

ENGL 300

Introduction to Language Analysis

Topic: English Grammar

INSTRUCTOR: Professor Klaver

PREREQUISITES: Engl 102 or Engl 120H or equivalent

COURSE DESCRIPTION

This course examines a modern version of traditional grammar. Topics include the grammar of sentences, sentence patterns, verbs and nouns, modifiers, and coordination. Required of English majors in the TEP track, but open to all English majors and non-English majors interested in the subject.

REQUIRED TEXTS

Kolln, Martha, Loretta Gray and Joseph Salvatore. *Understanding English Grammar*. 10th Edition. Boston: Pearson, 2016.

ISBN 0-13-401418-9

COURSE REQUIREMENTS

Three tests, one final exam

ENGL 301

Introduction to Literary Analysis

INSTRUCTOR: Dr. Bogumil

TR 2:00 3:15 p.m.

PREREQUISITES: Engl 102 or Engl 120H or equivalent

COURSE DESCRIPTION

Required of all English majors, English 301 is intended to be one of the first English courses a student takes. The emphasis is on writing based upon intensive rather than extensive reading, although selections are drawn from several major genres (poetry, drama, fiction). Students are introduced to basic terms and concepts of literary study and to different ways of approaching literary texts.

COURSE REQUIREMENTS

8 critical analyses (10 points each); midterm and final examination (5 quotation explications per examination, 100 points for each per examination)

REQUIRED TEXTS

Chopin, Kate. *The Awakening*. Dover. ISBN: 0-486-27786-0

Fitzgerald, F. Scott. *The Great Gatsby* Scribner ISBN: 0-684-80152-3

Wilson, August *Radio Golf*. Theatre Communications Group ISBN: 978-155936082

Karam, Stephen. Humans. Dramatists Play Service. ISBN: 978-0822235279
Mills, Magnus. The Restraint of Beasts. Scribner. ISBN: 0-684-86511-4
McDonagh, Martin. A Behanding in Spokane. Dramatists Play Service. ISBN:
978-082222476
Simsion, Graeme. The Rosie Project. Simon & Shuster. ISBN: 978-1476729091
Letts, Tracy. Superior Doughnuts. Dramatists Play Service. ISBN: 978-
0822224365
Selection of poems by T.S. Eliot, Langston Hughes and Yusef Komunyakaa
(Handouts)

ENGL 301.002

Introduction to Literary Analysis

INSTRUCTOR Dr. McEathron

PREREQUISITES: Engl 102 or Engl 120H or equivalent

COURSE DESCRIPTION

This course is dedicated to introducing the basic methods and practices of literary study, with the main goal of improving your skills as readers and writers. (It is also hoped that with greater knowledge and consciousness will come greater enjoyment.) We will pursue this goal through the study of a relatively small number of texts: the idea is to move beyond content issues (“what happens in this book?”) and toward analytical ones. We'll focus on the following:

- *strategies for critical reading, writing, and argumentation
- *literary forms, critical terminology, and, to some extent, critical schools
- *methods of literary research and documentation of sources

COURSE REQUIREMENTS

10 quizzes, 5 papers (4-5pp).

Your final grade will be figured as follows:

10 quizzes.	10%
5 Papers (4-5 pp.).	90%

REQUIRED TEXTS

****You must use these specific editions****

Christina Rossetti, Goblin Market and Other Poems u
Paperback. Dover Thrift Editions.

ISBN-10: 0486280551

ISBN-13: 978-0486280554

Thomas Hardy, Selected Poems. Ed. Robert Mezey
Paperback. Penguin Classics.

ISBN-10: 0140436995

ISBN-13: 978-0140436990

Kent Haruf, Plainsong
Paperback. Vintage
ISBN-10: 0375705856:
ISBN-13: 978-0375724794

Edith Wharton, The Ghost Stories of Edith Wharton
Paperback. Scribner, 1997
ISBN-10: 0684842572
ISBN-13: 978-0684842578

ENGL 302A

Early British Literary History

INSTRUCTOR Dr. A. Chandler

PREREQUISITES: Engl 102 or Engl 120H or equivalent

COURSE DESCRIPTION

A survey going from the 700s to the late 1700s, English 302A examines three periods of early British literary history: the Middle Ages (Medieval Period), the Sixteenth and Early Seventeenth Centuries (the Renaissance or Early Modern Period), and the Restoration Period and Eighteenth Century (from 1660-1800 – sort of a double period). Through lecture and discussion, the course introduces key writers, works, and trends from these three eras. Highlights include Chaucer, Shakespeare, and Milton, plus the newer sorts of satire, fiction, and reflective poetry we'll see in the last phase of the course. You'll be surprised at the knowledge-connections and food for creative thought this course provides you.

COURSE REQUIREMENTS

Three critical essays; midterm and final exams; ten brief response papers.

REQUIRED TEXTS

The Norton Anthology of English Literature, ed. Stephen Greenblatt et al., Ninth Edition: Package 1 (Volumes A, B, and C). Paperback. ISBN 978-0-393-91300-2 (for the set)

Vol. A = The Middle Ages

Vol. B = The Sixteenth Century / The Early Seventeenth Century

Vol. C = The Restoration and the Eighteenth Century

Students are expected to purchase these texts in print form (used copies are fine), and to bring the appropriate volume to class for reference during discussion.

