**Special Matters**

English majors should take the required junior level surveys before taking 4000-level classes.

Students majoring in the natural sciences may take English 3300 instead of English 1304.

**Please Note**

It is sometimes necessary to change course offerings, class schedules, and teacher assignments. The Department of English retains the right to add, change, or cancel any courses, class schedules, or teacher assignments listed herein at any time without prior notice.

### 0300 Developmental English

This course is for students who need additional preparation to do college-level work. English 0300 introduces students to the fundamentals of writing by emphasizing grammar, mechanics, punctuation, sentence structure, paragraph structure, and essay structure. Ample exercises—from identifying subjects and verbs to proof-reading paragraphs—are a hallmark of this course. Paragraph and essay assignments reinforce the need for coherence and detail in student writing. Satisfactory completion of English 0300 is based on the student’s performance on the departmental final essay, which is pass or fail. Although this course gives load credit, it satisfies no degree requirement.

Wilhite, Sec. 01, TR 9:30

### 1301 English as a Second Language: Composition Skills

A course for non-native speakers of English providing review and instruction in English grammar, usage, and vocabulary development in the context of writing paragraphs, essays, and a short research project. This course does not satisfy the English requirements for any degree program. Registration in this course may be determined by language and writing tests given when the student enrolls in the University.

Webster, Sec. 01, MW 2:30

### 1302 Thinking and Writing

*Pre-requisite(s): ENG 0300 for students whose diagnostic test indicates inability to do satisfactory work in ENG 1302.*

A course designed to help students better understand English grammar, rhetoric, and usage for correct and effective
writing. The course focuses on the several steps in organizing and writing the expository essay for a variety of purposes. Essay assignments develop students’ capacity for logical thought and expression.

Staff

1304 Thinking, Writing, and Research

Pre-requisite(s): ENG 1302 or FAS 1302 or advanced placement.

A course designed to teach students to gather and evaluate information from a variety of sources and to incorporate ideas from these sources into the writing of a research paper. In addition, the course explores the techniques of persuasive and critical writing.

Staff

LING 1305 Language in Society

The complexities of the relationship between language and social identity have become a popular topic for people in the social sciences. Sociolinguistic research has shown that we behave and speak in ways that are highly influenced by our upbringing, our life experiences, and our sense of self. We want to belong to certain groups and to distance ourselves from others. One way of expressing our actual or desired group identity is by adopting or rejecting a group’s speech style. However, some people have more ability and greater access to learning a desired style than others, and this disparity has been found to reinforce and perpetuate the traditional power structures of society. This course covers some of the key features of variation in language that we use both to reflect and construct our social identity.

Butler, Sec. 01, TR 12:30

1310 Writing and Academic Inquiry Seminars

Provides forum to discuss, analyze, and create nonfiction texts to develop the writing abilities, research skills, and rhetorical knowledge for academic, personal, professional, and civic pursuits. May include themes such as faith, pop culture, social media, sports, social justice, and communities.

Staff

2301 British Literature

Pre-requisite(s): ENG 1302 and 1304 or equivalent.

A study of the literature of Great Britain, emphasizing the works of major writers such as Chaucer, Shakespeare, Milton, the Romantic poets, the Victorian poets, and the major novelists.

Staff

2304 American Literature

Pre-requisite(s): ENG 1302 and 1304 or equivalent.

A study of the literature of the United States, emphasizing the works of major writers such as Frost, Ellison, Hawthorne, Melville, Poe, Dickinson, Whitman, Twain, Hemingway, Faulkner, and Morrison.

Staff
2306  World Literature

**Pre-requisite(s): ENG 1302 and 1304 or equivalent.**

A study of the literature of countries other than Britain and the United States, emphasizing the work of major writers such as Homer, Sophocles, Virgil, Dante, Boccaccio, Cervantes, Goethe, Flaubert, Dostoevsky, and Tolstoy, and giving attention to selected classical works of non-Western literature.

Foley, Sec. 01, TR 9:30; Sec. 03, TR 11:00
McDonald, Sec. 02, MWF 10:10; Sec. 04, MWF 11:15

2310  American Literary Cultures

Literature of the United States, from the colonial encounter to the 21st century, emphasizing major works of American literature, by men and women from different regions of the United States, and from many cultural backgrounds.

Staff

3300  Technical and Professional Writing

**Pre-requisite(s): ENG 1302 or FAS 1302 or advanced placement; and either upper-level standing or consent of instructor.**

English 3300 is an advanced writing course designed to meet the needs of students who are preparing for careers in engineering, science, technical, business and writing professions.

The course emphasizes rhetorical concepts such as purpose, audience, style, and situation as well as strategies for planning, organizing, designing, and editing technical and professional communication. In addition, students will learn strategies for communicating technical information to a variety of audiences, including managers and users, both technical and non-technical.

