, students will slowly read the Anglo-Saxon epic poem *Beowulf* in the original Old English. Thus, a basic reading knowledge of Old English is a prerequisite for this course. Students usually fulfill this prerequisite by taking my introduction to Old English course. Please contact me if you are uncertain about your level of proficiency.

We will focus primarily on the poem's aesthetic and historical value, though we will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptations of the poem.

Essays, exams, and other major requirements for undergraduates: Weekly Translations; Annotated Bibliography; Research Project (requirements vary depending upon the level taken).

ENGL 4713-002, Studies in Medieval Literature and Culture: Chaucer: The Canterbury Tales

Teacher: Quinn

Textbook Required:

Larry D. Benson, ed. *The Canterbury Tales, Complete* (Boston: Houghton Mifflin, 2000) ISBN: 0-395-97823-8

Description:

This course requires that the student learn to read the entire *Canterbury Tales* in Middle English. Classes will be primarily informal lectures followed by class discussion. Interpretive foci include all aspects of Chaucer's historical milieu: religion, philosophy, gender issues, narrative theory, the serious business of humor, and poetic form.

Essays, exams, and other major requirements for undergraduates:

2 exams = 33% each

A midterm that tests proficiency in translating Chaucer. A final, objective comprehensive reading exam.

1 critical paper (5-10 pp.) = 34%

Essays, exams, and other major requirements for graduate students at the 5000 level:

The same two exams but graded on a more rigorous scale = 25% each

1 conference quality paper (10-15 pp.) with annotated bibliography = 50%

**ENGL 4933, Topics in Nineteenth-Century British Literature and Culture:
Frankenstein: A Multimedia Cultural History**

Teacher: Szwydky

Textbooks Required:

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

Sergio Sierra and Meritxell Ribas, *Frankenstein: A Dark Graphic Novel* ISBN: 978-1464401046

Gris Grimly's Frankenstein. ISBN: 978-0061862984

Additional readings available on Blackboard

Description:

Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, and cultural theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, race

and media studies, postcolonial studies, and comic book theory. Students will be asked to view most films outside of class and to discuss them during class meetings; in addition to the required texts below, subscription to Netflix (or another movie rental site) is strongly recommended.

Assignments:

Wiki entries, quizzes, final research paper or equivalent project, attendance and active class participation.

Course Descriptions for Undergraduate World Literature Classes Spring 2016

WLIT 1113, World Literature I

Teacher: Staff

Textbook Required:

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

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

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

WLIT 1113H, Honors World Literature I

Teacher: Staff

Textbook Required:

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

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

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

WLIT 1123, World Literature II

Teacher: Staff

Textbook Required:

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

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

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

WLIT 1123H, Honors World Literature II

Teacher: Staff

Textbook Required:

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

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

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

WLIT 3983-001, Special Studies: Modern Arabic Literature: Postcolonialism, Gender, Globalism

Teacher: Kahf

Textbooks Required: (Kindle edition is fine for any of them)

Jurji Zaydan, *Tree of Pearls*. Syracuse University Press, 2012. ISBN-10: 081560999X

Huda Shaarawi, *Harem Years*. The Feminist Press at CUNY, 1987. ISBN 10: 0935312706

Latifa Zayyat, *The Open Door*. American University in Cairo Press, 2004. ISBN-10: 9774246985

Abdulrahman Munif, *Cities of Salt*. Vintage, 1989. ISBN-10: 039475526X

Raja Alem, *Fatma* Syracuse University Press, 2005. ISBN 10: 0815608128

Ghassan Kanafani, *Men in the Sun*. Lynne Rienner Publications, 1999. ISBN 10: 0894108573

Sahar Khalifeh, *Wild Thorns*. Interlink, 2003. ISBN 10: 1566563364

Khaled Khalifa, *In Praise of Hatred*. Thomas Dunne Books, 2014. ISBN 10: 1250052343

Zakaria Tamer, *Tigers on the Tenth Day*. Quartet Books, 1985. ISBN 10: 0704324652

Rabih Alameddine, *Koolaid's* Grove Press, 2015. ISBN-10: 0802124143

Riverbend (pseud.), *Baghdad Burning*. The Feminist Press at CUNY, 2005 edition. ISBN-10: 1558614893

Description:

Certain texts (such as *The Thousand and One Nights*) have always seemed to circulate beyond the geographic and linguistic boundaries of their origin. However, instead of moving in the direction of “world literature” as Goethe envisioned, the nineteenth and twentieth centuries saw literature become more deeply set within national boundaries, with authors writing in a manner that assumed they were addressing compatriots. Meanwhile, from the early modern era in the Arab world, with newspapers and new forms of publication replacing older forms of literary patronage, new readerships for literature emerged among the various classes of colonized, decolonizing, and postcolonial nation-states. In the twentieth and twenty-first centuries, new technologies as well as political and economic developments have meant additional changes to how literature gets written, circulated, and read—including texts written by Arab authors in other languages, and texts no longer in book form. What are the contours of “modern

Arabic literature?” What is its canon, and what pushes the boundaries of this canon? How do texts stake claims to being “modern,” being “Arabic,” and being “literature?” How does gender impact these issues, and how in conjunction with postcoloniality? In this course, students will read modern Arabic prose literature alongside selections from postcolonial theory and postcolonial feminist theory.

DV (Meets Diversity Requirement)

WLIT 3983 002, Special Studies: World Epics

Teacher: Cochran

Textbooks Required: (TENTATIVE)

We will assume familiarity with the Iliad and the Odyssey, but they will not be a part of our class reading. Several shorter readings will be online. We may use film versions for some lengthy epics. Here's the list:

GILGAMESH (Mesopotamian)--Ferry trans. (Noonday) ISBN 0-374-52383-5

RAMAYANA (Indian)--Narayan trans. (Penguin) 0-14-018700-6

TAIN (Celtic)--Kinsella trans. (Oxford) 0-19-280373-5

SUNJATA (North African)--Conrad trans. (Hackett) 0-87220-697-1

PELE AND HIIAKA (Hawaiian)--Emerson trans. (reprint) 9-78114 062577

NIBELUNGENLIED (Germanic)--Edwards trans. (Oxford) 0-19-923854-5

KALEVALA (Finnish)--Bosley trans. (Oxford) 0-19-281700-0

Description:

The familiar, defining works are mostly European—the Iliad above all, the Aeneid, the Song of Roland, or perhaps more recent “literary epics” from Milton, Ariosto, Spenser, and Tasso. This course will not be primarily concerned with these. Rather it will focus upon works from other places—from India and Tibet, Ireland and Kyrgyzstan, Mali and Persia, Finland and Venezuela.

Purpose:

The overriding goal will be a useful sense of what we mean when we describe a literary work or a worldly deed as epic, of what listeners and readers have traditionally expected from epic works.

Special Procedures:

Possibly in-class presentations if class size permits. Graduate students will make in-class presentations.

Papers:

A term paper will be the major grade-determining project. Examinations: Several quizzes and a final examination.

MA Advisory Code: H

Courses that Meet the Undergraduate Diversity Requirement for the English Department

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

ENGL 3543, US Latino/a Literature and Culture - Padilla

ENGL 3843, Jewish American Literature - Gertz

WLIT 3983-001, Modern Arabic Literature: Postcolonialism, Gender, Globalism - Kahf