

**Undergraduate Course Description Packet  
Spring 2022**

**ENGL 1103, Reading Literature**

**Teacher: J. Candido**

**Textbooks Required:**

Mays, Kelly, ed. *The Norton Introduction to Literature* (Shorter 13th Edition): ISBN 978-0-393-69117-7.

**Description:** We will read a generous sampling of poetry, short fiction, and drama, considering the literary texture, themes, and ideas of each work. The focus throughout will be on the close reading of various texts with an eye toward how such aspects as characterization, symbolism, imagery, setting, structure, and the like create meaning.

**Essays, exams, and other major requirements:** There will be two exams (a midterm and a final), and one out-of-class essay.

**ENGL 1103, Reading Literature**

**Teacher: C. Kayser**

**Textbooks Required:**

Mays, Kelly J. *The Norton Introduction to Literature, Shorter 13th Edition*. ISBN: 9780393664942 (Paperback); 9780393691177 (E-Book)

We will also be using online assignments that accompany the textbook.

**Description:** The purpose of this course is to introduce you to literary genres and literary analysis. We will learn skills in and practice close reading of texts in the genres of fiction, poetry, and drama, and hone our skills for written analysis of these texts. We will learn about the literary elements in each genre and practice analyzing them through writing and discussion.

**Essays, exams, and other major requirements for undergraduates:** Reading quizzes; Blackboard and VoiceThread posts/responses; reading response papers; midterm exam; final essay (4-6 pgs).

**ENGL 1213, Introduction to Literature: Eco-poetics**

**Teacher: S. Dempsey**

**Textbooks Required:**

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

Vandermeer, Jeff, *Annihilation*. ISBN: 978-0374104092.

Ward, Jesmyn, *Salvage the Bones*. ISBN: 978-1608196265.

Additional readings will be distributed via Blackboard.

**Description:** This course explores what it means to think about literature and representation in relation to physical environments and ecological concerns. We will be particularly interested in the variety of ways literature can affect the way we think and feel about environments, animals, plants and climate change. Moments of wonder, grace, sympathy, disorientation, despair, shock, horror, and hope will all be considered. One of our ongoing concerns will be in considering if and how ecological writing may be not simply pleasurable (or disconcerting) to read, but whether as a form of mediation it can serve a greater good.

During the course of the semester we will consider how these issues relate to different cultural perspectives, different genres (including science fiction), and different media such as painting, music, and film. In addition, brief critical readings will be culled from the work of philosophers, theorists, and literary critics.

**Essays, exams, and other major requirements for undergraduates:** One test, two essays, and several one-page response papers.

**ENGL 2043, Reading Literature: Science Fiction**

**Teacher: R. Roberts**

**Textbooks Required:**

Access to Paramount Plus to watch streaming videos of *Star Trek*.

Short stories, available at no cost on the course Blackboard site.

**Description:** Are you ready to boldly go where no one has gone before? This completely online course focuses on developing analytical thinking and effective writing through a study of science fiction in literature (short stories) and Star Trek television episodes, from the original series to current shows. Topics include science, ethics, gender, race, sexuality, literary experimentation, literary allusion, folklore, and structural analysis of short fiction and television. Students will also be able to discuss Star Wars and other science fiction universes through some assignments.

**Essays, exams, and other major requirements for undergraduates:** Weekly class participation through either a discussion board or a journal entry or a quiz. A midterm and a final examination, and one short essay, 3-5 pages.

## ENGL 2043, Rethinking Literature: Conspiracy, Contagion, and Contamination

Teacher: C. Bailey

### Textbooks Required:

Kitta, Andrea, *The Kiss of Death: Contagion, Contamination, and Folklore*. ISBN: 9781607329268.

Lee, Jon D, *An Epidemic of Rumors: How Stories Shape Our Perceptions of Disease*. ISBN: 9780874219289.

Atwood, Margaret, *Oryx and Crake*. ISBN: 9780385721677.

Crichton, Michael, *The Andromeda Strain*. ISBN: 978-1101974490.

Ireland, Justina, *Dread Nation*. ISBN: 978-0062570611.

St. John Mandel, Emily, *Station Eleven*. ISBN: 978-0804172448.

Wesolowski, Max, *Hydra*. ISBN: 978-1910633977.

VanderMeer, Jeff, *Annihilation*. ISBN: 978-0374104092.