Choucair, Sec. 03, MWF 12:20

3302/LING 3312  Modern English Grammar

**Pre-requisite(s): Upper-level standing or consent of instructor.**

This course examines the structure of present-day English. The primary goal is to make explicit the conventions native speakers of English know implicitly. The terms and concepts covered in class should be helpful as you work to improve your writing and will allow you to discuss grammar more confidently and precisely.

Butler, Sec. 01, MWF 9:05; Sec. 02 MWF 10:10

3302  Modern English Grammar

**Pre-requisite(s): Upper-level standing or consent of instructor.**

This course is open to all English majors and is particularly well-suited for teacher education majors. We will investigate the major concepts of grammatical form and function, including the application of labels such as noun, adjective, verb, subject, object, phrase, and clause. Study will include the discussion of “how to teach grammar in middle and secondary schools” as well as the use of grammar in written and spoken language. We will diagram sentences and work on practical grammar units which can be taken directly into the public school classroom. **Some experience in diagramming sentences is highly recommended.**

Choucair, Sec. 03, MWF 12:20
3303 Persuasive and Argumentative Writing

*Pre-requisite(s): Upper-level standing or consent of instructor.*

This course offers junior and senior students the opportunity to study and work with advanced concepts and techniques of persuasive writing. Students will read essays by prominent writers, analyze rhetorical techniques, and apply what they learn about writing to their own work during the semester. Reading and writing assignments will focus on invention strategies, rhetorical moves, and genre conventions commonly employed in persuasive writing. Classes will be structured around a pattern of reading, writing, and revising and will require class participation in each step of the writing process. This course is designed to benefit all students who wish to strengthen their writing skills and is particularly helpful to students who are interested in pursuing law school, graduate school, or working in professions that require strong writing skills.

Pittman, Sec. 01, MW 2:30
DePalma, Sec. 02, TR 3:30

3304 Creative Writing: Poetry

*Pre-requisite(s): Upper-level standing or consent of instructor.*

This course focuses on the craft of writing poetry. Students (who need no prior experience in poetry) will respond to creative writing prompts and exercises and participate in workshops of one another’s poems. Students will also read and discuss a variety of contemporary published poetry, leading to new understandings of the techniques, traditions, and possibilities of the genre. Each student will write a number of poems throughout the semester, as well as a final portfolio of revised work.

Shores-Arguello, Sec. 01, TR 11

3306 Creative Writing: Prose

*Pre-requisite(s): Upper-level standing or consent of instructor.*

This course introduces students to the art of writing fiction. Students will explore the basic elements of fiction (such as how to build scenes and create dialogue). Through exercises, prompts, and other activities, students will practice what they have learned and will create fiction of their own, to be workshopped in class. The course will also introduce genre writing—from mainstream to fantasy—depending on student interest.

Dell, Sec. 01, MWF 9:05
Jortner, Sec. 02, MWF 11:15
Shores-Arguello, Sec. 03, TR 2

3310/LING 3310/ANT 3310 Introduction to Linguistics

*Pre-requisite(s): Upper-level standing or consent of instructor.*

This course provides an introduction to the study of language as a structural, cognitive, historical, and cultural phenomenon. This is a pursuit that bridges many different academic disciplines including sociology, anthropology, philosophy, psychology, pedagogy, and others. Thus, the questions that linguists ask often reflect these various disciplines. For example, is language biologically innate or is it learned socially from the environment? Is there a correct way to speak English? How are languages similar and different from each other? How does language change over time and when in contact with other languages? Why is learning a second language so much more challenging than learning a first language? In this course, we will begin the process of answering these and many other
interesting, language-related questions as we explore the subfields of linguistics and learn to think analytically about language.

Dracos, Sec. 01, TR 12:30

3311  English Literature through the 16th Century

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

This is a survey course of selected works of Medieval and Early Modern (Renaissance) English literature from the Fourteenth, Fifteenth, and Sixteenth Centuries, designed to give students an understanding not simply of the literature itself but especially of the cultural and social contexts out of which it developed. Representative works include translations of Chaucer’s Canterbury Tales (selections) and his Troilus and Cressida, the Medieval miracle play The Second Shepherds’ Pageant, the Medieval morality play Everyman, Wyatt’s and Surrey’s sonnets, Sir Philip Sidney’s Astrophil and Stella (selections), Book 1 of Edmund Spenser’s The Faerie Queene, Christopher Marlowe’s Dr. Faustus, and Shakespeare’s sonnets and Twelfth Night. Two in-class exams and a final exam and one relatively short critical essay form the basis for the grade.

Hunt, Sec. 01, TR 9:30

3317  Rhetoric of Race

Pre-requisite(s): Upper-level standing or consent of instructor.

