

Fall Course Descriptions
Undergraduate

COURSE NAME: First Year Seminar: Food, Culture, and Writing

COURSE NO: 1300-001

INSTRUCTOR: TIGNER

DAY & TIME: TR 11-12.20PM

DESCRIPTION: This course will explore the culture of food through both experiential and reflective modes of critical thinking. In the first section, students will investigate food sources, from conventional and industrial to organic and local foodways. Michael Pollan's *The Omnivore's Dilemma: A natural History of Four Meals* will form the fundamental rhetorical and theoretical base of our reflecting thinking and a visit to the Arlington Farmer's Market will provide the experiential foundation. We will consider the cultural aspects of food by reading the novel, *The Last Chinese Chef* by Nicole Mones and a food history by Lizzie Collingham, entitled *Curry: A Tale of Cooks & Conquerors*. Continuing our examination, we then explore the aesthetics of food, as students will read essays from *The Best Food Writing, 2011* and then model both the experiences of these diverse writers and try their own hands at food writing essays

COURSE NUMBER: **2303-002**

DAY & TIME: TR 11-12.20PM

COURSE TITLE: **Jane Austen and Popular Culture**

INSTRUCTOR: DAVIS,PIPER

Description: This course will introduce students to the study of literature on the college level through the study of three Jane Austen novels (*Pride and Prejudice*, *Emma*, and *Persuasion*), and their resounding impact on twentieth/twenty-first century popular culture. For each novel, we will learn important information about the historical and cultural context in which Austen was writing before reading/viewing at least one recent commercially-released film adaptation and/or "fan fiction" narrative, in an attempt to answer central questions of the course: What are the elements of Austen's fiction that have enabled it to endure in so many forms of popular culture? How do modern adaptations (featuring, for instance, the addition of "valley girl," vampire, and zombie cultures) change and/or preserve meaning of these texts? In addition to regular reading responses or quizzes and two exams, each student will prepare an analytical paper and presentation on an aspect of the contemporary "Austen phenomenon." Examples of projects might include horror or mystery novels starring Austen and her characters, dating guides based on Austen's novels, sequels to her novels written by present-day authors, or film adaptations other than those we have viewed in class.

Required Texts:

Emma, A Longman Cultural Edition, 1/E Austen & Ferguson
©2006 | Longman | Published: 12/09/2005
ISBN-10: 032122504X | ISBN-13: 9780321225047

Persuasion, A Longman Cultural Edition, 1/E Austen & Galperin
©2008 | Longman | Published: 07/31/2007
ISBN-10: 0321198220 | ISBN-13: 9780321198228

Pride and Prejudice, A Longman Cultural Edition, 1/E Austen, Johnson & Wolfson
©2003 | Longman | Published: 12/04/2002
ISBN-10: 0321105079 | ISBN-13: 9780321105073

A Truth Universally Acknowledged: 33 Great Writers on Why We Read Jane Austen
2009 Random House
ISBN-10: 1400068053

Mr. Darcy's Bite / Mary Lydon Simonsen
2011 Sourcebooks Landmark
ISBN-10: 1402250770

COURSE NAME: Working Class Lit course.
COURSE NO: ENGL 2303-003

DAY & TIME: MWF 1-1.50
INSTRUCTOR: SHAFFER

Description: This Working Class Literature course has two purposes: to help you develop an understanding of central debates about and themes in American working-class literature and to help you develop your skills as a researcher of literature in general. To achieve these goals, you will read a number of texts, both literary and critical; discuss the ideas in the texts with your colleagues and your instructor; and pursue a group project exploring a text and developing a thorough presentation about one working-class writer. Class lectures and discussions will focus on ways of understanding and interpreting the works and on locating them in their historical, cultural, and intellectual milieus. There are two major exams in the class to assess your contextual knowledge of the texts, authors, and time period. Finally, one major essay will demonstrate your ability to discuss a text in an academic format.

COURSE NUMBER: 2303-004

DAY & TIME: MWF 11-11.50AM

COURSE TITLE:
COURSE NO: 2303-005

INSTRUCTOR: HOLLAND
DAY & TIME: TTR 11-12.20pm

COURSE TITLE: GENDER, NATURE AND THE ENVIRONMENT

INSTRUCTOR: CLOUGH

DESCRIPTIONS: This course is intended to introduce students to important themes that emerge around issues of science and nature, sexuality and place as they are inflected by

cultural understandings of gender. We will consider gender and captivity, the wild and domestic, science and medicine, and animals. We will read representative poems, essays, short stories, and novels written by men and women as we consider important questions that circulate around these complex relationships and examine the ways that writers confront, transcend, and otherwise engage with gendered cultural expectations. We will investigate the way authors resist stereotypes, represent gendered experience, and revise literary traditions as they take up culturally contested themes. The emphasis will be on reading, discussing and writing about the course themes. The class will nurture critical reading and analytical writing skills, and will encourage students to engage in insightful contributions to class discussions. Class time will consist of lecture, small group work, and much discussion. Some of the important questions we will consider include:

- What is the meaning of ‘gender’?
- How does gender identification become instantiated in ‘natural’ versus ‘scientific’ discourses? How do writers deploy the language of the natural, unnatural, or scientific to articulate gender?
- In what ways do our ideas about science and nature affect our reading of literature? In what ways do our ideas about literature and language construct our ‘reading’ of nature, science and gendered bodies?
- How do social/cultural forces construct a gendered concept of science, nature, and bodies, that draws associations between women-nature and man-reason?
- What does it mean to discuss place, landscape, animals? How do authors address “in-between” spaces and displacements? What strategies do the writers we are reading employ to write about interior spaces, or “in-between” spaces?
- Are there recurring themes/patterns in writings about science, nature and the environment? How are these themes/patters inflected by the writer’s gender? By ours? How might we discuss/understand/engage/undo these themes in meaningful ways?
- How do authors extend our understanding of the relationships among human beings and the places they encounter? How does form shape our understanding?

This course counts toward the ESS minor.