**Description:** We begin this course by defining the concept of a literary canon, and then we explore genres, authors, and texts that exist outside of an established American literary canon. These cultural texts might be considered lowbrow when compared with more deeply entrenched “classics” that are often upheld as highbrow. Specifically, we will use conspiracy, contagion, and contamination as a unifying theme to analyze genre fiction, internet memes, and popular film (among other texts) to determine what value, if any, these texts hold for literary studies.

**Essays, exams, and other major requirements for undergraduates:** Response papers, quizzes, one 4-5 page critical essay, course blogs, Course Voice Thread, one exam.

## ENGL 2053-001 Transatlantic Literature from Beginning-1640

Teacher: M. Long

### Textbooks Required:

*Sir Gawain and the Green Knight*, ed. Winny, ISBN: 9780921149927

*The Book of Margery Kempe*, ed. Bale, ISBN 978-0199686643

*Silence*, ed. Roche-Mahdi, ISBN 978-0870135439

*Dr Faustus*, ed. Keefer, ISBN 9781551112107

*Lieutenant Nun*, Catalina de Erauso, ISBN 978-0807070734

Additional texts will be made available via Blackboard or online.

**Description:** This course covers a full millennium of multiple languages, genres, and cultures that were of interest to medieval and early modern readers in England and the Americas. Their

concerns include love, fear, protest, racism, gender bending, war, and disease, as well as cute shoes. We'll consider all these as possibilities—but not limitations—with which to frame and begin to understand the great variety of texts that this first millennium-or-so of “English” (very broadly defined) gives us.

**Essays, exams, and other major requirements for undergraduates:** Regular short papers; one long-term research paper, active prepared attendance, and participation in class discussion.

## **ENGL 2063, The Romance of Colonialism**

**Teacher: K. Yandell**

### **Textbooks Required:**

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

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

Harriet Jacobs, *Incidents in the Life of a Slave Girl*, ISBN:

Charles Brockton Brown, *Wieland* (ISBN 9780140390797)

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

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

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

## **English 2073 Transatlantic Literature 1865-1945**

**Teacher: Hinrichsen**

### **Textbooks Required:**

All materials will be provided on Blackboard.

**Description:** This course will provide a thematic and historical survey of the development of transatlantic literature from 1865 to 1945, with attention to identifying cultural and/or historical

trends of the period. What makes American literature “American,” or British literature “British”? What happens if we start to question that distinction? We’ll look at how the Atlantic Ocean has both divided and connected cultures of Europe, Africa, and America, and how literature from 1865-1945 both reflects and responds to the historical construction and permeability of racial, cultural, and national boundaries. Our discussions will explore how the texts on our syllabus interrogate concepts such as race, ethnicity, culture, gender, and citizenship across space and time. We will learn how the formal aspects of writing—from verse forms to kinds of narration—shape the ways that texts make meaning for their audiences, and we will also look for how texts are in conversation with each other and with broader social issues. As such, we will engage in transatlantic conversations about such monumental issues as the aftermath of slavery and the slave trade, revolution, empire, world wars, urbanization, the growth of capitalism, gender trouble, and psychology, all of which emerged as integral features of transatlantic political cultures.

**Essays, exams, and other major requirements for undergraduates:** Regular VoiceThread/discussion board posts; digital annotations of poems, vigorous participation; quizzes; argumentative essay of 5-7 pages (draft and revision); 3-4 short response papers; in-class presentation.

## **ENGL 2083, Transatlantic Literature, 1945–Present**

**Teacher: M. K. Booker**

**Textbooks Required:** Recommended editions are indicated below, though any published edition is acceptable, including e-book editions, such as Amazon Kindle.

George Orwell, *Nineteen Eighty-Four*. Signet Classic Edition (1961), ISBN 9780451524935.  
Thomas Pynchon, *The Crying of Lot 49*. Harper Perennial Modern Classics Edition (2006), ISBN 006091307X.  
E. L. Doctorow, *Ragtime*. Random House Trade Paperback Reprint Edition (2007), ISBN 0812978188.  
Margaret Atwood, *The Handmaid’s Tale*. Anchor Books Edition (1998), ISBN 038549081X  
Toni Morrison, *Beloved*. Vintage Reprint Edition (2004), ISBN: 1400033411.  
Zadie Smith, *White Teeth*. Vintage (2001), ISBN: 0375703861.  
Kazuo Ishiguro, *Never Let Me Go*. Vintage (2006), ISBN: 9781400078776.  
Colson Whitehead, *The Underground Railroad*. Knopf Doubleday Reprint Edition (2006), ISBN: 0345804325.

