

Spring 2010 - COURSE DESCRIPTIONS

COURSE NO: 2303-001

DAY & TIME: MW 2.30-3.50pm

COURSE TITLE: WORKING CLASS LITERATURE

INSTRUCTOR: SHAFFER

DESCRIPTION: What is the working class? According to the U.S. Government, anyone making less than \$30,000 qualifies as “working class.” However, social scientists and humanitarians suggest that this definition can not necessarily be based solely on income. Rather, various attitudes, morals, and language also enable the mindset of the working class. This course will attempt to address the issues involved in properly defining working class. In order to do so, we will be examining multiple levels and genres of Working Class Literature. Some examples include: studying some of the best working class authors: Dorothy Allison, Anne Petry, and Pietro Di Donato, and reading major novels: *Bastard Out of Carolina*, *The Street*, and *Christ in Concrete*. Additionally, because working class is such a fluid term, we will incorporate film, poetry, and music to better develop an understanding of what it means to be a member of the American working class.

REQUIREMENTS: One major paper discussing how literature reflects the views of working class citizens by using selected texts and outside sources.

TEXTS: Bedford Anthology of American Literature, Vol 2, *Bastard Out of Carolina* (Allison), *The Street* (Petry), *A Place to Stand* (Baca), *Christ in Concrete* (Donato)

COURSE NO: 2303-001

DAY & TIME: MTWRFS 1-4.45pm

COURSE TITLE: POP CULTURE IN CONTEMPORARY
POETRY

INSTRUCTOR: RICHARDSON

TEXTS: *Wintermester* -- *Universal Monsters* (Dietrich), *Kinky* (Duhamel), *Monster Zero* (Snodgrass), *Popular Culture* (Goldbarth)

COURSE NO: 2303-002

DAY & TIME: MWF 9-9.50

COURSE TITLE: BLACK HERMENEUTICS

INSTRUCTOR: KINKEAD

DESCRIPTION: This course explores, examines, and analyzes Black hermeneutical practices as particular ways of interpreting the world informed by historical and cultural Black American experiences. We will read and discuss Western hermeneutic theories as well as specifically Black hermeneutic theories to establish a theoretical foundation for discussing ways of interpreting. Excerpts from novels, poetry, speeches, sermons, biography, film, and pop culture will provide opportunities for examining Black hermeneutics in practice. In addition to examining what these texts reveal about Black ways of interpretation, we will attempt to understand how language creates, reveals, and conceals identity. The primary goal for this course is to investigate Black hermeneutics as a cultural phenomenon that addresses the “race” question while at the same time desiring to move beyond conceptual limitations of “racial” identities and moving towards a colorblind society.

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TEXTS: *Tribal Talk: Black Theology, Hermeneutics, and African/American Ways of "Telling the Story"* (Coleman), *Katie's Canon: Womanism and the Soul of the Black Community* (Cannon), *Hermeneutics* (Palmer), *Race Matters* (West)

COURSE NO: 2303-002

DAY & TIME: MTWRFS 8-11.45am

COURSE TITLE: MODERN AMERICAN DRAMA

INSTRUCTOR: DUBOST

DESCRIPTION: **Wintermester** – The purpose of this American drama survey course is to explore the cultural and aesthetic diversity of twentieth century American dramatic works. Focusing on American drama and theatre from the origins of to the present, this course introduces students to a wide range of plays and to writers who have shaped the American theatre tradition from its beginnings to the present. The innovative perspectives of the Provincetown players will be used as a starting point in an attempt to define what "American" theatre can be, as viewed through the works and aesthetics of major – and a few minor but always interesting – American playwrights of the twentieth century. Particular attention will be paid to genres, national identity, ethnicity, gender and diverse cultural backgrounds.

TEXTS: *Three Great Plays: The Emperor Jones, Anna Christie and The Hairy Ape* (O'Neill), *Our Town* (Wilder), *A Streetcar Named Desire* (Williams), *The American Dream and Zoo Story* (Albee), *Death of a Salesman* (Miller), *Fool for Love and Other Plays* (Shepard), *Fences* (Wilson), *Angels in America, Part One* (Kushner), *The Vagina Monologues* (Enslin), *'Night, Mother* (Norman)

COURSE NO: 2303-003

DAY & TIME: TR 11-12.20pm

COURSE TITLE: MULTICULTURAL AMERICAN LITERATURE

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, Mexican Americans and/or homosexuals has been, and remains, a vital component of the discourse that defines America.

REQUIREMENTS: Reading notes, quizzes, two short response papers, a presentation, a final paper.

TEXTS: *Hungry Hearts* (Yeziarska), *Interpreter of Maladies* (Lahiri), *The Wedding* (West), course pack

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COURSE NO: 2303-004

DAY & TIME: TR 9.30-10.50

COURSE TITLE: LITERATURE AND GLOBALIZATION

INSTRUCTOR: SAVIC

DESCRIPTION: In this class, we will examine contemporary literature and film that address the specific cultural issues of our historical moment. Our readings will include novels and stories by Chinua Achebe, Jhumpa Lahiri, Orhan Pamuk, Yoko Tawada, and others. We will examine how current global processes affect our notions of cultural identity by focusing our discussions on the following issues: the encounter between East and West, modernization, secularism and fundamentalism, cosmopolitanism, and immigrant experience.

TEXTS: *Things Fall Apart* (Achebe), *The Namesake* (Lahiri), *Snow* (Pamuk), course pack

COURSE NO: 2303-006

DAY & TIME: TR 12.30-1.50pm

COURSE TITLE: VICTORIAN GOTHIC: THE GOTHIC AS CULTURAL TEXT

INSTRUCTOR: CHRISTIE

DESCRIPTION: This literature course has various goals. The first is to encourage students to see that literary studies matter and to foster enjoyment of literature, as students engage with ideas and beliefs in ways that extend beyond the English classroom. Secondly, students should realize that literature does not occur as isolated literary events, but as complex dialogue within cultural and historical context. The third focuses upon developing students' ability to read critically by studying a variety of literary elements such as form, structure, and style. Lastly, the course enables students to demonstrate their understanding of and ability to analyze literary texts both orally and in writing.

REQUIREMENTS: Attend class regularly, read assigned texts, and participate in group and class discussion. Complete three response essays. Take reading quizzes given throughout the term and two major exams.

TEXTS: *Dracula* (Stoker), *The Picture of Dorian Gray* (Wilde), *Hauntings and Other Fantastic Tales* (Lee), e-texts as assigned

COURSE NO: 2309-001, 002

DAY & TIME: MWF 8-8.50, 9-9.50

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: WARREN, M

TEXTS: *Norton Anthology of World Literature*, 2nd edition (Lawall), *A Thousand Splendid Suns* (Hosseini), *The Namesake* (Lahiri)

COURSE NO: 2309-003, 004

DAY & TIME: MWF 10-10.50, 11-11.50

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: WARREN, M.