PWR 3317 is designed to help students explore the relationship between words, images, and human behaviors. We will do this by examining definitions of classical and contemporary rhetorical concepts that impact how we perceive what is means to be raceless and raced linguistically and in practice. We know that language is central to human communication. We also know that how we speak to one another in terms of pitch, tone, delivery, etc., can have profound meaning in the interactions between human beings. This is a course that turns to language itself to understand how and why human interactions among different ethnic and racial groups are so fraught particularly in the United States. Thus, we will start with the British American colonies as our exploratory beginning. The hope is to work through how powerful our rhetorical practices can be and how enduring they are.

Shaver, Sec. 01, TR 12:30

3318  Professional and Workplace Writing

Pre-requisite(s): Upper-level standing or consent of instructor.

This course emphasizes the study and practice of professional writing in specific workplace contexts. In 3318, students will manage projects, analyze client needs, apply principles of visual rhetoric and design, and produce a variety of workplace documents (e.g., brochures, proposals, reports). As part of this course students will work in teams to produce professional materials for an outside client. They will also assemble a professional portfolio that includes a résumé and other professional documents that present them as professional writers. The overarching goal of this course is to provide students with the theoretical knowledge and rhetorical facility needed to negotiate the complexities of workplace writing and the demands of the job market.

Pittman, Sec. 01, MW 4
3321  Tutoring Writing

Pre-requisite(s): Upper-level standing or consent of instructor.

Tutoring Writing centers on tutoring writing one-on-one. The course has several aims: (1) to introduce you to theoretical issues and pedagogical methods for tutoring writing; (2) to give you hands-on experience tutoring students in a writing center context; and (3) to connect these issues and skills to current and future tutoring practices in writing centers, classrooms, and editing, consulting, and publishing contexts. You will learn valued practices for tutoring writing by considering how people best learn to write, how one-on-one tutoring can facilitate that learning, and how to talk and converse with writers about their writing. Topics include the writing process, tutoring methods, revision and editing, transfer, writing in different disciplines, and working with multilingual writers. Along with practice and theory, you’ll study writing center research and engage in some firsthand writing center research of your own.

Because this course is about gaining practical experience through writing consultations, field work in the University Writing Center (UWC) is required. Beginning about halfway through the semester, you will spend two hours per week in the UWC observing experienced tutors conduct sessions and then put your study into practice by tutoring your own clients. By the end of this course, you will enhance your writing, listening, speaking, collaboration, and leadership skills. Successful students will be invited to apply to work in the UWC. Optimally, you will leave the course with not only an intellectual understanding of tutoring writing, but also an ability to articulate the tutoring practices that will further your own tutoring philosophy and help you explain to others—including future employers—the value, skills, and practices of what you have learned.

Alexander, Sec. 01, MWF 11:15

3331 English Literature of the 17th and 18th Century

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

In this course we will read and discuss beautiful, instructive, and thought-provoking literature written in English in the seventeenth and long eighteenth centuries. These works represent a variety of genres from lyric and epic poetry to satire and the novel. We will pay attention to the form and content of individual works, as well as exploring how they shaped and were shaped by their historical context: social, political, scientific, and religious. Finally, we will ask how these poems and stories might still instruct and inform our lives today. Prepare for a robust amount of reading, lively conversations, thoughtful writing and analysis, and a broadening of your understanding of the world through British literature!

Calloway, Sec. 01, MWF 12:20

Note on UWC Employment: Students who earn an A or B+ in this course will be invited to apply to become a consultant in the UWC. You will also start at a higher base pay than those who have not taken this course. Positions are competitive and not guaranteed. The UWC considers a variety of factors when hiring, including: your performance in the course, your demonstrated interest in learning, your effectiveness as a consultant, your professionalism, and our staffing needs.
Are short stories the first literary genre that reveals imminent cultural shifts? Did their publication in venues of wide consumption in the early 20th century heighten or curtail experimentation? Is the short story still a viable form today? We will be examining questions such as these as we read short stories from American writers from the 19th century to the 21st. Through this survey of literature, we will encounter a variety of literary movements from romanticism and realism to modernism and postmodernism. One of our goals will be to investigate the genre of the short story: how it is structured; how it addresses an audience; and how its goals differ from those of a novel. In addition to reading individual stories from a wide range of writers, we will focus on the work of three writers in particular: Edgar Allan Poe, Eudora Welty, and Lauren Groff. We will study Poe’s gothic stories and detective fiction, Welty’s 20th century short story cycle The Golden Apples, and Groff’s 21st century short story collection Florida. Requirements for the class will be two exams and several short papers.

Ford, Sec. 01, MWF 10:10

3374  Short Fiction: A Reading Course

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

Are short stories the first literary genre that reveals imminent cultural shifts? Did their publication in venues of
contemporary Black American poetry and prose, this course will explore the definitions, criteria, and stakes associated with these overlapping, yet sometimes conflicting, frameworks.