TEXTS NO TEXT REQUIRED, COURSE PACKET

COURSE NUMBER: **2303-006**

DAY & TIME: TR2-3.20PM

COURSE TITLE: Social Media in the Nineteenth Century

INSTRUCTOR: Miller, Ashley

Description:

This course will introduce students to the study of literature at the college level by examining various forms of media in Romantic and Victorian literature and culture, beginning with the postal service and ending with the telegraph. These revolutions in media affected communication in ways that may look startlingly familiar to those of us now versed in the social media of Twitter and Facebook. As we read a variety of short stories, poems, and novels ranging from Jane Austen's *Northanger Abbey* to Bram Stoker's *Dracula*, we'll ask these central questions: How did these nineteenth-century media change communication? How are they similar to or different from our own social media? What are the various dangers associated with these media? And, lastly, how is literature a form of media itself? Students will be expected to write two formal papers and complete a creative media project, along with regular quizzes and two exams.

COURSE NUMBER: **2303-007**

DAY & TIME: TR 12.30-1.50PM

COURSE TITLE:

INSTRUCTOR: ARCE

COURSE NUMBER: **2303-008**

DAY & TIME: MWF 9-9.50AM

COURSE TITLE:

INSTRUCTOR: MORRIS

COURSE NUMBER: **2303-009**

DAY & TIME: TR 2-3.20PM

COURSE TITLE:

INSTRUCTOR: CHRISTIE

COURSE NUMBER: **2303-010**

DAY & TIME: **MW 4-5.20pm**

COURSE TITLE: **MULTICULTURAL AMERICAN ITERATURES** INSTRUCTOR: CHIARELLO

DESCRIPTION: This course is not an introduction to, or a survey of, American literature. Rather it explores the complex conversation between the mainstream and the marginalized. To fully appreciate the subtleties of this exchange, the class must not only focus on the texts, but go beyond them. Therefore, we will apply historical, sociological and psychological strategies, as well as several theories from cultural studies to explore the various ways texts reflect, reinforce and/or challenge the values of the dominant society. Our readings, writings and discussions will look at how literature written by American Indians, immigrants, Jewish Americans, African Americans, Asian Americans, and Hispanic Americans has been, and remains, a vital component of the discourse that

defines America.

REQUIREMENTS: The course is designed to offer students the opportunity to develop a wide variety of skills. Reading notes and quizzes ask students to read, write and think critically. Exams encourage close readings and in-depth analyses. The mini-response paper and the longer final paper require students to apply theoretical articles to literary works. Class discussions, group work and oral presentations help students teach, as well as learn from, each other. By the end of the semester, students should be comfortable applying several critical strategies to any text.

TEXTS: *American Indian Stories, Legends, and Other Writings* by Zitkala-Sa (Penguin Classics)

China Men by Maxine Hong Kingston

Song of Solomon by Toni Morrison

The House on Mango Street by Sandra Cisneros

The Assistant by Bernard Malamud

a course packet

COURSE NUMBER: **2309-005**

DAY & TIME: MWF 1-1.50PM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: ENGLAND

COURSE NUMBER: **2309-006**

DAY & TIME: MWF 2-2.50PM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: ENGLAND

COURSE NUMBER: **2309-007**

DAY & TIME: TR 8-9.20AM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: WARREN,M

COURSE NUMBER: **2309-008**

DAY & TIME: MWF 9.30-10.50AM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: BLACK

COURSE NUMBER: **2309- 009**

DAY & TIME: MWF 10-10.50am

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: BLACK

COURSE NUMBER: **2309-012**

DAY & TIME: TR 7-8.20PM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: PHIFER

COURSE NUMBER: **2309-013**

DAY & TIME: ONLINE

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: WARREN, M

COURSE NUMBER: **2309-014**

DAY & TIME: ONLINE

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: WARREN, M

COURSE NUMBER: **2309-015**

DAY & TIME: ONLINE

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: WARREN, M

COURSE NUMBER: **2309-016**

DAY & TIME: ONLINE

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: SAVIC

COURSE NUMBER: **2309-018**

DAY & TIME: TR 4-5.20PM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: SMITH, V

COURSE NUMBER: **2319-001**

DAY & TIME: MWF 11-11.50

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: ENGLAND

COURSE NUMBER: **2319-002**

DAY & TIME: MWF 10-10.50am

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: ENGLAND

COURSE NUMBER: **2319-004**

DAY & TIME: MWF 1-1.50PM

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: HOLLAND

COURSE NUMBER: **2319-005**

DAY & TIME: TR 9.30-10.50AM

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: MARIBOHO

COURSE NUMBER: **2319-006**

DAY & TIME: TR 11-12.20PM

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: HOLLAND

COURSE NUMBER: **2319-007**

DAY & TIME: TR 12.30-1.50PM

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: ENGLAND

COURSE NUMBER: **2319-008**

DAY & TIME: TR 5.30-6.50PM

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: SMITH

COURSE NUMBER: **2319-009**

DAY & TIME: ONLINE

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: TUTT

COURSE NUMBER: **2319-010**

DAY & TIME: ONLINE

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: MEYER

COURSE NUMBER: **2319-011**

DAY & TIME: ONLINE

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: MEYER

COURSE NUMBER: **2329-001**

DAY & TIME: MWF 10-10.50AM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: COGGIN

COURSE NUMBER: **2329-002**

DAY & TIME: MWF 9-9.50AM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: COGGIN

COURSE NUMBER: **2329-003**

DAY & TIME: TR 4-5.20PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: GAY

COURSE NUMBER: **2329-004**

DAY & TIME: TR 5.30-6.50PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: GAY

COURSE NUMBER: **2329-005**

DAY & TIME: MWF 11-11.50AM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: CORDER

COURSE NUMBER: **2329-006**

DAY & TIME: MWF 1-1.50PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: KILGORE

DESCRIPTION: This course is not designed as a survey of American Literature (that would be English 3340), but rather an exploration of the tensions between individual identity and social identity across the history of American literature. Beginning even before our nation's independence, Americans have pondered the boundaries between self and other, and the obligations each of us owes—to ourselves, our families, and those we define as “others.” Although the course's readings are selective, they cover a variety of genres, geographical areas, and perspectives. Readings will include poetry, fiction, non-fiction, drama, film, and one graphic novel.