**Description:** This course is intended to provide an introductory survey of literature from both sides of the Atlantic from 1945 to the present. The focus will be on British and American literature and on the interchange between them during this period, with a particular interest in the novel and poetry. We will be reading and discussing novels from George Orwell’s *Nineteen Eighty-Four* to Colson Whitehead’s *The Underground Railroad*, selected on the basis of their

literary quality and cultural importance. We will also read and discuss a variety of British and American poems from this period, including poems by such poets as Langston Hughes, Dylan Thomas, Philip Larkin, Stevie Smith, Sylvia Plath, Allen Ginsberg, Seamus Heaney, Louis Glück, and Bob Dylan, among others. Our goal will be to gain a familiarity with and understanding of the specific texts read, as well as to gain a sense of the overall shape of British and American literary history since 1945.

**Essays, exams, and other major requirements:** One critical essay (3-5 pages), mid-term exam, final exam, active participation.

**ENGL 3083: Professional Topics: Humanities at Work**

**HUMN 3083: Humanities at Work**

**Humanities at Work: or, How to Get a Job with an English/Humanities Degree**

**Teacher: Lissette Lopez Szwydky-Davis**

**Textbooks Required:**

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

Blythe Camenson, *Great Jobs for Liberal Arts Majors*. ISBN 978-0071482141.

Sheila Curran and Suzanne Greenwald, *Smart Moves for Liberal Arts Grads*. 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. This course is for undergraduate students in all fields, but especially arts and humanities. MA and MFA students can enroll with special permission from the instructor. The course will focus on job applications for careers outside of traditional teaching jobs as well as (optional) graduate school applications. (This course does not cover the academic job market for MFA or PhD students.) All arts and humanities majors are welcome—similar advice and strategies apply for English, History, Philosophy, Theater, Communications, Art, and other liberal arts majors.

**Essays, exams, and other major requirements:** Drafting and revising several job application documents including multiple cover letters and résumés with (3) different professional focus areas (optional graduate school application may be used as 1 professional focus area); active peer review feedback; 2 presentations; professional web/social media presence; 3 reflective blog posts.

**ENGL 3123, Folk and Popular Music Traditions**

**Teacher: Cochran**

**Textbooks Required:**

Sean Wilentz and Greil Marcus, eds. *The Rose and the Briar: Death, Love, and Liberty in the American Ballad*. ISBN-13: 978-0393328257

[Other readings posted on Blackboard]

**Description:** The axiom driving this course is the notion that popular music (like literature) is a core cultural component, offering windows into a people's always-evolving (or devolving) sense of themselves and their stance to the world. We listen to a lot of excellent music (and occasional lame dreck by way of contrast), and watch a fair amount of documentary film, but our readings are overwhelmingly focused upon music understood as cultural expression. We bare our souls, for better and worse, when we raise our voices in song.

There is a hint of chronological sequence to this course—I always create a syllabus—but it's a rare semester where I don't flush a scheduled session to cook up a new playlist in response to student interest. That keeps it fun. As I write this description Lil Nas X is making big waves with a cover of Dolly Parton's "Jolene" (with Ms. Parton's cheering)—something analogous happens next spring, our syllabus could make room.

**Essays, exams, and other major requirements for undergraduates:** Grades in this course are generated by student performances on three or four short quizzes, one term paper, and an essay final exam. We have no midterm.

**MA advisory code:** (determined by the Graduate advisors)

**ENGL 3263 African Americans in Film**

**Teacher: C. Bailey**

**Textbooks Required:**

Bogle, Donald, *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in Film*. ISBN 978-0826429537

\*\*\*Other digital texts may be required

**Description:** From Chris Rock sketches to Kanye West lyrics, this class analyzes the identity politics and often-unstated respectability politics associated with educational advancement for blacks. We will apply the concept of liminality to texts centering on black characters and their relationship to educational institutions in order to emphasize the rites of passage associated with attaining formal education for Black Americans. The course is organized chronologically so first, we will examine texts that explore the decision to attend college. Next, we will examine

characters who are enrolled in college, and finally, we will examine characters after they have transitioned into professional careers. Some of the course films include *He Got Game*, *School Daze*, *Drumline*, and *The Great Debaters*.

**Essays, exams, and other major requirements for undergraduates:** Response papers, quizzes, one conference paper, course blogs, Voice Thread, three exams.

### **ENGL 3283, Harry Potter and the Transformation of Prose Style**

**Teacher: K. Yandell**

**Textbooks Required:**

All seven original Harry Potter books, in the edition of your choice.