Sharp, Sec. 01, MWF 12:20

3378 Literature, Medicine, and Public Health

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

In this seminar-style course we will examine how American authors from the early Republic to the present have dealt with issues of disease, illness, and disability; the doctors tasked with treating it; and the people who experience it. We will read novels, short stories, poems, and drama to discuss the different ways writers have grappled with and expressed the experience of dying, recovering, and living. Many of the themes in these texts deal with some of the most pressing social, political, moral, and religious issues of their day, and offer a window into understanding the human experience in some of its most vulnerable moments. Course requirements will include extensive participation in class discussion, weekly written reflections, and analytical papers.

Walden, Sec. 02, TR 12:30

3380 American Literature through Whitman

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

English 3380 is a survey of the literature of the United States through Whitman. Beginning with the colonial period, and continuing chronologically, the course will include a diverse sampling of American literature, highlighting writers such as Jonathan Edwards, Samson Occom, Benjamin Franklin, Phillis Wheatley, Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Harriet Beecher Stowe, and Herman Melville. We will explore definitions of “America” and “literature” as we chronologically move toward the Civil War and the poetry of Walt Whitman.

Hoffman, Sec. 01, TR 2

3390 American Literature from Whitman

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

In this chiefly twentieth-century survey of American Literature, students will study Frost’s poetry, Paredes’ George Washington Gomez, Welty’s The Golden Apples, Robinson’s Housekeeping, Wasserstein’s The Heidi Chronicles, McCarthy’s All the Pretty Horses, Otsuka’s When the Emperor Was Divine, and Whitehead’s The Underground Railroad. Besides the reading, lots of quizzes, a PowerPoint presentation, a short research paper; and a final exam.

Thomas, Sec. 01, MWF 9:05

3390 American Literature from Whitman

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

What does it mean to be American in the modern era? How can (or should) literature represent that experience? And whose experience counts? In this course, we will survey major American authors from 1865 to the present as we explore answers to these questions, paying particular attention to representations of the American Dream in the process. Readings will
include poetry, drama, short stories, and novels, from the epic strains of Walt Whitman to the gritty realism of Arthur Miller. Coursework includes lively discussion, daily quizzes, and three writing projects.

Daniel, Sec. 02, TR 9:30

**4301 Advanced Creative Writing: Prose**

*Pre-requisite(s): ENG 3306 or consent of instructor.*

A workshop course focusing on student work and analysis of published fiction. Students will complete writing assignments, readings, and workshop, culminating in a final portfolio.

Hemenway, Sec. 01, TR 12:30

**LING 4302 Semantics and Pragmatics**

*Pre-requisite(s): ENG/LING/ANT 3310 or SPA 3309*

This course will explore the meanings and uses of language following the theoretical framework of linguistic pragmatics. Pragmatics looks beyond the definition of words and the syntax of sentences to the tools and goals of language use in real social contexts. How do we organize turns in conversation? How do we use gestures to support our message? How is it possible to interpret a question like “Where are my keys?” as both a request for information and an accusation that the hearer moved the keys? How do men and women mark their utterances in gender-specific ways? Students in this course will work together on a class project collecting, transcribing, and analyzing original data using a Conversation Analysis (CA) approach.

Butler, Sec. 01, TR 9:30

**4305 Advanced Creative Writing: Poetry**

*Pre-requisite(s): ENG 3304 or consent of instructor.*

This is an advanced poetry workshop with an emphasis on discussion of student work. Throughout the semester, students will develop their own poetry interests and influences, and complete a portfolio of their own poems. The workshop process will be central, with students regularly providing constructive feedback on one another’s work. We will also read and discuss published books of poetry as we deepen our engagement with language, form, and imagination. Students should either have previously taken the introductory course (ENG 3304) or receive permission from the instructor (please reach out with questions).

Honum, Sec. 01, TR 2

**LING 4305 Phonetics and Phonology**

*Pre-requisite(s): ENG/LING/ANT 3310 or SPA 3309*

An introduction to the study of speech sounds and sound systems of the world’s languages with a focus on those of English. We will examine how human speech sounds are produced in the vocal tract, their acoustic signals, and their graphic representation using phonetic notation. Basic phonological theory will provide the framework for analysis of common phonological processes in the world’s spoken languages and we will employ computerized acoustic analysis to observe the acoustic output of these processes.

Marsh, Sec. 01, MW 2:30
Dante, Boethius, and Boccaccio. We’ll also explore contemporary reactions to Chaucer – and witness how Chaucer’s works were transformed and responded to in the years following his death.

No prior experience with Middle English is needed. We will read slowly and carefully, and track Chaucer’s dynamic experiments with a molten language. Our areas of exploration will include: the role of gender in Chaucer’s work; heresy and religious debate; self-censorship, and the limits of free expression; translation and adaptation; poetic authority; and the complexities of interweaving fiction, philosophy, and pseudo-autobiographical “I” narrators. We’ll see Chaucer himself dangle from the talons of an eagle. We’ll see him pen a masterpiece, and then immediately disavow it. When all is said and done, we’ll see Chaucer stumble his way to the helm of English literature.