Book Order:

Charlotte Perkins Gilman, *The Yellow Wallpaper* (1613821557)

F. Scott Fitzgerald, *The Great Gatsby* (0743273567)

August Wilson, *Fences* (0452264014)

Lorraine Hansbury, *A Raisin in the Sun* (0679755330)

Thomas Pynchon, *The Crying of Lot 49* (006091307X)

Alan Moore & Dave Gibbons, *Watchmen* (0930289234)

COURSE NUMBER: **2329-007**

DAY & TIME: MWF 2-2.50PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: CORDER

COURSE NUMBER: **2329-008**

DAY & TIME: 7-8.20PM

COURSE TITLE: AMERICAN LITERATURE I

INSTRUCTOR: STRINGER

COURSE NUMBER: **2329-009**

DAY & TIME: TR 9.30-10.50AM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: KING

COURSE NUMBER: **2329-010**

DAY & TIME: TR 12.30-1.50PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: DAVIS, PIPER

Description: This course will introduce students to the study of literature on the college level by examining selected non-fiction prose, short stories, novels, and film adaptations that present aspects of the American gothic tradition, with special attention to representation of sex, race, and gender. Texts will be chosen from various historical periods, ranging from colonial times to the present day. Class lectures and discussions will focus on ways of understanding and interpreting the works and on locating them in their historical, cultural, and intellectual milieus. Modern texts will be considered not only in terms of their response to contemporary cultural issues but also in terms of their interaction with earlier works. In addition to regular reading responses/quizzes and two exams, each student will prepare an analytical paper on one course text and give one oral presentation on one aspect of the course content.

Required Texts:

American Gothic: An Anthology 1787-1916 (paperback) | Ed. Charles L. Crow | Wiley-Blackwell 1999 | ISBN-10: 0631206523

Fledgling (paperback) | Octavia Butler | Grand Central Publishing 2007 | ISBN-10: 0446696161

The Handmaid's Tale (paperback) | Margaret Atwood | Anchor 1998 | ISBN-13: 978-0385490818

I am Legend (paperback) | Richard Matheson | Tor Books 2007 | ISBN-10: 0765357151

COURSE NUMBER: **2329-011**

DAY & TIME: 3.30-4.50PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: DAVIS

COURSE NUMBER: **2329-013**

DAY & TIME: 2-3.20PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: WALLACE

COURSE NUMBER: **2329-014**

DAY & TIME: ONLINE

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: JOHNSON, J

COURSE NUMBER: **2329-015**

DAY & TIME: ONLINE

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: JOHNSON, J

COURSE NUMBER: **2329-016**

DAY & TIME: ONLINE

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: JOHNSON, J

COURSE NUMBER: **2329-017**

DAY & TIME: ONLINE

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: BERGER

COURSE NUMBER: **2338-001**

DAY & TIME: TR 3-4.20pm

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR:

COURSE NUMBER: **2338-002**

DAY & TIME: TR 2-3.20PM

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: QUIJANO

COURSE NUMBER: **2338-003**

DAY & TIME: MWF 1-1.50PM

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: JONES

COURSE NUMBER: **2338-004**

DAY & TIME: 2-2.50PM

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: JONES

COURSE NUMBER: **2338-005**

DAY & TIME: 5.30-6.50PM

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: BLAISDELL

COURSE NUMBER: **2338-006**

DAY & TIME: 7-.8.20

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: BLAISDELL

COURSE NUMBER: **2350-001**

DAY & TIME: MWF 8-8.50AM

COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

INSTRUCTOR: KILGORE

The course is designed to introduce students to what is required of them as UTA English majors, and it is a prerequisite for all upper-level English courses. This course will teach current and potential English majors to (1) identify characteristics of genres, (2) recognize and understand critical and literary terms, (3) develop methods and strategies for analyzing and interpreting texts, and (4) demonstrate a command of these methods and strategies in written work. Readings for this section will include poetry, a novel, two novellas, a play, a film, and one graphic novel.

Book Order:

James, Turn of the Screw. Bedford Case Studies Ed.

Parker, How to Interpret Literature. 2nd Ed.

Kate Chopin, The Awakening. Norton Critical Ed. OR Oxford World's Classics Ed.

Lorraine Hansbury, A Raisin in the Sun (0679755330)

Thomas Pynchon, The Crying of Lot 49 (006091307X)

Alan Moore & Dave Gibbons, Watchmen (0930289234)

.

COURSE NUMBER: **2350-002**

DAY & TIME: MWF 10-10.50AM

COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

INSTRUCTOR: SAVIC

COURSE NAME:

DAY & TIME: 9.30-10.50 AM

COURSE NO: 2350-003

INSTRUCTOR: Sasser,K

Course Description and Learning Outcomes

This course is designed to introduce English majors, potential English majors, and English Teaching students to the tasks required of them as students of literature, language, and writing. At the end of the course students will be able to 1) identify characteristics of genres, 2) define significant critical and literary terms, 3) recognize and explain existing methods and strategies for analyzing and interpreting texts, and 4) assimilate these methods and strategies in their own written work. Students will achieve these outcomes through a range of activities including independent reading, writing, and research; class discussion; lecture; group work; and examination.