**Description:** In this course, we will celebrate two types of magic: the magic that J.K. Rowling creates through her original Harry Potter stories, and the magic that you can bring to your own life through the transformation of your prose style.

**Essays, exams, and other major requirements for undergraduates:** Enthusiastic participation, several very short essays.

### **ENGL 3593.001, Topics in Gender, Sexuality, and Literature**

**Teacher: S. Marren**

**Textbooks Required:**

Eagleton, *Feminist Literary Theory: A Reader* 3<sup>rd</sup> ed. ISBN 978-1405183130.

Woolf, *A Room of One's Own*. ISBN 978-0156030410.

**Description:** This course is intended as a general introduction to the field of feminist literary criticism and theory. The class will proceed topically, and more or less chronologically. We will seek a broad understanding of different strands of feminist thought and the range of interpretive possibilities they have opened up. We will examine the roots of feminist literary theory in political movements for radical social change, its rising influence on and acceptance (or containment) within the academy, and the specific problems and challenges besetting the field in the 21<sup>st</sup> century. The aim will be to develop a sense of the breadth and complexity of this body of material and to begin what will (hopefully) become a lifelong process of considering the questions a feminist approach to literature provokes.

**Essays, exams, and other major requirements for undergraduates:** several short essays, final exam, enthusiastic participation



**ENGL 3593, Topics in Gender, Sexuality, and Literature: Communicating Effectively on the Needs of Men Who Are Leaving Prison and Reentering Society**

**ENGL 3603, Topics in Rhetoric and Composition: Communicating Effectively on the Needs of Men Who Are Leaving Prison and Reentering Society**

**Teacher: L. Sparks**

**Textbooks Required:**

Horton, Randall, *Dead Weight: A Memoir in Essays*. 978-0-810-14463-7 (Scheduled for release in paperback format by mid-February. Students will be assigned to read in March.)

Middlemass, Keesha M., and Calvin John Smiley, eds., *Prisoner Reentry in the 21st Century*. ISBN 978-0-367-53082-2 (Available in Kindle and paperback formats.)

**Description:** This course is open to all undergraduate students interested in the course topic but is intended to be particularly beneficial to students who are majoring/minoring in the following fields: Communication, Criminology, Education, English, Gender Studies, Pre-Law, Rhetoric and Composition, Social Work, and Sociology. The course is also designed to complement the Fall 2021 course on communicating effectively about the needs of women who are leaving prison and reentering society, though each course stands alone and has a distinct set of reading materials.

Course reading materials and class discussion will focus upon men's incarceration within the U.S. and the unique challenges they face after being released. In addition, the course will consider cultural, social, and professional rhetorics that can be brought together and applied for the purpose of discouraging men's recidivism and promoting successful reentry paths for them. In addition to the two required texts listed above, students will be assigned to read a number of articles published online in *The New York Times* and available on the [Prison Policy Initiative's website](#), as well as several essays, articles, or chapters (made available to students through Blackboard) written by authors such as Michelle Alexander, Jimmy Santiago Baca, and David J. Harding.

**Essays, exams, and other major requirements for undergraduates:** Assignments will take the form of weekly work, 1-2 short reports/presentations, one longer research project, and an end-of-semester presentation on an original reentry program or resource designed for men who are leaving prison.

**ENGL 3863, Literature and Culture of the American South: Southern Crime Fiction**

**Teacher: C. Kayser**

**Textbooks Required:**

Burke, James Lee. *In the Electric Mist with Confederate Dead*. ISBN 978-1982100315.

Faulkner, William. *Intruder in the Dust*. ISBN 978-0679736516.

Ford, Kelly J. *Cottonmouths*. ISBN 978-1510747869.

Locke, Attica. *Bluebird, Bluebird*. ISBN 978-0316363273.

Neely, Barbara. *Blanche on the Lam*. ISBN 978-1941298381.

**Description:** Crime and mystery stories have long been a part of southern fiction, from the gothic tales of Edgar Allan Poe in the nineteenth century, to the rural noir of William Faulkner's novel *Intruder in the Dust* (1948), to more contemporary novels like Attica Locke's *The Cutting Season* (2012). In this class, we'll explore the frames and motifs of gothic, detective, crime, and noir genres more generally, with special attention to how they function in stories set in the South. We'll also expand our view to look at how stories have captivated audiences in contemporary genres such as television, film, and podcasts, in both fictionalized and true-crime works like *True Detective* and *S-Town*. We'll consider how texts are shaped by and critique social problems in the South such as poverty, racism, and violence.