Geiger, Sec. 01, MW 2:30

LING 4313 First Language Acquisition

Pre-requisite(s): LING 3310 or consent of instructor.

This course examines how children acquire language. We will focus on the processes and stages of language development in early childhood, current empirical findings in the field, and theoretical issues surrounding language acquisition. In addition, we will discuss topics like bilingual language acquisition and atypical language development.

Dracos, Sec. 01, TR 11

4314 Chaucer

Pre-requisite(s): Upper-level standing or consent of instructor.

This course serves as an introduction to Chaucer, as well as an introduction to Middle English. We will explore portions of Chaucer’s best-known work, The Canterbury Tales, alongside his other masterpiece, Troilus and Criseyde, and an assortment of “dream visions,” including The House of Fame. In doing so, we’ll situate Chaucer within a broader international context and chart out French, Italian, and Latin influences, including Dante, Boethius, and Boccaccio. We’ll also explore contemporary reactions to Chaucer – and witness how Chaucer’s works were transformed and responded to in the years following his death.

No prior experience with Middle English is needed. We will read slowly and carefully, and track Chaucer’s dynamic experiments with a molten language. Our areas of exploration will include: the role of gender in Chaucer’s work; heresy and religious debate; self-censorship, and the limits of free expression; translation and adaptation; poetic authority; and the complexities of interweaving fiction, philosophy, and pseudo-autobiographical “I” narrators. We’ll see Chaucer himself dangle from the talons of an eagle. We’ll see him pen a masterpiece, and then immediately disavow it. When all is said and done, we’ll see Chaucer stumble his way to the helm of English literature.

Langdell, Sec. 01, TR 2

4321 New Media Writing and Rhetoric

Pre-requisite(s): Upper-level standing or consent of instructor.

“Technologies ... change the very ways that meaning is made, the shape of thoughts that appear on the screen.”

—Writing in Digital Environments (WIDE) Research Collective

Rhetorically flexible writers not only compose a range of documents—including memos, letters, reports, presentations, brochures, and essays—we also use new media to compose multimodal texts that integrate words, images, and sounds. In this workshop course, we will create print-based texts using new media tools and compose video- and audio-based essays for different audiences, purposes, and situations. Through crafting digital stories, podcasts, posters, and social media
workshop will give students an opportunity to learn writing practices and research methods used to compose and publish CNF texts for popular media outlets, such as magazines, feature sections of newspapers, creative nonfiction journals, nonprint venues, and nonfiction books.

DePalma, Sec. 01, TR 11

4354 Romantic Poetry – “Bigger 6 Romanticism”

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

James Macpherson, Anna Laetitia Barbauld, Sir William Jones, Charlotte Smith, Phillis Wheatley, Ann Yearsley, Mary Robinson, Robert Burns, and Joanna Baillie ... are names with which we, as modern readers, likely have little to no familiarity. Yet these poets were the contemporaries of the “Big Six” of British Romantic poetry: William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. As these two lists of names immediately illustrate, British Romanticism’s legacy, though significant and absolutely necessary for our studies, lacks diversity. This course will pursue, what current Romantic scholars call, a “Bigger Six” perspective in which we will reconceive the Romantic canon to be more inclusive of women, people of color, and transnational perspectives. We will read both diversely representative poets and poetry representing diversity. While the Romantics’ engagement with Nature and the sublime remains eminently important, we will also examine the poets’ engagement with the French Revolution and the consequent Napoleonic Wars, the place of women in Romantic society, the human and the nonhuman, changes in the literary marketplace, India and the Orient, slavery and its abolition, and the rise of industrialization. In short, by exposing ourselves to a more diverse poetic canon, we will reveal and better understand the volatile political and campaigns, we will expand the ways we make meaning and give shape to our thoughts. Previous experience with Adobe Photoshop, Adobe InDesign, and iMovie is not required.

Williams, Sec. 01, TR 9:30

4332 Milton

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

The course will explore Milton’s poetry and prose, including lyric poetry and political pamphlets but focusing primarily on Paradise Lost and its cultural, political, and religious legacies. Students will learn about Milton’s involvement in England’s politics as well as his vast knowledge of the classics and the Bible. The course will end with a reading of Good Omens, a novel consciously in dialogue with Milton over questions of God’s character and human nature.