Required Texts

1. Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies,* 2nd edition, Oxford, ISBN: 978-0-19-975750-3
2. Gerald Graff and Cathy Birkenstein, *"They Say / I Say": The Moves that Matter in Academic Writing,* 2nd edition, Norton, ISBN-13: 978-0393933611
3. Joseph Conrad, *Heart of Darkness,* Bedford Case Studies in Contemporary Criticism, 3rd edition, ISBN-13: 978-0-312-45753-2
4. *MLA Handbook for Writers of Research Papers,* 7th edition, ISBN: 978-1603290241
5. Ross Mufirin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms,* Bedford, ISBN-13: 978-0312461881

COURSE NUMBER: 2350-004

DAY & TIME: MWF 1-1.50PM

COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

INSTRUCTOR: WARREN

COURSE NUMBER:2350-005

DAY & TIME: TR 12.30-1.50pm

COURSE TITLE: INTRO TO TEXTUAL ANALYSIS AND INTERPRETATION

INSTRUCTOR: CHIARELLO

DESCRIPTION: This course is designed to introduce English majors, potential English majors, and those seeking secondary certification in English to what is required of them as majors in the English Dept. The course will teach students to (1) identify characteristics of genres (2) recognize and understand critical and literary terms (3) develop methods and strategies for analyzing and interpreting texts and (4) demonstrate a command of these methods and strategies in written work. This course

is a prerequisite for all upper-level English courses. Students who are not preparing for academic endeavors related to English studies will be expected to adapt to the specific academic requirements and strategies for reading, thinking, and writing generally followed in the field of English. REQUIREMENTS: Since students will be expected to add their knowledge to class discussion, they will have the opportunity to develop reading, writing and critical thinking skills by completing a range of assignments including reading notes, a close reading essay, a critical approach essay, and several exams on literary terms. TEXTS: *How to Interpret Literature* 2nd edition (Parker), *Bedford Glossary of Critical and Literary Terms* (Murfin)
Song of Solomon by Toni Morrison

COURSE NO: 2350-006

DAY & TIME: TR 7-8.20pm

COURSE TITLE: **INTRO TO TEXTUAL ANALYSIS AND INTERPRETATION**

INSTRUCTOR: **FRANK**

DESCRIPTION: This is a course in literary criticism and theory, and its contents are considered equipment basic to the study of literature and thus indispensable. In the course, we examine a series of major types of criticism (methodologies) and/or the theories that ground them. We then use those theories and/or the methodologies they generate to elucidate selected literary works.

REQUIREMENTS: A series of short papers, quizzes, class participation.

TEXTS: *Norton Anthology of Criticism and Literary Theory, The Interpretation of Dreams* (Freud; Strachey trans.), *The Order of Things* (Foucault)

Course number: ENGL 3300

Section number: 001

Title: Theatre in the World

Time: TR 12.30-1.50

Instructor: Prof. Johanna M Smith

Description: The course is entitled "Theatre in the World" because, more than many other kinds of art, drama is a social form; that is, theatrical works are designed to interact with the world in and for which they are produced. In this course we will explore development of forms of theatre from classical tragedy to absurdist comedy, from ancient Greece to contemporary Europe and the US. In addition to reading plays, then, we will devote some attention to staging and to drama's cultural and political surround. We will also see videos and perhaps a live performance—details TBA.

Prerequisites: for English majors, ENGL 2350; for non-majors, 6 hours sophomore lit or 3 hours of sophomore lit with a grade of A

Requirements: attendance; participation; 2 exams

Required Text: *Norton Anthology of Drama*, vols 1 and 2 (ed Gainor); ISBN-13: 978-0393974706

Course number: ENGL 3300 -001
Instructor: Frank
Title: How to Become Who you Are Through
Time: TR 5.30-6.50pm
Philosophy and Literature

The tradition of Western thought, guided for 2500 years by classical thinking deriving from Plato, established numerous ideals to which all members of Western societies were expected to adapt their lives. Little philosophical attention was paid to an individual's developing his or her own, individual self as a goal worth acknowledging or achieving. It was simply assumed that the needs of society and of the given person were identical. (This is still, to an extent not incorrectly, assumed.)

The nineteenth century, however, witnesses several breakthroughs--in literature, psychology, philosophy--toward recognition of the need of many humans "to become who they are" (rather than become the fulfillment of a social prescription) and of the validity of fulfilling this need. But it remains for the twentieth century to produce a systematic account 1) of the deleterious effects of failing to look beyond society's requirements and toward the fulfillment of one's own potential, and 2) of what it looks like to become who one is.

This twentieth-century account made its author the West's most celebrated thinker within two years, and it has not only never gone out of print but continues to spawn legions of readers who would learn from it, and preachers, priests, and psychoanalysts who would "let learn" from it, as well as scholars of its method, the beauty of which is to *avoid* a methodology, avoid rules. This is not a "how to" book. The individual is left to the individual.

This work, which, incidentally, also grounds the literary critical movements of post-structuralism and deconstruction, making familiarity with it imperative for literary critics, represents the primary reading of this course. What it offers is examined by students, in writing, for its potential to provide understandings of literary works of the student's choosing.

Text: Heidegger, Martin. *Being and Time*, tr. John MacQuarrie and Edward Robinson. New York: Harper, 1962. .

Papers: Approximately seven one-page papers.

Quizzes. Occasional and announced.

COURSE NUMBER: **3301-001**

DAY & TIME: ONLINE

COURSE TITLE: RUSSIAN LITERATURE IN TRANSLATION

INSTRUCTOR: BAEVA

ENGL 3340.001

Tues.-Thurs. 11:00-12:20 p.m. room t.b.a.

Prof. Neill Matheson

Course Description:

In this course, we will explore a range of authors and works, both canonical and less well-known, illustrating the diversity of perspectives and kinds of writing produced in what is now the United States. Because a one-semester survey of at least four centuries of American writing must be selective, we will focus more closely on some representative literary problems and important historical contexts, while keeping in view the broader movements of American literary history. We will read the works of mainstream American writers alongside those who represent more marginalized perspectives, exploring shifting ideas of cultural identity and national belonging. One central framework will involve considering “America” as a contact zone, a geographical, social, and political space, and ultimately an idea, that has been continually renegotiated, as a result of the interrelations of its diverse inhabitants, and their cultures and languages. We will also discuss the evolution of different literary forms, as well as changing definitions of the literary itself. We will treat the category of “American Literature” as an open question: both a tenuous historical achievement and a lingering critical problem, its defining characteristics and boundaries remain contested.