**Essays, exams, and other major requirements for undergraduates:** One critical essay (4-6 pages), one presentation, midterm exam, final exam.

**ENGL 3903-001, Special Studies: *Young Adult Literature and Literary Theory***

**Instructor: S. Connors**

**Textbooks Required:**

De la Peña, M. (2009). *We Were Here*. New York, NY: Random House.

Hinton, S. E. (1967). *The Outsiders*. New York, NY: Penguin.

King, A.S. (2013). *Ask the Passengers*. New York, NY: Little, Brown.

Lockhart, E. (2008). *The Disreputable History of Frankie Landau-Banks*. New York, NY: Hyperion.

Smith, S. (2013). *Orleans*. New York, NY: G. P. Putnam's Sons.

Schrefer, E. (2012). *Endangered*. New York, NY: Scholastic.

Slater, D. (2017). *The 57 Bus*. New York, NY: Farrar, Strauss, Giroux.

Stork, F. (2010). *Marcelo in the Real World*. New York, NY: Arthur A. Levine.

Whaley, J. C. (2012). *Where Things Come Back*. New York, NY: Atheneum.

Zentner, J. (2016). *The Serpent King*. New York, NY: Ember.

Zoboi, I. (2018). *Pride*. New York, NY: Balzer + Bray.

**Description:** This course examines topics and issues that are of interest to scholars and educators who work with Young Adult literature. Students will read a diverse range of Young Adult books for the purpose of examining how the genre mirrors and critiques contemporary social and political topics, and how it imagines the relationship between teenagers and social institutions. Questions the course examines include: What distinguishes young adult literature as distinct from

literature for children and adults? How do individual works of young adult literature reproduce and/or resist single stories about race, gender, age, class, sexual orientation, etc.? And, what critical topics and issues are of interest to scholars and educators who write about and work with young adult literature?

**Essays, exams, and other major requirements for undergraduates:** Research paper (10 pages); critical response paper (8 pages); creative/multimedia projects; quizzes; poster presentation; attendance and participation.

### **ENGL 3903-004, Special Topics: Literary Magazine Production**

**Teacher: J. Blunski**

**Textbooks Required:**

TBD.

**Description:** This course is designed to give students a practical magazine publishing experience. Students will demonstrate an understanding of the process of literary magazine production, from assigning staff roles, submission selection, composing a budget, layout and design, and print publication and circulation through direct instruction and hands-on experience.

**Essays, exams, and other major requirements for undergraduates:** TBD.

### **ENGL 3903, Special Topics: The Literature of Nonviolence**

**HUMN 4253: The Literature of Nonviolence**

**PLSC 3903: The Literature of Nonviolence**

**Teachers: S. Burris, G. Dorjee**

**Required Texts:**

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

Hunt, Lynn. *Inventing Human Rights*. ISBN: 978-0-393-33199-8.

Chödrön, Pema, *Practicing Peace in Times of War*. ISBN: 978-59030-500-3.

**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. 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.

**Essays, exams, and other major requirements:** A mid-term examination, final examination, and 10 reading quizzes.

### **ENGL 4013, Undergraduate Poetry Workshop**

**Teacher: G. Davis**

**Required Texts:**

TBD

**Description:** The workshop is a training-ground for serious writers, in which their work will be discussed critically. What's more, to develop as poets we must cultivate a dedicated reading practice and precise study of prosody with an informed appreciation of its craft, as our promise as writers is inextricably linked with our integrity as readers—of people, of relations, and, most certainly, of texts. As such, we will be reading contemporary books of poetry and will explore places where poetry takes place outside of the classroom: namely, in performances like readings. Most importantly, you will write often and in an environment as welcoming as it is demanding.

**Essays, exams, and other major requirements:** Several new drafts of original poetry, in-class exercises, a final portfolio of revised work, regular and civil attendance, active and considerate engagement during workshop, and lively participation during class discussions.

### **ENGLISH 4303, Introduction to Shakespeare**

**Teacher: J. Candido**

**Textbooks Required:**

Any respectable edition of Shakespeare's plays or individual editions of the plays containing full glossarial and explanatory notes. The *Complete Works of Shakespeare* (ed. David Bevington) will be available through the university bookstore.

**Description:** We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays. Likely works to be read include the following: *Richard II*, *1 Henry IV*, *2 Henry IV*, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Hamlet*, *Macbeth*, *The Tempest*.

**Essays, exams, and other major requirements:** Two in-class exams (a midterm and a final) and one 5-page out-of-class writing assignment.