Calloway, Sec. 01, MWF 10:10

4349 Advanced Creative Nonfiction

Pre-requisite(s): 3309 or consent of instructor

Advanced Creative Nonfiction is an advanced workshop in nonfiction prose that provides students an opportunity to engage with the forms, concepts, and craft of creative nonfiction (CNF). Students in this advanced writing workshop will craft stories using a range of CNF subgenres and gain experience developing their writing for publication. In this course, students will both produce and learn about multiple genres of CNF (e.g., feature stories, place profiles, collage essays, and personal essays). By analyzing and employing the conventions and stylistic features of creative nonfiction, this advanced workshop will give students an opportunity to learn writing practices and research methods used to compose and publish CNF texts for popular media outlets, such as magazines, feature sections of newspapers, creative nonfiction journals, nonprint venues, and nonfiction books.
Yeats, T.S. Eliot, and W.H. Auden—and four more after the mid-term—Philip Larkin, Derek Walcott, Seamus Heaney, and Eavan Boland, but we will also cover other significant poets, who could include Thomas Hardy, Wilfred Owen, Edith Sitwell, Dylan Thomas, Ted Hughes, Les Murray, Medbh McGuckian, Geoffrey Hill, Derek Mahon, Carol Ann Duffy, and Simon Armitage. Throughout the course, we will pay special attention to the marriage of form and content in particular poems, and thus we will learn a variety of poetic forms, especially the two major forms of the sonnet. Class discussion will be extensive and draw upon students’ close readings of the poems in and out of class. Throughout the course, we shall attempt to avoid what Cleanth Brooks memorably termed “the heresy of paraphrase,” instead attending to poems’ specific metaphors, meters, images, rhythms, ambiguities, and paradoxes in attempting to apprehend the unity of the poem in all its particulars. Course assignments will include two examinations and two papers.

Russel, Sec. 01, MW 2:30

4370  Modern British Novel

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

This course will focus on the British novel from roughly 1900 to 1950. It will explore the emergence of Modernism in terms of its daring content and innovative stylistic experiments. But it will also look at responses and alternatives to high Modernism, such as C.S. Lewis’ Screwtape Letters and Chinua Achebe’s Things Fall Apart. Though considerations in this course will be diverse and multifaceted, a central focus will be on the Novel’s relationship to ethics and morality. This focus will be developed as we trace the ethics of imperialism from Conrad to Achebe; the scandals generated by the works of Joyce and Lawrence; and the place of women (Rhys, West, Woolf) in what is often characterized as a male-dominated movement. Requirements will include robust participation as well as presentations, papers, and exams.

Hargrave, Sec. 01, TR 11

4369  Modern British Novel

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

This course surveys roughly 130 years of poetry written in Britain, Ireland, and in some instances, countries that emerged from the British Empire’s dissolution, beginning with the poetry of Gerard Manley Hopkins. We will focus on four major poets before the mid-term examination—Hopkins, W.B. Yeats, T.S. Eliot, and W.H. Auden—and four more after the mid-term—Philip Larkin, Derek Walcott, Seamus Heaney, and Eavan Boland, but we will also cover other significant poets, who could include Thomas Hardy, Wilfred Owen, Edith Sitwell, Dylan Thomas, Ted Hughes, Les Murray, Medbh McGuckian, Geoffrey Hill, Derek Mahon, Carol Ann Duffy, and Simon Armitage. Throughout the course, we will pay special attention to the marriage of form and content in particular poems, and thus we will learn a variety of poetic forms, especially the two major forms of the sonnet. Class discussion will be extensive and draw upon students’ close readings of the poems in and out of class. Throughout the course, we shall attempt to avoid what Cleanth Brooks memorably termed “the heresy of paraphrase,” instead attending to poems’ specific metaphors, meters, images, rhythms, ambiguities, and paradoxes in attempting to apprehend the unity of the poem in all its particulars. Course assignments will include two examinations and two papers.

Russel, Sec. 01, MW 2:30

4371  Modern British Poetry

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

This course surveys roughly 130 years of poetry written in Britain, Ireland, and in some instances, countries that emerged from the British Empire’s dissolution, beginning with the poetry of Gerard Manley Hopkins. We will focus on four major poets before the mid-term examination—Hopkins, W.B. Yeats, T.S. Eliot, and W.H. Auden—and four more after the mid-term—Philip Larkin, Derek Walcott, Seamus Heaney, and Eavan Boland, but we will also cover other significant poets, who could include Thomas Hardy, Wilfred Owen, Edith Sitwell, Dylan Thomas, Ted Hughes, Les Murray, Medbh McGuckian, Geoffrey Hill, Derek Mahon, Carol Ann Duffy, and Simon Armitage. Throughout the course, we will pay special attention to the marriage of form and content in particular poems, and thus we will learn a variety of poetic forms, especially the two major forms of the sonnet. Class discussion will be extensive and draw upon students’ close readings of the poems in and out of class. Throughout the course, we shall attempt to avoid what Cleanth Brooks memorably termed “the heresy of paraphrase,” instead attending to poems’ specific metaphors, meters, images, rhythms, ambiguities, and paradoxes in attempting to apprehend the unity of the poem in all its particulars. Course assignments will include two examinations and two papers.