Course text:

The Bedford Anthology of American Literature Vols. 1 & 2

Course Requirements:

1. Two papers (4-6 and 8-12 pages).
2. Midterm.
3. Final exam.
4. Reading quizzes.
5. Participation in class discussion.

3340-002 DAY & TIME: MW 5.30-6.50pm COURSE TITLE: HISTORY OF AMERICAN LITERATURE INSTRUCTOR: CHIARELLO DESCRIPTION: In this course, we will focus on multicultural American fiction in order to examine the discourse between these literatures and some works of the traditional American canon in terms of American history, values, myths and icons.

REQUIREMENTS: The course is designed to offer students the opportunity to develop a wide variety of skills. Reading notes and quizzes ask students to read, write and think critically. Exams encourage close readings and in-depth analyses. The mini-response paper and the longer final paper require students to apply theoretical articles to literary works. Class discussions, group work and oral presentations help students teach, as well as learn from, each other. By the end of the semester, students should be comfortable applying several critical strategies to any text.

TEXTS: *American Indian Stories, Legends, and Other Writings* by Zitkala-Sa (Penguin Classics)

China Men by Maxine Hong Kingston

Song of Solomon by Toni Morrison

The House on Mango Street by Sandra Cisneros

The Assistant by Bernard Malamud

course packet

ENGL 3340.003

Tues.-Thurs. 2:00-3:20 p.m. room t.b.a.

Prof. Neill Matheson

Course Description:

In this course, we will explore a range of authors and works, both canonical and less well-known, illustrating the diversity of perspectives and kinds of writing produced in what is now the United States. Because a one-semester survey of at least four centuries of American writing must be selective, we will focus more closely on some representative literary problems and important historical contexts, while keeping in view the broader movements of American literary history. We will read the works of mainstream American writers alongside those who represent more marginalized perspectives, exploring shifting ideas of cultural identity and national belonging. One central framework will involve considering "America" as a contact zone, a geographical, social, and political space, and ultimately an idea, that has been continually renegotiated, as a result of the interrelations of its diverse inhabitants, and their cultures and languages. We will also discuss the evolution of different literary forms, as well as changing definitions of the literary itself. We will treat the category of

“American Literature” as an open question: both a tenuous historical achievement and a lingering critical problem, its defining characteristics and boundaries remain contested.

Course text:

The Bedford Anthology of American Literature Vols. 1 & 2

Course Requirements:

1. Two papers (4-6 and 8-12 pages).
2. Midterm.
3. Final exam.
4. Reading quizzes.
5. Participation in class discussion.

3347-002 DAY & TIME: TR 2-3.20pm
COURSE TITLE: **MULTICULTURAL AMERICAN
LITERATURES** INSTRUCTOR: CHIARELLO

DESCRIPTION: This course is not an introduction to, or a survey of, American literature. Rather it explores the complex conversation between the mainstream and the marginalized. To fully appreciate the subtleties of this exchange, the class must not only focus on the texts, but go beyond them. Therefore, we will apply historical, sociological and psychological strategies, as well as several theories from cultural studies to explore the various ways texts reflect, reinforce and/or challenge the values of the dominant society. Our readings, writings and discussions will look at how literature written by American Indians, immigrants, Jewish Americans, African Americans, Asian Americans, and Hispanic Americans has been, and remains, a vital component of the discourse that defines America.

REQUIREMENTS: The course is designed to offer students the opportunity to develop a wide variety of skills. Reading notes and quizzes ask students to read, write and think critically. Exams encourage close readings and in-depth analyses. The mini-response paper and the longer final paper require students to apply theoretical articles to literary works. Class discussions, group work and oral presentations help students teach, as well as learn from, each other. By the end of the semester, students should be comfortable applying several critical strategies to any text.

TEXTS: *American Indian Stories, Legends, and Other Writings* by Zitkala-Sa (Penguin Classics)

China Men by Maxine Hong Kingston
Song of Solomon by Toni Morrison
The House on Mango Street by Sandra Cisneros
The Assistant by Bernard Malamud
a course packet

COURSE NO: **3351-003**

DAY & TIME: **MWF 10-10.50pm**

COURSE TITLE: **HISTORY OF BRITISH LITERATURE I**

INSTRUCTOR **STODNICK**

:

DESCRIPTION: This course will survey British literature from its beginnings to the eighteenth century. Literature will be treated as a cultural phenomenon, and texts will be read as products of and contributors to their historical and social milieu. Students will read widely in a range of genres and will be encouraged to explore and interrogate traditional notions of literary "periods" and "the canon."

TEXTS: *Norton Anthology of English Literature*, Major Authors, Volume A

COURSE NO: **3351-002**

DAY & TIME: **TR 9.30-10.50AM**

COURSE TITLE: **HISTORY OF BRITISH LITERATURE I**

INSTRUCTOR **MARTIN**

:

DESCRIPTION: This course represents a history of British literature from the Middle Ages to roughly 1800. As in any survey course spanning this many centuries, the reading assignment will be substantial, including numerous plays and at least one novel. The Old English, and most of the Middle English texts, will be read in modern translations.

REQUIREMENTS: Frequent reading quizzes, a midterm exam, a research project, and a final exam

:

TEXTS: *Norton Anthology of English Literature*, Vols A, B, and C, *Persuasion* (Austen)

COURSE NUMBER: **3352-001**

DAY & TIME: **TR 11-12.20PM**

COURSE TITLE: **HISTORY OF BRITISH LITERATURE II**

INSTRUCTOR: **MILLER, ASHLEY**

Description:

This course will examine the last two centuries of British literature, from the Romantic period to the present day. We'll read a wide variety of literary genres, including poems, short stories, essays, political documents, journals, autobiographies, plays, and novels. Along the way we'll meet visionaries and madmen, modernists and feminists, dandies and detectives. Throughout the course, we'll attend to this central question: how did social and historical contexts shape the development of British literature? We will also work closely with literary criticism, both as readers and as writers. Students will be expected to complete regular response assignments and criticism assignments, take two exams, and write a final paper.