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TEXTS: *Norton Anthology of World Literature*, 2nd edition (Lawall), *A Thousand Splendid Suns* (Hosseini), *The Namesake* (Lahiri)

COURSE NO: 2309-005, 006

DAY & TIME: MW 1-2.20pm, 2.30-3.50pm

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: IQBAL

TEXTS: *Bedford Anthology*, Compact Vol 2

COURSE NO: 2309-007

DAY & TIME: TR 8-9.20

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: BLACK

TEXTS: *Language for a New Century* (Chang, et al), *Three Theban Plays* (Fagles), *Anton Chekhov Short Stories* (Chekhov), *Rabindrinath Tagore: An Anthology* (Tagore), *View with a Grain of Sand* (Szyborska)

COURSE NO: 2309-008

DAY & TIME: TR 11-12.20pm

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: SAVIC

TEXTS: *The Norton Anthology of World Masterpieces*, expanded edition (Mack)

COURSE NO: 2309-009, 010

DAY & TIME: TR 11-12.20pm, 12.30-1.50pm

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: BLACK

TEXTS: *Language for a New Century* (Chang, et al), *Three Theban Plays* (Fagles), *Anton Chekhov Short Stories* (Chekhov), *Rabindrinath Tagore: An Anthology* (Tagore), *View with a Grain of Sand* (Szyborska)

COURSE NO: 2309-011

DAY & TIME: TR 2-3.20pm

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: SAVIC

TEXTS: *The Norton Anthology of World Masterpieces*, expanded edition (Mack)

COURSE NO: 2309-012

DAY & TIME: TR 7-8.20pm

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COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **PHIFER**

TEXTS: *A Doll's House* (Ibsen), *The Picture of Dorian Gray* (Wilde), *Tartuffe and Other Plays* (Moliere), *The Hunger Games* (Collins), course pack

COURSE NO: **2319-001**

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

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **FOWLER**

TEXTS: *The Lion, the Witch, and the Wardrobe* (Lewis), *Vertigo* (Moore), *The Eyre Affair* (Fforde), *Frankenstein Norton Critical Edition* (Shelley), *The Strange Case of Dr. Jekyll and Mr. Hyde* (Stevenson), *Harry Potter and the Sorcerer's Stone* (Rowling), *The Tempest* (Shakespeare), *Neverwhere* (Gaiman), *Sir Gawain and the Green Knight*, course pack

COURSE NO: **2319-002**

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

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **MARIBOHO**

TEXTS: *Sir Gawain and the Green Knight*, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Stevenson), *Richard III* (Shakespeare), *A Woman of No Importance* (Wilde), *Frankenstein Norton Critical Edition* (Shelley), *Children of Men* (James), *Casino Royale* (Fleming), *The Eyre Affair* (Fforde), course pack

COURSE NO: **2319-003**

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

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **IQBAL**

TEXTS: *Norton Anthology of English Literature*

COURSE NO: **2319-004**

DAY & TIME: **MW 1-2.20pm**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR:

TEXTS:

COURSE NO: **2319-005, 006**

DAY & TIME: **TR 9.30-10.50, 11-12.20pm**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **IQBAL**

TEXTS: *Norton Anthology of English Literature*

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- COURSE NO: **2319-007** DAY & TIME: **TR 12.30-1.50pm**
COURSE TITLE: **BRITISH LITERATURE** INSTRUCTOR: **TUTT**
TEXTS: *Norton Anthology of English Literature, Major Authors*
- COURSE NO: **2329-001** DAY & TIME: **MWF 8-8.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **BAILEY**
TEXTS: *American Tradition in Literature*, 12th edition (Perkins)
- COURSE NO: **2329-002** DAY & TIME: **MWF 9-9.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **COGGIN**
TEXTS: *The Awakening* (Chopin), *The Roman Spring of Mrs. Stone* (Williams), *The Glass Menagerie* (Williams), *A Streetcar Named Desire* (Williams), course pack
- COURSE NO: **2329-003** DAY & TIME: **MWF 10-10.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **BAILEY**
TEXTS: *American Tradition in Literature*, 12th edition (Perkins)
- COURSE NO: **2329-004** DAY & TIME: **MWF 10-10.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **FRAZIER**
TEXTS: *Acting Out Culture: Reading and Writing* (Miller), *In Brief: Short Takes on the Personal* (Jones, et.al.), *Deep Economy* (McKibben)
- COURSE NO: **2329-005** DAY & TIME: **MWF 11-11.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **BAILEY**
TEXTS: *American Tradition in Literature*, 12th edition (Perkins)

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- COURSE NO: **2329-006** DAY & TIME: **MWF 11-11.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR:
TEXTS:
- COURSE NO: **2329-007** DAY & TIME: **MW 1-2.20pm**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **TIDWELL**
TEXTS: *Native Son* (Wright), *The Color Purple* (Walker), *Johnny Got His Gun* (Trumbo), *Fight Club* (Palahniuk), *A Door Into Ocean* (Slouczewski)
- COURSE NO: **2329-008** DAY & TIME: **MW 2.30-3.50pm**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **BAXTER**
TEXTS: *Tracks* (Erdrich), *Death Comes for the Archbishop* (Cather), *The Sun Also Rises* (Hemingway), *Dreamer* (Johnson), *The Road* (McCarthy)
- COURSE NO: **2329-009** DAY & TIME: **MW 7-8.20pm**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **FUKUCHI**
TEXTS: *Robert Frost's Poems* (Frost), *Hawthorne's Short Stories* (Hawthorne), *Everything That Rises Must Converge* (O'Connor), *Final Harvest* (Dickinson), *Adventures of Huckleberry Finn* (Twain), *The Bluest Eye* (Morrison), *Woman Warrior* (Kingston)
- COURSE NO: **2329-010, 011** DAY & TIME: **TR 8-9.20, 9.30-10.50**
COURSE TITLE: **AMERICAN LITERATURE** INSTRUCTOR: **STEPHENS**
DESCRIPTION: In this course, we will examine representative works of several American authors, with an emphasis on short stories of the twentieth century. In addition, students will read plays by Eugene O'Neill and Arthur Miller, the poetry of Robert Frost and others, and a novel to be chosen from a list.
REQUIREMENTS: Major grades will consist of assessments of three essay exams, a quiz average, a novel test, a short response to a critical article, and a short story comparison essay.
TEXTS: *Norton Anthology of American Literature*, Shorter 7edition, Vol II. Students will need to secure a copy of the novel from the novel test list. It may be purchased or checked out from the library.

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COURSE NO: **2329-012**

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

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **BRITTAIN**

TEXTS: *Norton Anthology of American Literature, Volume E, Libra (DeLillo), Extremely Loud and Incredibly Close (Foer)*

COURSE NO: **2329-013**

DAY & TIME: **TR 12.30-1.50pm**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **GLAST**

TEXTS: *Norton Anthology of American Literature, shorter 7th, single volume*

COURSE NO: **2329-014**

DAY & TIME: **TR 2-3.20pm**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **WALLACE**

TEXTS: TBA

COURSE NO: **2329-015**

DAY & TIME: **TR 5.30-6.50pm**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **HOLLAND**

TEXTS: *Norton Anthology of American Literature, Vol E*

COURSE NO: **2350-001**

DAY & TIME: **MWF 8-8.50**

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

INSTRUCTOR: **TBA**

DESCRIPTION:

REQUIREMENTS:

TEXTS:

COURSE NO: **2350-002**

DAY & TIME: **MW 2.30-3.50pm**

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

INSTRUCTOR: **BARCLAY**

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- DESCRIPTION:** In this course, students will examine how and why we interpret texts. The course is designed to prepare English majors for upper level courses and to develop the skills to identify characteristics of literary genres, to recognize and understand critical and literary terms, to develop methods and strategies for analyzing and interpreting texts, and to demonstrate a command of these methods and strategies in written work. We will study literary devices and numerous theoretical approaches while reading and comparing canonized and non-canonized texts with similar themes.
- REQUIREMENTS:** Course will include a close reading essay, a critical approach essay, a research project, several exams on literary terms.
- TEXTS:** *Tracks* (Erdrich), e-reserves readings (Central Library), *Critical Theory Today* (Tyson), *Bedford Glossary of Critical and Literary Terms*, *MLA Handbook for Writers*, 7th edition

COURSE NO: 2350-003

DAY & TIME: TR 11-12.20pm

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

INSTRUCTOR: K. PORTER

DESCRIPTION: This course is designed to introduce English majors, potential English majors, and those seeking secondary certification in English for what is required of them in the English Department. 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 work 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 studies. Although 2350 is an introductory course, it is meant to prepare students for pursuing English studies more broadly; as such, it will place rigorous demands on your reading, writing, and critical thinking skills, even as it stretches them.

TEXTS: *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* (Foster), *MLA Handbook for Writers of Research Papers*, 7th edition

COURSE NO: 2350-004

DAY & TIME: TR 12.30-1.50pm

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

INSTRUCTOR: TBA

DESCRIPTION:

REQUIREMENTS:

TEXTS:

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COURSE NO: 2350-005

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*

COURSE NO: 3300-001

DAY & TIME: TR 5.30-6.50pm

COURSE TITLE: **PHILOSOPHY AND LITERATURE**

INSTRUCTOR: **FRANK**

DESCRIPTION: How are philosophy and literature related? What do they have to do with each other? What IS [this should be italicized in your version, Aimee] philosophy? What IS literature? How does the thought that provides us with the one (philosophy) broaden, deepen, intensify, clarify, "light up" the other (literature)--and vice versa? To begin to ponder these questions, we read philosophy in its most powerful and influential contemporary form. To answer the questions (in a variety of ways), we write a series of one-page papers bringing philosophical understandings to selected literary works.

What can be exciting here are not only the revelations about literature that philosophy brings to light, but also the intensifications and enlargements of philosophy that literature makes possible.

REQUIREMENTS: Basis for grades: papers/ quizzes. One-page papers: 6. Quizzes: announced. Exam: none.

TEXTS: *Parmenides* (Trans. Schuwer), *The Four Conversations: Daily Communication That Gets Results* (Ford), OPTIONAL *Being and Time* (Trans. McQuarrie)

COURSE NO: 3300-002

DAY & TIME: MW 1-2.20pm

COURSE TITLE: **LITERATURE AND LAW**

INSTRUCTOR: **SMITH**

DESCRIPTION: In this course we will explore intersections between law and literature, or, we might say, law as literature; that is, we will look at rhetorical strategies and hermeneutics of interpretation in both kinds of texts. According to Theodore Ziolkowski, literature addresses law at "the moments of crisis when [a] society discovers that its laws have been problematic" this idea will guide our explorations.

PREREQUISITE: ENGL2350

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REQUIREMENTS: Attendance, participation, reading journal, other writing assignments

TEXTS: TBA but may include readings by Foucault, the *Oresteia* (Aeschylus), *Antigone* (Sophocles), *The Merchant of Venice* (Shakespeare), *Caleb Williams* (Godwin), *The Marrow of Tradition* (Chesnutt), *Michael Kohlhaas* (Kleist), *The Trial* (Kafka), *The Good Person of Szechuan* (Brecht), *Zoot Suit* (Valdez)

COURSE NO: 3300-003

DAY & TIME: MW 4-5.20pm

COURSE TITLE: "SHE'S BEAUTIFUL AND SHE'S LAUGHING": MONSTROUS WOMEN IN SF LITERATURE AND FILM

INSTRUCTOR: BARCLAY

DESCRIPTION: The Medusa figure, the cyborg, the nomadic subject are complex images in feminist theory. Some figures represent the ways in which women have been othered over the centuries, and others represent how that otherness is a form of power. Many do both. This course will explore how women are depicted as monstrous, who defines what *monstrous* is, how it may be complexly positive and/or negative, and how these cultural representations intersect with feminist theory. We will look at an array of images, including visual images, representations in film and literature, music, and games.

TEXTS: *Patchwork Girl* (Jackson), *Geek Love* (Dunn), *Borderlands/La Frontera* (Anzaldua), *Carmen Dog* (Emshwiller), as well as selections from Rosi Braidotti, Donna Haraway, Helene Cixous, and C.L. Moore. Films may include *Attack of the 50-Foot Woman*, *Teeth*, *The Burning Plain*, *Monsters vs Aliens*

COURSE NO: 3300-004

DAY & TIME: TR 8-9.20

COURSE TITLE: AMERICAN WEST

INSTRUCTOR: BOND

DESCRIPTION: This is an interdisciplinary course drawing on American literature, history, and art to allow students to discover, study, and describe a common aspect of the American West. As this is an interdisciplinary course, we'll be drawing on primary sources from historians such as Francis Parkman and Frederick Jackson Turner, explorers such as Coronado, Lewis, Clark, Powell, and Pike, artists such as Catlin, Remington, and Bierstadt, and filmmakers from the silent era to John Ford and Clint Eastwood.

TEXTS: *Lonesome Dove* (McMurtry), *The Oxford History of the American West* (Milner, et.al.), *My Antonia* (Cather), *Roughing It* (Twain), *Close Range: Wyoming Stories* (Proulx), *Desert Solitaire* (Abbey), *All the Pretty Horses* (McCarthy)

COURSE NO: 3340-001

DAY & TIME: MWF 10-10.50

COURSE TITLE: HISTORY OF AMERICAN LITERATURE

INSTRUCTOR: COGGIN

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TEXTS: *Anthology of American Literature*, Vol 1 and 2

COURSE NO: 3340-002

DAY & TIME: TR 9.30-10.50

COURSE TITLE: **BORDER AND SPIRIT, LAND AND NATION: THE "HEART" LAND IN LITERATURE AND FILM**

INSTRUCTOR: ARCE

DESCRIPTION: This course will draw attention to the underlying structures of signification that both structure text and produce them. We will use concept of "border" as metaphor to indicate the encounter between cultures, races and genders; we will come to understand better the complexities of representation and production of cultural forms. The border, as Gloria Anzaldua has famously indicated, is not a comfortable place, it is "a dividing line, a narrow strip along a steep edge. A borderland is a virtue and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition (*Borderlands/La Frontera*, p3). The United States has been created out of struggles between nations and peoples, for land and for control over self-determination. The connections between real and metaphoric borders, between land and spirit are central to uncovering the impulse to establish place and nation, as well as to produce lasting reminders of these struggles in art.

TEXTS: *Tracks* (Erdrich), *O Pioneers* (Cather), *Y no se lo trago la tierra, And the Earth Did not Devour Him* (Rivera), *Under the Feet of Jesus* (Viramontes), *A Thousand Acres* (Smiley), *So Far From God* (Castillo), *Woman Warrior* (Kingston), *The Other Side* (Martinez)

COURSE NO: 3340-003

DAY & TIME: MW 2.30-3.50pm

COURSE TITLE: **HISTORY OF AMERICAN LITERATURE**

INSTRUCTOR: MATHESON

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 needs to 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.