Sigler, Sec. 01, MW 1

4378  Contemporary American Novel

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

Students will read Robinson, Housekeeping (1980); McCarthy, All the Pretty Horses (1992); Cisneros, Caramelo (2002); Foer, Extremely Loud & Incredibly Close (2005); Erdtich, The Plague of Doves (2008); Whitehead, The Underground Railroad (2016); Owens, Where the Crawdads Sing (2018); and Ng, Little Fires Everywhere (2019). Some attention to narrative theory. Besides the reading, lots of quizzes, a PowerPoint presentation, a short research paper, and a final exam.

Thomas, Sec. 01, MWF 11:15
American Realism and Naturalism

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

Want to experience virtual reality, Civil War style? This course features classic works by American realist and naturalist writers who responded to the aftermath of a chaotic war by interrogating conceptions of reality, identity, and even historical time itself. Henry James understood writing could never be entirely “real,” but he advocated a virtual reality of his own when he called for postwar writers to create “the illusion of life.” A reaction to the subjectivity of Romanticism and the upheaval of the Civil War, Realism and Naturalism espoused a quasi-scientific attitude toward reality even while exploring the ways in which our perceptions of the “real” are influenced by race, class, gender, environment, and other forces that feed conflict and competition. Students will read great literature depicting and influenced by “the great trouble,” as Mark Twain called it. Despite Walt Whitman’s opinion that “the real war will never get in the books,” quite a bit of the Civil War did find its way into print in one form or another. Some of the more “real” examples are from veterans, including Ambrose Bierce, Louisa May Alcott, John W. De Forest, and Mark Twain. Just as the Civil War remade America, it remade literature, changing the primary literary mode from Romanticism to Realism and laying the groundwork for Naturalism and Modernism. The course will include tests, quizzes, presentations, and a research paper.

Murray, Sec. 01, MWF 1:25

Special Topics in Creative Writing: Female Friendships in Fiction

Pre-requisite(s): Upper-level standing or consent of instructor.

This is a practical creative writing course focused on understanding character, narrative structure, and craft through the lens of female friendships in contemporary fiction. Students will complete readings, writing assignments, and a piece for workshop, culminating in a final portfolio. Male and female students both welcome.

Hemenway, Sec. 01, TR 3:30

Literature of the South

Pre-requisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

In this course we will read short stories, poetry, and novels written by Southern writers from the 1700s to the present. Although we will discuss these texts from several points of view, one of our primary tasks will be to examine how they reflect historical and cultural issues related to the region. We will pay special attention to founding myths, depictions of race, and intersections of literature and lived experience. The South remains critical to national understandings of community, justice, and equality, and we will engage with the region both as a physical place and as a fictional construct. Among the authors included will be Edgar Allan Poe, Frederick Douglass, William Faulkner, Zora Neale Hurston, Eudora Welty, Octavia Butler, and Natasha Trethewey. Requirements will include two exams and a research paper.

Fulton, Sec. 01, TR 9:30

Sixteenth-Century English Literature. Shakespeare’s Ancient World: The Roman Plays

This seminar focuses upon Shakespeare’s dramatization of the Ancient World, specifically that of his Roman plays. The
playwright had a remarkably detailed understanding of Roman history, values, and customs. He for example in Julius Caesar plays Brutus’s Stoicism off against Cassius’s Epicureanism. Students will not read Shakespeare’s Roman plays in the probable order of their composition, but in their place in the progression of Roman history: Coriolanus, Julius Caesar, Cymbeline, Antony and Cleopatra, and Titus Andronicus. Three of these plays—Julius Caesar, Cymbeline, and Antony and Cleopatra—are peppered with ironic allusions to the Nativity of Christ, since they historically either closely precede, coincide with, or immediately follow Jesus’s birth. Shakespeare’s primary source for the lives of Coriolanus, Brutus and Caesar, as well as that of Mark Antony was Plutarch’s Lives of the Eminent Greeks and Romans in Thomas Hoby’s translation. We will read these lives in three excellent recent Penguin volumes of Plutarch. Shakespeare’s selection and adaption of details from these lives richly illuminate our understanding of his art. If time permits—and it probably will—we will read The Comedy of Errors, which was inspired by Plautus’s Menaechmi. Course requirements include student oral reports on works of pertinent literary criticism as well as a longish seminar paper.

Hunt, Sec. 01, W 4:15-7:15

5374 Studies in Literature: Literature and Religion: Race, Film, and Reconciliation

In this seminar we will explore powerful, popular, and critically-acclaimed writings and American documentary and feature films on race, ethnicity, and prejudice from The Birth of a Nation (1915) to BlackKklansman (2018), from James Baldwin’s The Devil Finds Work to Kelly Brown Douglas’s Stand Your Ground: Black Bodies and the Justice of God. In the process, we’ll employ literary, cinematic, sociological, theological, and narratological filters that will help us understand and critique these texts and our culture. Students will give a report introducing the seminar to a theological or critical text, and will lead discussion on a primary text. All students will develop an original idea into a conference paper or paper for submission, due in the final week of the seminar. No prior study of film and media is necessary, although it would be welcomed.