COURSE NO: 3355-001

DAY & TIME: TR 11-12.20

COURSE TITLE: **POST-COLONIAL LITERATURE IN ENGLISH** INSTRUCTOR: SAVIC

DESCRIPTION: In this class, we will investigate literature, film, and theory from formerly colonized countries, with particular emphasis on Anglophone texts from the Indian Sub-Continent, Africa, the Caribbean, Australia and North America. We will study the relationship between the histories of colonialism and post-colonialism and the creation of the modern world. Our discussions will focus on the following topics: pre-colonial traditions and colonial legacy, the conflict between tradition and modernity, hybrid identities, and diasporic experience. Our readings will include novels, stories and poems by writers such as Salman Rushdie, Amitav Ghosh, Chinua Achebe, J.M. Coetzee, Derek Walcott, and others, as well as films by directors such as Ngozi Onwurah and Mira Nair.

Required texts:

Achebe, Chinua. *Things Fall Apart*. 1959. New York: Anchor Books, 1994.

Coetzee, J. M. *Disgrace*. 1999. New York: Penguin, 2000.

Lomba, Ania. *Colonialism/Postcolonialism*. New York: Routledge, 2007.

Rushdie, Salman. *Midnight's Children*. 1981. 25th anniversary edition. New York:

Random House, 2006.

Rhys, Jean. *Wide Sargasso Sea* - Norton Critical Edition

COURSE NUMBER: **3361-001**

DAY & TIME: TR 9.30-10.50AM

COURSE TITLE: HISTORY OF WORLD LITERATURE I

INSTRUCTOR: MORRIS

COURSE NUMBER: **3366-001**

DAY & TIME: TR 9.30-10.50AM

COURSE TITLE: Literature and Environment: Environmental Film and Theory

INSTRUCTOR: ALAIMO

Description:

This course will examine a wide range of films and introduce significant ideas, concepts, and questions within ecocriticism, cultural studies, environmental studies, and animal studies. The class will also introduce the principles of film analysis and interpretation. We will discuss the following films: Deliverance, Brokeback Mountain, Thunderheart, Congo, The Birds, Twelve Monkeys, Winged Migration, The Lion King, Princess Mononoke, Silkwood, Safe, The Lion King, Everything's Cool, Being Caribou, Grizzly Man, Sharkwater, and Tree-Sit the Art of Resistance. We will explore the environmental, ethical, political, and philosophical ramifications of the way these films represent nature, animals, and humans. Along with watching the films, we will read theory, criticism, and cultural studies. Although I will present several short lectures, the course emphasizes student participation and independent thought. Class time will consist of lecture, discussion, presentations, and small group work. Requirements will include daily class participation, presentations, one final project, a mid-term exam, and a final exam. [This course counts for the English major and for the Environmental and Sustainability Studies (ESS) Minor.]

COURSE NO: **3371-001**

DAY & TIME: **MWF 10-10.50**

COURSE TITLE: **ADVANCED EXPOSITION**

INSTRUCTOR **RICHARDSON**

:

DESCRIPTION: As human beings, language is /the/ /thing/ that structures our lives. As human beings, we have an elaborate system of communication called Culture. This course will begin to expose language as it shapes us and the culture/literature sprung from our social nature. The hope is that we may better understand what it means to be human beings in the US right now and that the options open for such an exploration are varied. Class sessions will include lecture, discussion, workshops, peer groups, and conferences as well as reading responses and essays.

TEXTS: *On Dreams* (Freud), *The Crying of Lot 49* (Pynchon)

COURSE NUMBER: **3372-001**

DAY & TIME: MWF 9-9.50AM

COURSE TITLE: COMPUTERS AND WRITING

INSTRUCTOR: HARA

COURSE NUMBER: **3372-002**

DAY & TIME: MWF 10-10.50AM

COURSE TITLE: COMPUTERS AND WRITING

INSTRUCTOR: HARA

COURSE NUMBER: **3373-001**

DAY & TIME: TR 9.30-10.50

COURSE TITLE: TECHNICAL COMMUNICATION

INSTRUCTOR: ZHANG

COURSE NO: **3375-001, 002**

DAY & TIME: **TR 12.30-1.50pm, 5.30-6.50pm**

COURSE TITLE: **CREATIVE WRITING**

INSTRUCTOR **KOPCHICK**

:

DESCRIPTION: This is a reading and writing intensive course which introduces students to the world of contemporary poetry, creative non-fiction and short fiction. The course will consist of numerous writing exercises, extensive reading and discussion of texts, reading quizzes, as well as full class workshops and written responses of student writing. Each student, during the course of the semester, will compose a finished, polished poetry portfolio of three pages, a polished fiction portfolio of 8-10 pages, and a polished creative non-fiction portfolio of 8-10 pages.

TEXTS: *Three Genres* 9th edition (Minot)

COURSE NO: **3384-001, 002**

DAY & TIME: **MWF 11-11.50, TR 11am-12.20pm**

COURSE TITLE: **STRUCTURE OF MODERN ENGLISH**

INSTRUCTOR **MARTIN**

:

DESCRIPTION: We will examine English grammar, not to remediate weaknesses or to teach you “proper” grammar, but to find out what is unique about the grammar (or structure) of English. In other words, we’ll discover the rules that govern the English language, rules we already know subconsciously as speakers of the language.