TEXTS: *The Heath Anthology of American Literature*, Concise Edition

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COURSE NO: 3341-001

DAY & TIME: TR 2-3.20pm

COURSE TITLE: 20TH-CENTURY AMERICAN DRAMA: INSTRUCTOR: L. PORTER
FAMILY, HISTORY, AND THE AMERICAN
DREAM

DESCRIPTION: Drama is the stepchild of literature. Of all the genres, it is the least theorized and the least taught. Yet without question, the greatest writer in the English language is a playwright. The fact that the shelf space bookstores devote to Shakespeare generally equals that of all other playwrights combined speaks to the fact that most Americans don't read plays for pleasure—arguably, because they don't know how.

This course offers you a method for understanding (and for those of you so inclined, *teaching*) drama, using some of America's best plays as examples. Our readings will be bracketed by three weeks devoted to Eugene O'Neill, the father of American drama, and another two to Horton Foote, a contemporary dramatist who died last year at age 92. On one level these two playwrights present a study in contrasts: the first half of the century vs. the second half, Northern vs. Southern, urban vs. rural. Yet for all their differences, they are the only two playwrights in America to attempt (in Foote's case, *complete*) a cycle of plays that traces several generations of a family against a backdrop of historical events. We will study both historical/autobiographical cycles for what they have to teach us about family as a source of individual and cultural identity; the immigrant experience; slavery and its legacy; the intersection of race, class, region, and gender; and the American dream gone awry.

In between we'll read a range of plays by other great American dramatists following in O'Neill's footsteps--Miller, Hansberry, Albee, Mamet, Kushner, and Hwang; and in Foote's--Hellman, Williams, and Wilson. This approach combines both an (relatively) in-depth study of two playwrights with a survey of nine others. It will provide you with an overview of modern and contemporary American drama and a method for understanding drama of any age and culture.

REQUIREMENTS: Reading quizzes and occasional one-page papers, a major paper, midterm, and final

TEXTS: *Long Day's Journey Into Night* (O'Neill), *Moon for the Misbegotten* (O'Neill), *A Touch of the Poet* (O'Neill), *The Orphans' Home Cycle*, Vols I, II, III (Foote), *The Last of the Thorntons* (Foote), *Who's Afraid of Virginia Woolf?* (Albee), *A Raisin in the Sun* (Hansberry), *The Little Foxes* (Hellman), *M. Butterfly* (Hwang), *American I: Millennium Approaches* (Kushner), *Glengarry Glen Ross* (Mamet), *The Death of a Salesman* (Miller), *A Streetcar Named Desire* (Williams), *The Piano Lesson* (Wilson)

COURSE NO: 3346-001

DAY & TIME: TR 12.30-1.50pm

COURSE TITLE: MEXICAN-AMERICAN LITERATURE INSTRUCTOR: ARCE

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DESCRIPTION: This course will give us the opportunity to study in-depth some of the literary and cinematic texts crucial to an understanding of the development of the Chicano/a canon. Key to our course is understanding why the text we are going to read have been selected as representative of the Mexican American community during a particular time and space. We will also study the critical scholarship that has grown around these texts as a way for us to understand better the critical relationship between texts and the debates that are central to the development of Chicano/a literary studies. The texts will allow us to interrogate the complex and shifting issues of identity, nation, gender and sexuality that have informed them, and that drive the critical perspectives of Chicano/a literary scholarship.

TEXTS: *The Squatter and the Don* (Ruiz de Burton), *George Washington Gomez* (Paredes), *Pocho* (Villarreal), *y no se lo trago la tierra: And the Earth did not Devour Him* (Rivera), *Borderlands/La Frontera* (Anzaldua), *The Rain God* (Islas), *The Moths and Other Stories* (Viramontes), *Places Left Unfinished at the time of Creation* (Santos)

COURSE NO: 3347-001

DAY & TIME: TR 11-12.20pm

COURSE TITLE: AFRICAN AMERICAN SHORT FICTION

INSTRUCTOR: MAY

DESCRIPTION: In this course, students will read a variety of 20th- and 21st-century short fiction works by African American writers. We will begin with short works by W.E.B. Dubois and trace the trajectory and variety of writing styles and content up to more contemporary writers like Percival Everett, Emily Raboteau, Z.Z. Packer and David Bradley. Genres will include westerns, science fiction and romance, as well as literary fiction.

REQUIREMENTS: Daily writing journals, periodic quizzes, three exams, one research paper

TEXTS: *Damned if I Do: Stories* (Everett), course pack

COURSE NO: 3347-002

DAY & TIME: TR 9.30-10.50

COURSE TITLE: MULTICULTURAL AMERICAN LITERATURE

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, Mexican Americans and/or homosexuals has been, and remains, a vital component of the discourse that defines America.

REQUIREMENTS: Reading notes, quizzes, two short response papers, a presentation, a final paper.

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TEXTS: *Hungry Hearts* (Yeziarska), *Interpreter of Maladies* (Lahiri), *The Wedding* (West), course pack

COURSE NO: **3351-001** DAY & TIME: **MWF 8-8.50**

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

DESCRIPTION: This course is a history of ideas as revealed, surveyed, and studied through social, political, religious and cultural contexts and movements represented in the literature of England from the Anglo-Saxon Age to the eighteenth century.

REQUIREMENTS: 3 tests, 1 paper, final exam

TEXTS: *Norton Anthology of English Literature*, 8th edition, Vol 1

COURSE NO: **3351-002** DAY & TIME: **MW 1-2.20pm**

COURSE TITLE: **HISTORY OF BRITISH LITERATURE I** INSTRUCTOR: **DAVIS-SECORD**

DESCRIPTION: This course introduces students to the early developments of British literature from the Anglo-Saxon period through the Middle English period and into the beginning of the Modern English period. We will read representative and important works from those eras within their historical and cultural contexts. We will explore the different forms of writing, conceptions of genre, and literary conventions of early English literary history.

REQUIREMENTS: Four papers and active participation in class discussions

TEXTS: *Norton Anthology of English Literature*, 8 edition, Vols A, B, C (Greenblatt, et al)

COURSE NO: **3351-003** DAY & TIME: **TR 12.30-1.50pm**

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: **3355-001** DAY & TIME: **TR 2-3.20pm**

COURSE TITLE: **POSTCOLONIAL LITERATURE** INSTRUCTOR: **INGRAM**

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DESCRIPTION: This course will introduce students to a burgeoning field in literary studies: postcolonial criticism. We will begin with a study of the central tenets of postcolonial theory and then proceed to a reading of literary texts that foreground a number of these issues. Postcolonial literature is literature produced by formerly colonized nations, including India, Pakistan, the West Indies, various countries in Africa, Australia, New Zealand, Canada, and others. Such literature is concerned with the way colonial subjects are produced in and by Empire. Postcolonial literature becomes a tool by which the colonized subject “writes back” to Empire, engaging with themes like identity, belonging, exile, place, language, sovereignty, and hybridity. The course will explore the pervasive artistic, psychological, and political impact of colonization through a reading of both literary texts and critical essays.