### **ENGL 4303 004, Introduction to Shakespeare**

**Teacher: D. Stephens**

**Textbooks Required:**

Ed. Greenblatt, Stephen, *The Norton Shakespeare eBook*.

This required text will appear on Blackboard as an e-book at the start of the semester. The cost will be around \$35, which is half what a hard copy would cost. Your student account will be charged approximately a week after the semester begins. If you already have a copy of the complete *Norton Shakespeare*, third edition, we can arrange for you to opt out of having your student account charged. **Important note:** every semester, several students think they can get by with free online copies of the plays. Every semester, those students flounder during the exams, quizzes, and essays, because they have not read the editorial introductions and footnotes of the Norton edition and because some editions of some of the plays omit entire scenes. Please don't make this mistake!

**Description:** we will read some of Shakespeare's sonnets and six of his plays, learning about the poetry's engagement with some of the intersectional issues of Shakespeare's day—political, colonial, artistic, sexual, psychological, theological, medical, and economic. We will look closely at the ways Shakespeare creates verbal music, and we will pay attention to the serious fun he has with puns. Previous knowledge of Shakespeare is not required, but students should be avid readers and good writers. An open and inquiring mind is also necessary; Shakespeare addresses controversial topics, uses earthy language, and resists moral reduction. The format of the class will include discussion, lecture, film viewing, small groups, and reading scenes aloud.

**Essays, exams, and other major requirements:** there will be reading quizzes, a reading journal, a midterm, a final, and two original essays of 5-6 pages.

**ENGL 4523/LALS 4003, Migration and Belonging in Latin/x American Film**

**Teacher: Y. Padilla**

**Textbooks Required:**

Selected readings will be available via Blackboard.

**Required Films (Tentative):**

*Bolivia* (2001)

*Princesas* (2005)

*Sin dejar huella/ Without a Trace* (2000)

*Sleep Dealer* (2008)

*María llena eres de gracia / María Full of Grace* (2004)

*La jaula de oro/ The Golden Dream* (2013)

*Lista de espera/ The Waiting List* (2000)

*El Norte* (1983)

*A Better Life* (2011)

*Mosquita y Mari* (2012)

**Description:** In this course we will explore films from Latin America and the United States that focalize the experiences of internal (rural to urban) and international migration. Our analyses of these films will consist of looking at how they represent the migratory experience, including the reasons why people migrate, the obstacles they face throughout the process, and the hopes and dreams they harbor. Among the most prominent themes guiding our discussion will be the notion of (cultural, social, and national) belonging, which is inherently linked to such processes of migration. However, we will also contemplate questions related to gender and sexuality, class, race and ethnicity, and citizenship. Although the primary cultural texts for this course will be the films assigned, students will be required to read secondary articles (contextual and theoretical) in Latin American and Latinx film studies and be provided with a brief introduction to the analysis of and writing about film. Most, if not all of the films, will be in Spanish with English subtitles.

**Essays, exams, and other major requirements for undergraduates:** attendance and active participation in class discussions, short writing assignments, 2 critical essays (3-4, 8-10 pages), midterm, and final exam.

## **ENGL 4713 Beowulf**

**Teacher: J. Smith**

### **Textbooks Required:**

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

One translation of Beowulf of your choosing.

**Description:** In this course, students will slowly read the Old English epic poem *Beowulf* in the original Old English. (Thus a basic reading knowledge of Old English is a prerequisite for this course; please contact me if you are uncertain about your level of proficiency.) 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:** 8-12 Page Research Paper/Project (50% of your grade).

## **ENGL 4933, Studies in Popular Culture and Popular Genres: Horror Film**

**Teacher: M. K. Booker**

**Textbooks Required:** None. Electronic textbook will be supplied free of charge.

**Description:** This course will involve viewing and discussion of a number of important modern horror films. The goal will be to gain familiarity with a number of important films, as well as to obtain a better understanding of horror as a genre and of the history of this genre. We will examine several different kinds of horror films, with a particular emphasis on films that reflect a fear of cultures that are less modern than mainstream American culture, including folk horror films, such as *The Wicker Man* and *Midsommar*; rural horror films, such as *The Texas Chain Saw Massacre* and *The Cabin in the Woods*; and cultural horror films such as *Drag Me to Hell*.

**Essays, exams, and other major requirements:** Students will be expected to view the required films on their own, generally via rental from Prime Video or another streaming service. Grade to be determined from one critical essay (4-5 pages), mid-term exam, final exam, active participation (including periodic brief written responses to films).