REQUIREMENTS 3 exams (20% each), a reading/writing assignment (20%), final exam (20%)
:

TEXTS: *The Language Instinct* (Pinker)

COURSE NO: **4301-001, 002**

DAY & TIME: **TR 9.20-10.50am, 2-3.20pm**

COURSE TITLE: **HISTORY AND DEVELOPMENT OF THE ENGLISH LANGUAGE**

INSTRUCTOR: **STODNICK**

DESCRIPTION: Have you ever wondered why we say that there is one ‘dog’ but two ‘dogs’, and one ‘ox’ but two ‘oxen’, while ‘sheep’ are still ‘sheep’ whether there be one, two, or five hundred? In this course we will make sense of these and other seeming conundrums of the English language by learning its history. From its earliest origins in Indo-European to its present manifestation as a global language, and everything in between, we will survey changes in both the vocabulary and structure of the English language. We will familiarize ourselves with the technical vocabulary and skills, such as knowledge of the phonetic alphabet, necessary to analyze and describe languages. We will find that the history of English is enmeshed with the history of its users, learning how groups of people throughout time have adapted the language to their needs and brought to it new words and expressions from distant and different lands. We will see how the English language, changed through the centuries by those who traveled to England, has itself traveled across the globe and has altered to fit new contexts. In the second half of the course we will look in particular at American English and its dialects, and we will consider and discuss how new ways of expression like Ebonics, Spanglish, etc. fit into the continuing history of English.

REQUIREMENTS One midterm; one final; 2 papers; weekly homework exercises; group work;
: attendance; class participation.

TEXTS: *Inventing English: A Portable History of the Language* (Lerer), course packet

COURSE NO: **4344-001**

DAY & TIME: **MW 4-5.20pm**

COURSE TITLE: **INTRODUCTION TO OLD ENGLISH**

INSTRUCTOR **STODNICK**

:

DESCRIPTION: Old English was the language written and spoken in England from about 450 to 1150. Our earliest recorded literature in English is written in Old English, and is inaccessible to the casual reader since the language has changed so much in the intervening centuries. This course will provide you with all the tools to read this literature for yourself in the original. We will learn how to pronounce Old English, the relevant parts of speech, and the system of endings that were added to make words meaningful in sentences. As we progress through the language we will practice our skills by completing helpful online grammar exercises and by reading extracts from real Old English texts—including poems, histories, and saints' lives. We will also learn much about Anglo-Saxon history and society, looking at their art, architecture, manuscripts, weaponry, jewelry, and dress. Students having completed this course will thus have a working knowledge not only of the language of Anglo-Saxon England but also of the culture more generally. In addition, finishing students will have an increased facility and a greater level of comfort with the grammar and function of Modern English.

REQUIREMENTS Attendance/preparedness/participation; short in-class weekly quizzes; midterm; fina
:

TEXTS: *Reading Old English: An Introduction (Medieval European Studies)* (Hasenfratz, Jambeck ed.)

COURSE NUMBER: **4348-001**

DAY & TIME: MW 4-5.20

COURSE TITLE: ADVANCED CREATIVE WRITING: POETRY

INSTRUCTOR: RICHARDSON

COURSE NUMBER: **4349-001**

DAY & TIME: TR 2-3.20PM

COURSE TITLE: ADVANCED CREATIVE WRITING: CREATIVE NON-FICTION

INSTRUCTOR: KOPCHICK

COURSE NO: **4355-001**

DAY & TIME: **MWF 11-11.50**

COURSE TITLE: **LITERARY CRITICISM I**

INSTRUCTOR **RICHARDSON**

:

DESCRIPTION: Readings and discussion of classics of literary criticism from Plato through the 19th century. Primary focus will be on traditional answers to the question of the nature and function of literature and on methods of critique.

TEXTS: *The Critical Tradition* 3e (Richter, ed.)

COURSE NUMBER:**4356-001**

DAY & TIME: TR 8.30-9.50PM

COURSE TITLE: LITERARY CRITICISM II

INSTRUCTOR: FRANK

COURSE NO: **4365-001**

DAY & TIME: **MWF 9-9.50**

COURSE TITLE: **CHILDREN'S LITERATURE**

INSTRUCTOR **MARTIN**

:

DESCRIPTION: This course presents a history of children's literature from the Middle Ages to the current day, with emphasis on the developments since the Romantic Movement. Our working definition of children's literature will be "texts written specifically for children" so we can track the changing attitude toward the target audience over the centuries. Students will be required to read 12 novels, a substantial selection of poems and extensive background material.

REQUIREMENTS Presentation, midterm, research paper, quizzes

:

TEXTS: *MLA Handbook* (Gibaldi), *Alice's Adventures in Wonderland and Through the Looking Glass* (Carroll), *Tom Sawyer, Detective* (Twain), *Little Lord Fauntleroy* (Burnett), *Treasure Island* (Stevenson), *My Friend Flicka* (O'Hara), *When Hitler Stole Pink Rabbit* (Kerr)

COURSE NUMBER: **4366-001**

DAY & TIME: TR 11-12.20

COURSE TITLE: YOUNG ADULT LITERATURE

INSTRUCTOR: JOHNSON

COURSE NUMBER: **4370-001**

DAY & TIME: 9.30-10.50AM

COURSE TITLE: RHETORIC AND COMPOSITION FOR SECONDARY SCHOOL TEACHERS

INSTRUCTOR: WARREN, J

COURSE NUMBER: **4377-001**

DAY & TIME: TR 11-12.20PM

COURSE TITLE: TOPICS IN SCIENCE AND TECHNOLOGY

INSTRUCTOR: ZHANG

COURSE NO: 4390 -001

DAY & TIME: TR 2-3.20

COURSE TITLE:

INSTRUCTOR: SASSER

Course Description

The writing internship course is worth three credit hours and will act as a forum for students to put their writing skills into practice in non-profit organizations or businesses. Students will be in charge of setting up their internships, determining what the clients need in terms of writing/editing, and creating a portfolio of the writing/editing they do for the clients (brochures, grant proposals, website, mass mailing letters, etc.). In addition, each student will compose a research paper, positioning the function of

writing in his/her internship field. Class meetings will be scheduled intermittently on key dates throughout the semester. Assessment for the course will include a portfolio, client evaluation, annotated bibliography, research paper, and final presentation.

Required Texts

None

Senior Seminar ENGL 4399.003

TR 3:30-4:50 pm room t.b.a.