TEXTS: *Nervous Conditions* (Dangarembga), *Foe* (Coetzee), *The Buddha of Suburbia* (Kureishi), *Once Were Warriors* (Duff), *The Secret River* (Grenville), *The Grass is Singing* (Lessing), *The Mimic Men* (Naipaul)

COURSE NO: 3361-001

DAY & TIME: MWF 9-9.50

COURSE TITLE: HISTORY OF WORLD LITERATURE

INSTRUCTOR: GREGORY

DESCRIPTION: Briefly, the History of World Literature is a history of ideas. Our study of the literature should give us insight into social, political, cultural, and religious notions and movements prevalent within world civilization contexts.

REQUIREMENTS: 3 tests, 1 paper, final exam

TEXTS: *Literature of the Western World*, Vol 1, 5e (Hurt)

COURSE NO: 3362-001, 002

DAY & TIME: MW 5.30-6.50pm, TR 9.30-10.50

COURSE TITLE: HISTORY OF WORLD LITERATURE II

INSTRUCTOR: MARTIN

DESCRIPTION: This course will familiarize students with the major movements in thought and literature from the 1600s to the present and show how these movements evolved out of each other. The initial focus will be on Continental European literature, but we will make cross-connections to British and American manifestations of these movements to present the larger picture. As we move into the Postcolonial Era, our scope will become less Eurocentric and include literature from Africa, Asia and South America.

REQUIREMENTS: Quizzes (25%), Midterm Exam (25%), Research Paper (25%), Final Exam (25%)

TEXTS: *The Norton Anthology of World Masterpieces* 5e Continental Edition (eds. Mack, Knox, et al.), *The Sorrows of Young Werther* (Goethe)

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COURSE NO: 3364-001

DAY & TIME: TR 7-8.20pm

COURSE TITLE: GAY AND LESBIAN LITERATURE

INSTRUCTOR: GUSTAFSON

DESCRIPTION: English 3364 explores literary representations of same-sex desire and acts from Antiquity to the present. The first half of the course is mostly historical: starting with the question of how to do the history of sexuality, we will look at classical and biblical traditions concerning same-sex desire and acts, the development of sodomy in the Middle Ages, court satire and the urban underground in early modern Europe, and the rise of sexology in the fields of psychology and medicine in the nineteenth century. We will then turn to several more recent works and issues: coming out; AIDS; gays in the military; the relation of gay and lesbian studies to feminism; the interrelation of sexuality, race, and colonialism; changing notions of the family. Since ENGL 3364 is a literature course, we will be particularly interested in how literary forms—dialogue, lyric, epic, novel, play, graphic novel—have framed and contributed to the development of gay and lesbian identity.

REQUIREMENTS: Our emphasis on life-writing in particular will serve as the basis of the community service learning component of the course: each student will interview one gay or lesbian person from the Metroplex, and the resulting interviews will be uploaded on a digital archive. Other assignments will include frequent informal commentaries, two essays, and a final examination.

TEXTS: *Giovanni's Room: A Novel* (Baldwin), *Fun Home: A Family Tragicomic* (Bechdel), *The Immoralist* (Gide), *M Butterfly* (Hwang), *The Symposium* (Plato), *The Sonnets* (Shakespeare), *Bent* (Sherman), *Tipping the Velvet: A Novel* (Waters), *The Importance of Being Earnest and Other Plays* (Wilde), *Oranges Are Not the Only Fruit* (Winterson), course pack

COURSE NO: 3370-001

DAY & TIME: MW 2.30-3.50pm

COURSE TITLE: WOMEN IN THE ARTS

INSTRUCTOR: L. PORTER

DESCRIPTION: This class begins from the assumptions that a) gender has a profound impact on the ways in which individuals experience themselves and the world around them and b) gender is a social construction. With this as our starting point, we will examine a series of literary, visual, and musical texts to gain an understanding of the various ways that gender affects us and that texts shape what and how we see.

Feminist theory and criticism offer a new way of seeing and thinking about texts, placing women's experience and gender issues at the center of inquiry. After an initial introduction to this topic, we will proceed to examine various texts throughout the semester, putting into practice the principles presented at the beginning of the class.

More specifically, this course offers:

Information and concepts: the cognitive component

-An introduction to feminist theory and criticism

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- An examination of both male- and female-authored literary texts from this perspective: short stories, novels, and drama (plus hopefully attendance at a live performance in the Metroplex)
- Exposure to feminist issues in the visual arts, photography, film, and music through guest lecturers
- Consideration of women's roles and opportunities in today's art world

Skills: the methodological component

- Practice in applying feminist critical principles to a variety of texts and cultural artifacts
- Experience in writing and speaking about these issues

REQUIREMENTS: Reading quizzes, a gender journal, a major paper, midterm, and final.

TEXTS: *The Awakening* (Chopin), *The House on Mango Street* (Cisneros), *The Bluest Eye* (Morrison), *Reading Lolita in Tehran* (Nafisi), *Getting Out* (Norman), *Black Water* (Oates), Course pack

COURSE NO: 3371-001

DAY & TIME: TR 9.30-10.50

COURSE TITLE: **ADVANCED EXPOSITION**

INSTRUCTOR: **K. PORTER**

DESCRIPTION: Expository writing is typically defined as a kind of writing in which authors attempt to inform, but not necessarily persuade, their readers about a particular topic. The distinction between “informing” and “persuading” – i.e., between “explaining” and “arguing” – is, of course, contestable, but it seems reasonable to assume that a reader may be informed by a text without being persuaded by it or that a writer may write about a particular viewpoint without advocating it. The first major goal for 3371, then, is the improvement of students' abilities to critically read and effectively write brief expository texts (e.g., rhetorical précis) and short papers. The second major goal is to hone your skills in writing concisely and precisely, coherently and cohesively. That is, whereas most writing courses focus on invention or production (i.e., writing more) and perhaps sentence-level mechanics (i.e., writing correctly), we will repeatedly practice strategies of writing more effectively in fewer words; to do so, we will attend closely to matters of meaning, structure, and style at all levels of discourse, from words to phrases to clauses to sentences to paragraphs to sections to complete texts. Along the way, I will try to “demystify” concepts such as coherence, clarity, concision, etc.

Writing is always writing about something to someone. That “something” will be, for this course, derived from our readings and discussions about interconnections between literacy, writing instruction, grading, higher education, and society. And that “someone” will be, in addition to me, your fellow classmates, who will read and respond to your writing just as you will read and respond to their work; consequently, a significant portion of class time will be spent in peer groups.

TEXTS: *MLA Handbook for Writers of Research Papers*, 7th edition

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COURSE NO: **3371-002**

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

COURSE TITLE: **ADVANCED EXPOSITION**

INSTRUCTOR: **BOND**

DESCRIPTION: Advanced Composition is an advanced writing course emphasizing writing that explains, demonstrates, or explores a subject. The course gives particular attention to audience, invention, style (coherence, unity, and clarity), and to the revision process in writing.