This course fulfills the “Religion and Literature Seminar” requirement for the Graduate Certificate in Literature and Religion.

Garrett, Sec. 01, TR 2:00

5376 Religion and Literature Seminar: The Bible as Literature

Theologians and critics have been reflecting on the literary qualities of the Bible since the first centuries of the church. The first use of the concept of “the Bible as literature” seems to have been Byron’s, who spoke of Shelley’s love of “Scripture as a composition” as opposed to belief in it as the word of God. The Bible has been consciously studied and loved as a literary work, both by those who do and those who do not believe it to be the word of God, ever since. In this course, we will read the whole Bible as a literary work. The theology of inspiration articulates in various ways the traditional belief that each book of the Bible has two authors, God and the person (or persons) who wrote it. In reading the Bible “as literature” in this course, we will bracket from consideration the belief that God is one of the authors of the books, and focus on them as those things that Christian tradition also teaches them to be, the products of the human authors who wrote and edited them. This means that we will read the Bible as we would read any other work of literature – we will ask about its authors’ ideas, feelings, intentions; the meanings, forms, aesthetic qualities of the texts; their contexts, composition process, reception history, etc. The Bible is, among other things, an amazingly rich collection of literary
works – narratives, histories, poems, songs, prophecies, morals, philosophy, theology, letters, visions, apocalypse, biographies, written in a wide variety of times and places, with a wide variety of styles and concerns. As a whole, it is arguably the richest, most fascinating and most complex collection of texts in literary history. This is the text we will read in this course. We will pay attention as we go to related questions – in particular to the literary value of different English translations; to the ways in which the Bible has been and continues to be used in literature, art and film; and to some of the creative history of its interpretation, Jewish, Christian and secular.

This course fulfills the “Religion and Literature Seminar” requirement for the Graduate Certificate in Literature and Religion.

Ferretter, Sec. 01, TR 12:30

5377 English Religious Authors: Christianity in Medieval Literature

This seminar will explore how medieval literature in English shows the complexity of Christianity during the Middle Ages. An array of genres engendered piety by engaging the reader’s imagination and emotions. We will consider selections from writings by Richard Rolle, Walter Hilton, Nicholas Love and Julian of Norwich; their prose meditations will be considered in tandem with contemporary religious lyric poetry, saints’ lives and corpus christi plays. Christianity figures prominently in literature read for entertainment, too, from the stunning alliterative Pearl to popular “penitential” romances and legends of the Holy Grail. We will situate masterpieces in contentious times for the Christian church, reading the Song of Roland against the backdrop of the First Crusade and Piers Plowman amid the pre-Reformation rise of Lollardy. The course satisfies the Certificate in Literature and Religion requirement of completing at least one literary seminar with a “demonstrable component of religion.” Assignments will include class presentations and an article-length seminar paper.

Johnston, Sec. 01, MW 1:25

5393 Nineteenth-Century American Literature Seminar: The Civil War, Reconstruction, and Realism’s Imagined Worlds

Want to experience virtual reality, Civil War style? This course features classic works by American realist and naturalist writers who responded to the aftermath of a chaotic war by interrogating conceptions of reality, identity, and even historical time itself. Henry James understood writing could never be entirely “real,” but he advocated a virtual reality of his own when he called for postwar writers to create “the illusion of life.” A reaction to the subjectivity of Romanticism and the upheaval of the Civil War, Realism and Naturalism espoused a quasi-scientific attitude toward reality even while exploring the ways in which our perceptions of the “real” are influenced by race, class, gender, environment, and other forces that feed conflict and competition. Students will read great literature depicting and influenced by “the great trouble,” as Mark Twain called it. Despite Walt Whitman’s opinion that “the real war will never get in the books,” quite a bit of the Civil War did find its way into print in one form or another. Some of the more “real” examples are from veterans, including Ambrose Bierce, Louisa May Alcott, John W. De Forest, and Mark Twain. Just as the Civil War remade America, it remade literature, changing the primary literary mode from Romanticism to Realism and laying the groundwork for Naturalism and Modernism. Students will gain experience in researching, composing, presenting, and revising their work. Students will improve their ability to effectively grapple with the ideas of other critics as they compile and craft an annotated bibliography. Students will produce a formal
seminar paper, writing with the professional model in mind and with publication as the goal.

Fulton, Sec. 01, TR 11

5395 Contemporay American Poetry

This course focuses on American poetry of the 21st century. We will study a range of work by both emerging and established poets. Students will write reviews and an essay, in the process developing their own critical interests within the current American poetry landscape. We will read recent books of poetry and discuss their characteristic techniques and concerns. We will also explore the work of the poets visiting in the spring for the Beall Poetry Festival, and use the events of the festival to deepen our engagement.

Honum, Sec. 01, R 4:15-7:15
“If there is a book that you want to read, but it hasn’t been written yet, you must be the one to write it.”

~ Toni Morrison (1931-2019)