Prof. Neill Matheson

Course Description:

Though the Gothic novel originated as a popular literary genre in eighteenth-century England, American writers after the Revolution quickly made it their own, adapting and transforming it to suit their purposes. This course will explore Gothic fiction as it takes shape in nineteenth-century America, investigating the cultural preoccupations and political fantasies which this literary mode expressed. From the nation's beginnings, American writers used Gothic literature to provide a darker counter-narrative to the official national story, asking scandalous questions and exploring transgressive meanings. Marked as a genre by the mixing of terror with pleasure, by excess and violation, Gothic enabled the expression of "unspeakable" cultural anxieties and desires. We will focus on Gothic writing that engages with a range of issues haunting the nineteenth-century American imagination, including race and slavery, gender and sexuality, and family life and domestic ideology, asking whether such Gothic tropes as monstrosity and boundary-crossing worked to contest or affirm prevailing norms and ideals. Though this course concentrates primarily on nineteenth-century literature and culture, we will view one or two films, in order to explore Gothic's twentieth-century afterlife.

Course texts:

Louisa May Alcott, *Behind a Mask* (Harper Collins)

Charles Brockden Brown, *Edgar Huntly* (Hackett)

Nathaniel Hawthorne, *Young Goodman Brown & Other Tales* (Dover)

Herman Melville, *Bartleby & Benito Cereno* (Dover)

Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (Broadview)

Edgar Allan Poe, *Selected Tales* (Penguin)

Mary Shelley, *Frankenstein* (Bedford)

Note: this is a preliminary list.

Course Requirements:

1. Short paper (4-6 pages).
2. Research paper (12-15 pages) formatted according to latest MLA guidelines.
3. Oral presentation based on research for final paper.
4. Midterm and final exam.
5. Participation.

ENGL 4399-001

Senior Seminar: Existentialism, or, The Projects of Our Lives

Professor Kevin Porter

Course Description:

According to Walter Kaufmann, "Existentialism is not a philosophy but a label for several widely different revolts against traditional philosophy"; although embodying "a timeless sensibility that can be discerned here and there in past," it has only since the mid-nineteenth century "hardened into a sustained protest and preoccupation." Kaufmann believes that the core of existentialism is comprised of "[t]he refusal to belong to any school of thought, the repudiation of the adequacy of any body of beliefs whatever, and especially of systems, and a marked dissatisfaction with traditional philosophy as superficial, academic, and remote from life." But when all schools of thought are overthrown, what remains for the individual confronted with the sensation of being "abandoned" in a possibly meaningless world and plagued with the manifold problems that attend daily life, if not doubt intensifying into anxiety and then anxiety intensifying into dread? Maybe, for those strong enough and honest enough to weather the maelstrom intact, what remain is precisely nothing (or no-thing) at all but the seemingly paradoxical freedom and necessity to think and act—not in ways that confirm for ourselves that what we are (our "existence") is what we must be (our "essence," whether determined by God, nature, or society) but in ways that unsettle what we have been because what we always are, from birth until death, is a continuing, future-oriented project constituted by successive choices for which we alone are responsible. As Jean-Paul Sartre once wrote, rather than our essence preceding our existence, our existence precedes our essence: "Man is not only that which he conceives himself to be, but that which he wills himself to be, and since he conceives of himself only after he exists, just as he wills himself to be after being thrown into existence, man is nothing other than what he makes of himself." The goal of this course will be to consider, then, what "existentialism" has meant, what it means now, and, perhaps most importantly, what it might yet mean for each of us in the ongoing projects that are our lives; to do so, we will engage in exploratory study of the varied existentialisms—both philosophical and literary—of, among others, Kierkegaard, Nietzsche, Kafka, Heidegger, Sartre, Camus, and Beauvoir.

Required Texts:

Sartre, Jean-Paul. *Nausea*. Trans. Lloyd Alexander. New York: New Directions, 2007.

[ISBN: 978-0811217002]

Kafka, Franz. *The Trial*. Trans. Mike Mitchell. New York: Oxford UP, 2009. [ISBN: 978-0199238293]

Kaufmann, Walter, ed. *Existentialism: From Dostoevsky to Sartre*. New York: Plume, 1975. [ISBN: 978-0452009301]

Nietzsche, Friedrich. *Thus Spoke Zarathustra: A Book for Everyone and No One*. Trans. R. J. Hollingdale. New York: Penguin Classics, 1961. [ISBN: 978-0140441185]

Nietzsche, Friedrich. *The Twilight of the Idols and The Antichrist*. Trans. R. J. Hollingdale. New York: Penguin Classics, 1990. [ISBN: 978-0140445145]

Camus, Albert. *The Myth of Sisyphus and Other Essays*. Trans. Justin O'Brien. New York: Vintage, 1991. [ISBN: 978-0679733737]

Beauvoir, Simone de. *The Ethics of Ambiguity*. Trans. Bernard Frechtman. New York: Citadel, 2000. [ISBN: 978-0806501604]

COURSE NUMBER: 4399-002

INSTRUCTOR: ALAIMO

COURSE TITLE: Senior Seminar: Modern American Poetry

DAY AND TIME: TR 11-12.20

DESCRIPTION:

English 4399: SENIOR SEMINAR is a capstone course for English majors. It is a writing-intensive, seminar-style, in-depth study of a topic. The Prerequisites for this course are: ENGL 2350 and completion of 18 hours of required 3000 - 4000 level English courses. Because this is a capstone course the emphasis will be on independent research, thinking, writing, and learning, as well as on intense in-class discussions.

The topic of this particular section of the Senior Seminar is Modern American Poetry. We will discuss an exciting and diverse range of 20th-Century American poetry, including the following topics: the literary movements of modernism, the Harlem Renaissance, and postmodernism, labor poetry and other activist poetry, animal and nature poetry, war poetry, experimental poetry, poetry about identity politics, poetry about love, sex, and desire, and other topics. We will examine poetry as an art form as well as discuss its cultural and political contexts and

roles. Students may do their final projects on a 20th century American poet of their choice. We will take advantage of the extraordinarily rich and informative web site that accompanies the Modern American Poetry anthology:

<http://www.english.illinois.edu/maps/>.