TEXTS: *A Rhetoric of Argument* (Fahnestock & Secor), *Revising Prose* (Lanham)

COURSE NO: **3372-001**

DAY & TIME: **MWF 8-8.50**

COURSE TITLE: **COMPUTERS AND WRITING**

INSTRUCTOR: **HINNEN**

DESCRIPTION: This class focuses on the relationship between computers and writing, examining the differing rhetorical demands on writers when writing for print or electronic environments. Students will read and write in a variety of genres and formats, including e-mail, blogs, web pages, wikis, and traditional academic essays, as they attempt to make sense of what is arguably the most profound change in literacy practices since the invention of the printing press.

TEXTS: On-line, E-reserves

COURSE NO: **3373-001, 002**

DAY & TIME: **TR 9.30-10.50, 11-12.20pm**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **GERIK**

DESCRIPTION: Although the majority of the work in this class is directed toward students who are applying for admittance to the UTA School of Nursing, the skills learned should prove valuable for anyone who expects to enter a profession that will require writing skills necessary to communicate ideas and concepts clearly and concisely. In this class, the student will learn:

- * The difference between technical and essay writing
- * Types of documents produced in a business setting
- * To design and produce documents that meet the intended audience's needs
- * To design and produce competent, professional documents expected in the chosen field
- * To design and deliver effective presentations
- * To work with others to give and receive project information
- * To work with others to give and receive assignment feedback
- * To interview Subject Matter Experts for technical information
- * To act as a Subject Matter Expert to give useful information
- * To present technical information to a non-technical audience
- * To structure documents for maximum clarity and readability
- * To assess an audience to tailor a presentation accordingly
- * To give useful feedback to others regarding their work
- * To work in a team environment to complete a project

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- * To write a variety of documents for various audiences

TEXTS: *Concise Guide to Technical Communication* (Lannon, Gurak), *MyTechCommLab*

COURSE NO: **3373-003, 004**

DAY & TIME: **MW 1-2.20pm, TR 12.30-1.50pm**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **GERIK**

DESCRIPTION: Although the majority of the work in this class is directed toward students who are applying for admittance to the UTA School of Nursing, the skills learned should prove valuable for anyone who expects to enter a profession that will require writing skills necessary to communicate ideas and concepts clearly and concisely. In this class, the student will learn:

- * The difference between technical and essay writing
- * Types of documents produced in a business setting
- * To design and produce documents that meet the intended audience's needs
- * To design and produce competent, professional documents expected in the chosen field
- * To design and deliver effective presentations
- * To work with others to give and receive project information
- * To work with others to give and receive assignment feedback
- * To interview Subject Matter Experts for technical information
- * To act as a Subject Matter Expert to give useful information
- * To present technical information to a non-technical audience
- * To structure documents for maximum clarity and readability
- * To assess an audience to tailor a presentation accordingly
- * To give useful feedback to others regarding their work
- * To work in a team environment to complete a project
- * To write a variety of documents for various audiences

TEXTS: *Concise Guide to Technical Communication* (Lannon, Gurak), *MyTechCommLab*

COURSE NO: **3373-005**

DAY & TIME: **TR 5.30-6.50pm**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR:

DESCRIPTION:

REQUIREMENTS:

TEXTS:

COURSE NO: **3373-006**

DAY & TIME: **TR 7-8.20pm**

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COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR:

DESCRIPTION:

REQUIREMENTS:

TEXTS:

COURSE NO: **3373-007, 008**

DAY & TIME: **MWF 8-8.50, 9-9.50**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **BOND**

DESCRIPTION: Technical Writing is a course in critical thinking, reading and writing. This course focuses on processes of researching, drafting, editing, revising, and designing technical reports, proposals, manuals, resumes, and professional correspondence for specific audiences using appropriate writing styles.

TEXTS: *Technical Communication* (Markel), *Revising Prose* (Lanham)

COURSE NO: **3373-009**

DAY & TIME: **MW 1-2.20pm**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **RIGGS**

TEXTS: Online materials

COURSE NO: **3373-010**

DAY & TIME: **MW 2.30-3.50pm**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **JACOBS**

TEXTS: *Technical Communication*, 9th edition (Markel)

COURSE NO: **3374-001**

DAY & TIME: **MW 1-2.20pm**

COURSE TITLE: **WRITING, RHETORIC AND MULTIMEDIA
AUTHORING: CREATIVE MULTIMEDIA**

INSTRUCTOR: **GUERTIN**

DESCRIPTION: Serving as an introduction to the theory and practice of multimedia authoring, this course will explore the logic native to digital spaces. Focusing on the special significance of how the 'visual' produces a rhetoric, we will apply those theories to create our own born-digital works in the iLife suite of software (iWeb iPhoto, GarageBand, iMovie and iDVD) Photoshop Elements, and iStopMotion. Over the course of the semester, we will study a range of visual texts (ebooks, websites, hypertexts, DVDs, computer games) as well as more traditional approaches to visual

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culture (photography, film, television, comics). We will take stock of a wide range of approaches to the creation and interpretation of visual experience – how we picture text and read images. We will examine the way that visual culture has been historically, culturally, and technologically constructed, and consider how images have changed how we see and relate to each other and the world.

In this course you will be analyzing, designing and authoring multimedia texts. Products for this class will be texts reliant on several media, various modes, differing literacies and perhaps even competing logics. We will work with multiple kinds of texts and you will produce several works that incorporate varied media, as well as explore some of the most recent theories regarding the challenges to authorship these types of products invoke. Your compositions will culminate in presentations of student works at the end of the course.

TEXTS: *Compose Design Advocate* (Wysocki and Lynch)

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

DAY & TIME: **TR 2-3.20pm, 11-12.20pm**

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 ten pages and a polished fiction portfolio of twenty pages.

TEXTS: *Three Genres* (Minot)

COURSE NO: **3384-001**

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

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 packet

COURSE NO: **3384-002**

DAY & TIME: **MW 2.30-3.50pm**

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COURSE TITLE: **STRUCTURE OF MODERN ENGLISH** INSTRUCTOR: **ADKINS**

DESCRIPTION: This course is an introduction to the linguistic study of contemporary English. We will concentrate on grammar (the established facts, conventions, usages, and structures of English) and syntax (the relationships between words in phrases, clauses, and sentences). We will also consider morphology (forms), semantics (meanings), and phonology (sounds).

REQUIREMENTS: There will be five exams, which will follow the part divisions of the textbook. Every exam will include an essay. The fifth exam will be comprehensive.

TEXTS: *Understanding English Grammar* (Kolln and Funk), *Workbook for Understanding English Grammar* (Kolln and Funk)

COURSE NO: **4301-001** DAY & TIME: **MWF 9-9.50**

COURSE TITLE: **HISTORY AND DEVELOPMENT OF THE ENGLISH LANGUAGE** INSTRUCTOR: **DAVIS-SECORD**

DESCRIPTION: The English language can be traced back many centuries to a form nearly unrecognizable to most modern speakers. Nonetheless, present day English still contains many significant features of its previous incarnations. This course will examine the history of English from its Indo-European roots through its medieval developments to its modern, international forms. In the process, students will also learn methods of linguistic analysis and description. No previous knowledge of Old English or Middle English is necessary.

REQUIREMENTS: Three exams, a project, translation exercises, and active participation in class discussions.

TEXTS: *An Introduction to Middle English* (Horobin and Smith); recommended *Introduction to Old English, 2e* (Baker)

COURSE NO: **4301-001** DAY & TIME: **MTWRFS 8am-12.00noon**

COURSE TITLE: **HISTORY OF THE ENGLISH LANGUAGE** INSTRUCTOR: **MORRIS**

DESCRIPTION: **Wintermester** – This course will provide background in basic concepts of linguistics, principles of language change and historical linguistic study, the development of the English language, and basic applied sociolinguistics. The course is not intended to substitute for study in any of those areas, but rather to introduce undergraduates, especially English majors, to concepts in those fields, so that they can do further academic work, study literature, and teach English with a basic general background in language study.

TEXTS: In-class resources only.

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COURSE NO: **4326-001**

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

COURSE TITLE: **SHAKESPEARE**

INSTRUCTOR: **GREGORY**

DESCRIPTION: The course is an intensive and thorough study of Shakespeare's plays. Selected plays are featured from the comedies, histories, tragedies, and romances. The course will also include social, political, religious, and cultural concerns of Shakespeare's time according to how these issues are present in his plays.

TEXTS: *The Complete Works of Shakespeare* (Bevington, ed.)

COURSE NO: **4330-001**

DAY & TIME: **TR 5.30-6.50pm**

COURSE TITLE: **FICTION**

INSTRUCTOR: **KOPCHICK**

DESCRIPTION: This advanced fiction workshop is a reading and writing intensive course that will involve numerous full-class workshops of student fiction. Each week we will focus on a new element of fiction-writing (character development, plot, theme, etc.) and we will read and discuss contemporary short stories in order to better understand these writing elements and incorporate them into our own works. Each student will complete three finished, polished short stories by the end of the semester.

REQUIREMENTS: Students must have completed English 3375 before taking English 4330

TEXTS: *Writing Fiction* (Burroway), *The Best American Short Stories 2009* (Sebold)

COURSE NO: **4336-001**

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

COURSE TITLE: **MAJOR AMERICAN 19TH-CENTURY**
AUTHORS: CRANE, DICKINSON, JAMES,
CHOPIN

INSTRUCTOR: **L. PORTER**

DESCRIPTION: The 1890s, considered by some historians the watershed decade in American history, saw the publication of some of America's greatest works of literature: the first published volume of Dickinson's poetry (1890), Crane's *The Red Badge of Courage* (1895), Chopin's *The Awakening* (1899), and shortly thereafter, James' trilogy, seen by many as his most mature works: *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904). Yet while these writers straddled the same timespan, they had quite different styles and concerns and very different careers. Of the nearly 1800 poems she wrote in her lifetime, for instance, Dickinson published less than a dozen, and though Kate Chopin was considered one of the leading writers of her time, *The Awakening* was seen as too shocking for most of her readers and for many decades was out of print altogether. While Henry James dominated the literary scene for over forty years until his death at 73, Stephen Crane enjoyed fame in his lifetime but died before he reached 30. Dickinson lived during the Civil War but didn't write about it; Crane was born six years after its close but wrote the definitive treatment of it.

I have selected these particular writers for our study not just because they are giants

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in American literature writing at roughly the same time but because of the fascinating ways in which their works can be read in dialogue with one another. Unlike survey courses, which examine a large number of works over a long period of time, this course provides the luxury of in-depth study. As we read representative poetry, short stories, and novellas by these writers and immerse ourselves in their different but intersecting bodies of work, we will also trace the major shifts taking place in American society as it changes from an agrarian pre-war society to an urban culture, re-considers the role of women in society, and begins to engage with Europe as an emerging world power. In addition, because we will read these writers in chronological order (Dickinson, Crane, James, and Chopin), our study will also trace the development of realism and naturalism as literary movements.

Methodologically, this course offers students a crash course in how to read poetry and fiction with deeper understanding.

REQUIREMENTS: Reading quizzes and occasional one-page papers, a major paper, midterm, and final.

TEXTS: *The Awakening* (Chopin), *Tales of Henry James* (James), *The Red Badge of Courage* (Crane), *Final Harvest: Emily Dickinson's Poems* (Dickinson)

COURSE NO: **4340-001**

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

COURSE TITLE: **LITERATURE BY WOMEN: THE SENTIMENTAL NOVEL**

INSTRUCTOR: **HENDERSON**

DESCRIPTION: This course focuses on the sentimental novel in early America, examining the concept of sentimentality and its role in the history of women's writing in the eighteenth and nineteenth centuries. We will focus on some of the best-known and most influential sentimental novels, as well as how authors have adapted or, at times, rejected the sentimental as the predominant register for women's writing. We will also explore the wide-spread critical debates over sentimentalism, its political efficacy or limitations, and its relationship to class, sexuality, and slavery.

REQUIREMENTS: Students will write several essays, including a long research paper, as well as take two exams.

TEXTS: *Charlotte Temple* (Rowson), *Hope Leslie* (Sedgwick), *Uncle Tom's Cabin*, Norton Critical Edition (Stowe), *The Wide, Wide World* (Warner), *Iola Leroy, or Shadows Uplifted* (Harper), *The Hidden Hand, Or, Capitola the Madcap* (Southworth)

COURSE NO: **4345-001**

DAY & TIME: **TR 12.30-1.50pm**

COURSE TITLE: **THE MYTH OF COMMUNITY**

INSTRUCTOR: **K. PORTER**

DESCRIPTION: This reading-intensive course has three major goals: (1) to examine how the notions of "community" and "society" have been theorized and applied; (2) to draw into the conversation some innovative and provocative work from historians, philosophers, sociologists about the role of discourse (and perhaps its diminishing efficacy) in imagining, maintaining, and strengthening the sense of the "communal"; and (3) to

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promote reflection on our own beliefs about, participation in, and complicity with “community” and “society.”

TEXTS: *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Anderson), *Language and Symbolic Power* (Bourdieu), *The Inoperative Community* (Nancy)

COURSE NO: **4356-001**

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

COURSE TITLE: **LITERARY CRITICISM II**

INSTRUCTOR: **RICHARDSON**

DESCRIPTION: The study of literature is a tradition because literature begs to be talked about. This course will consider various recent approaches to what literature does with an ear toward critique as we consider their efficacy here and now. Class sessions will include lecture, discussion, workshops, peer groups.

REQUIREMENTS: Your grade will be based on the following: 50% for 2 essays; 25% for class presentation and summary paper; and, 25% for reading journal, classroom participation, which includes preparation on one of the writers/texts we are reading this semester. Each student will be, for one day, the “expert” on that writer/text and should be prepared to lead discussion, ask 3 or more specific questions about the text (and possibly answer them), as well as turn in a 3+ page summary.

TEXTS:

COURSE NO: **4366-001**

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

COURSE TITLE: **YOUNG ADULT LITERATURE**

INSTRUCTOR: **JOHNSON**

DESCRIPTION: This course will analyze young adult (adolescent) literature from both education and literary perspectives. We will incorporate ideas of practical application into critical and scholarly discussions of the work. Young adult literature is unique in that, unlike other literatures—African American, Native American, Women’s Literature, etc.—the description indicates the audience and *not* the author (of course, there are children authors but they are not publishing the majority of children’s literature). By looking at a variety of genres within young adult literature, we will access how these works both reflect and shape general literature and culture.

This class will be conducted primarily in a seminar format with major contributions from the students. Grading will be based on quizzes, an exam, short papers, short presentations and creative projects relating to both assigned and additional readings of the student’s choice.

REQUIREMENTS: Reading quizzes, mid-term exam, several paper/projects, final exam

TEXTS: *Go Ask Alice* (Anonymous), *Forever* (Blume), *Sisterhood of the Traveling Pants* (Brashares), *Chocolate War* (Cormier), *Speak* (Anderson), *That Was Then, This Is Now* (Hinton), *A Separate Peace* (Knowles), *The Giver* (Lowry), *Monster* (Myers), *Angus, Thongs and Full Frontal Snogging* (Rennison), *Harry Potter & The Sorcerer’s Stone* (Rowling), *Catcher in the Rye* (Salinger)

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COURSE NO: **4366-002**

DAY & TIME: **MW 1-2.20pm**

COURSE TITLE: **YOUNG ADULT LITERATURE**

INSTRUCTOR: **ADKINS**

DESCRIPTION: We will explore ways of evaluating, selecting, and using literature intended for young adults (readers between ages 10 and 16). Our examination of specific works will focus on literary genres.

TEXTS: *Literature for Today's Young Adults* (Nilsen & Donelson), *Out of the Dust* (Hesse), *Stowaway* (Hesse), *Dogsong* (Paulsen), *Winterdance* (Paulsen), *Amistad* (Myers), *Fallen Angels* (Myers), *The Golden Compass* (Pullman), *The Giver* (Lowry), *Hard Love* (Wittlinger), *Mind's Eye* (Fleischman), *Catherine, Called Birdy* (Cushman), *A Girl Named Disaster* (Farmer), *The House on Mango Street* (Cisneros)

COURSE NO: **4370-001**

DAY & TIME: **TR 12.30-1.50pm**

COURSE TITLE: **THEORY AND PRACTICE:
READING/COMPOSITION**

INSTRUCTOR: **WARREN, J**

DESCRIPTION: This is a required course for English majors seeking Secondary Teacher Certification, so that is its primary audience. However, this course has proven highly useful for Education majors seeking Middle-Level Certification, others seeking teacher certification, and students who are simply interested in the theoretical foundations of reading and writing instruction. As we delve into rhetorical theory as manifested in the classroom, we'll consider questions like: What is "rhetoric," "composition," and "rhetoric and composition?" Why do we teach reading and writing differently from the way it was taught 50 or 100 years ago? Why is reading and writing taught so differently in college and in high school, and what, if anything, should we do to improve alignment between the two? This is a content course, not a pedagogy course, but we *will* examine writing instruction as itself a research field. You'll learn what pedagogical practices are supported by recent scholarship in rhetoric and writing, and as you do so, you'll occupy the dual role of student and teacher-in-training. For example, you'll learn how to teach analytic reading skills as you practice these skills. You'll learn how to teach argument as inquiry as you produce written arguments that engage timely issues. I'll include you in the process of composing writing assignments that you then complete. We'll talk about how to comment on and grade student writing as I give you feedback on your writing. We'll consider the best ways to teach grammar and mechanics as you sharpen your command of Standard Written English.

TEXTS: *They Say/I Say* (Graff and Birkenstein)

COURSE NO: **4390-001**

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

COURSE TITLE: **WRITING INTERNSHIP**

INSTRUCTOR: **BARCLAY**

DESCRIPTION: (Register by permission) This course is worth three credit hours and will act as a forum for students to put their writing skills into practice in a non-profit or a

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business. Students will be in charge of setting up their internship (with the help of a list of contacts), determining what the client needs in terms of writing/editing, and creating a portfolio of the writing/editing they do for the client (brochures, grant proposals, website, mass mailing letters, etc.). In addition, students will do a research paper, positioning the function of writing in their internship field. Class meetings and e-reserves readings will be scheduled for the first few weeks and intermittently throughout the semester.

REQUIREMENTS: Assessment for the course will include the portfolio, the research paper, and an evaluation from the client.

TEXTS: e-reserves (Central Library), *MLA Handbook for Writers, 7e*

COURSE NO: **4399-001**

DAY & TIME: **MW 2.30-3.50pm**

COURSE TITLE: **LITERATURE AND EMPIRE**

INSTRUCTOR: **SMITH**

DESCRIPTION: In this course we will examine the ways that literary texts can be complicit in the construction of imperial ideologies but can also function to challenge and dismantle those ideologies. We will begin with the figures of Caliban, the dispossessed “savage” who acquires language, and Othello, the lover as Other. We will look at various representations of deserted islands, dark continents, and uncanny others. Finally we will turn to ways that “the empire writes back,” particularly in African and Caribbean writers, and to representations of the so-called lost boys of Sudan.

REQUIREMENTS: Attendance, participation, reading journal, writing assignments, oral presentation

PREREQUISITES: English 2350 and 18 hours of upper-level English

TEXTS: *The Tempest* (Shakespeare), *A Tempest* (Cesaire), *Othello* (Shakespeare), *Harlem Duet* (Sears), *Tarzan of the Apes* (Burroughs), excerpts of *Robinson Crusoe* (Defoe), *Pantomime* (Walcott), *Beka Lamb* (Edgell), *The Beetle* (Marsh), *Nervous Conditions* (Dangaremba), *A Man of the People* (Achebe), *What is the What* (Egger)

COURSE NO: **4399-002**

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

COURSE TITLE: **RACE AND GENDER AT THE MOVIES**

INSTRUCTOR: **INGRAM**

DESCRIPTION: This course will examine representations of race, gender, class, and sexuality in a variety of twentieth-century films. We will investigate the relationship between the treatment of specific groups of people in film and in real life. How do films promote, undermine, support, and/or critique racial and sexual stereotypes? What cultural work does film do? Films to be discussed include *Boys Don't Cry*, *Hustle and Flow*, *The Crying Game*, *Pretty Woman*, *Brokeback Mountain*, *Bamboozled*, *GI Jane*, *Imitation of Life*, and *Do the Right Thing*. Films will be viewed **outside of class**.

REQUIREMENTS: Reading response papers, two research papers, midterm, and final.

TEXTS: *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*

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(Benshoff and Griffin), *A Short Guide to Writing About Film* (Corrigan)

COURSE NO: **4399-003**

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

COURSE TITLE: **INTERNATIONAL POST-COLONIAL
LITERATURE**

INSTRUCTOR: **INGRAM**

DESCRIPTION: This course will look at a variety of twentieth century novels that fall into the category of postcolonial literature. Postcolonial literature is literature produced by formerly colonized nations, including India, Pakistan, the West Indies, various countries in Africa, Australia, New Zealand, Canada, and others. Such literature is concerned with the way colonial subjects are produced in and by Empire. Postcolonial literature can be a tool by which the colonized subject “writes back” to Empire, engaging with themes like identity, belonging, exile, place, language, sovereignty, and hybridity. The course will explore the pervasive artistic, psychological, and political impact of colonization through a reading of both literary texts and critical essays.

TEXTS: *Nervous Conditions* (Dangarembga), *A Small Place* (Kincaid), *Once Were Warriors* (Duff), *The Secret River* (Grenville), *The Grass is Singing* (Lessing); film - *Whale Rider* (Caro)