ENGL 302B

Later British Literary History

INSTRUCTOR Dr. McEathron

PREREQUISITES: Engl 102 or Engl 120H or equivalent

COURSE DESCRIPTION

This course surveys the major works and developmental lines of British literature from the Romantic period (c. 1800) into the Twentieth Century, with a third of the course

focused on each of the Romantic Era, the Victorian Period, and the post-1900 period. The course will work 1) to establish the basic elements of a literary history (chronology, developments in form and genre); 2) to introduce, and distinguish between, the methods and preoccupations of major writers; and 3) to improve skills in literary-critical writing, including argumentation, use of evidence, and development of thesis statements.

COURSE REQUIREMENTS

Three 3–5 page papers; two exams

REQUIRED TEXTS

The Norton Anthology of English Literature

Volume: D

The Romantic Period

Ninth Edition, Paperback

ISBN: 978-0-393-91252-4

The Norton Anthology of English Literature

Volume: E

The Victorian Age

Ninth Edition, Paperback

ISBN: 978-0-393-91253-1

The Norton Anthology of English Literature

Volume: F

The Twentieth Century and After

Ninth Edition, Paperback

ISBN: 978-0-393-91254-8

ENGL 303

Literary History of the United States Before 1900

INSTRUCTOR David Anthony

PREREQUISITES: Engl 102 or Engl 120H or equivalent

COURSE DESCRIPTION

“What is an American?” This is the question posed by a Frenchman named Hector St. Jean de Crevecoeur in 1782, not long after America came into existence as a nation. In an attempt to answer this question, we’ll spend the semester reading a range of literary texts produced in America from the age of exploration to the present day. And what we’ll find is that all of them have something to say about the uneven and often vexed notion of American national identity. Early tales of Indian captivity; sentimental stories about the perils of passion and desire in the post-revolutionary era; gothic stories about murder and the supernatural; dramatic romances about adultery, slave revolt, bull-fighting, travels to Mexico; stories about the boredom of white-collar work in 21st Century America—these and other tales will give us a chance to see American culture telling itself a story about itself. We’ll have to decide as a class what these stories mean, but count on texts in which passion and desire, as well as quests and adventure, play a large role. You can also expect narratives in which abstract notions such as citizenship,

democracy, and state authority are both critiqued and affirmed for reading audiences. The one thing you shouldn't expect are tales with clear answers. American literature is notoriously ambiguous and open-ended. If this literature could speak in one voice, it would probably sound like the narrator of Walt Whitman's "Song of Myself"—whom many critics have interpreted as the voice of American democracy. "Do I contradict myself?" the narrator asks. "Very well then, I contradict myself. I am large, I contain multitudes."

Engl 305-3

Literary History of Britain and the United States, 1900 to Present.

INSTRUCTOR Prof. Molino

PREREQUISITES ENGL 102 or 120 or equivalent

COURSE DESCRIPTION A survey of British and American literature from 1900 to the present.

ENGL 307

Film as Literary Art: The Cinema of Howard Hawks.

INSTRUCTOR Prof. Tony Williams

COURSE DESCRIPTION

Though no Academy Award winner, Howard Hawks is one of the key figures of the Classical Hollywood Silent and Sound era who worked in every genre and collaborated with writers such as William Faulkner and befriended other literary talents such as Ernest Hemingway. This class will examine the development of his work from the early silent era to the late 50s in terms of his involvement with different genres and stars, many of whom gave their best performances in his films.

Films screened include THE DAWN PATROL (1930), SCARFACE (1932), BRINGING UP BABY (1938), ONLY ANGELS HAVE WINGS (1939), AIR FORCE (1943) TO HAVE AND HAVE NOT (1944), THE BIG SLEEP (1946), RED RIVER (1948), THE THING FROM ANOTHER WORLD (1951), MONKEY BUSINESS (1952), and RIO BRAVO (1959)

COURSE REQUIREMENTS

Assignments: Four written papers, (each 6 pages minimum)

REQUIRED TEXTS

Timothy Corrigan, A short Guide to Writing About Film (RECENT EDITION)

Gerald Mast, Howard Hawks: Storyteller. (1982)

English 352

Forms of Poetry

INSTRUCTOR Allison Joseph

PREREQUISITES: ENGL 382A or consent of instructor.

COURSE DESCRIPTION

This course is designed for students with previous poetry-writing experience and aims to give students a working familiarity with poetic techniques and forms. Topics covered include the use of accentual-syllabic meter, and the writing of sonnets, French forms (villanelles, sestinas, and rondeaus), pantoums, ghazals, syllabic verse, blues poems, prose poems and free verse. Students will be required to present copies of their poems to their classmates for discussion, to comment on those poems, both verbally and in writing, to memorize a poem and recite it in front of class, and to write a paper on that poem. In addition to that paper, there will be two quizzes and one major exam, plus a final portfolio of poems due at semester's end, including revisions of poems previously submitted for class discussion.

COURSE REQUIREMENTS

--A portfolio of poems in the following forms: English Sonnet, Italian Sonnet, Villanelle, Sestina, Rondeau, Pantoum, Ghazal, Cinquain, Ode or Elegy, Blues Poem, Poem for Children (50 percent of final grade). Portfolio due on the last class date

--In-class public recital of a memorized poem, along with a brief analysis (3-4 typed pages of that poem) (30 percent of final grade)

--Two Quizzes: Poetry Terminology (20 percent of final grade)

REQUIRED TEXTS

Babette Deutsch, *The Poetry Handbook*

Anna M. Evans, *The Best of the Barefoot Muse* (Barefoot Muse Press)

Any rhyming dictionary

ENGL 365 001

Introduction to Shakespeare

INSTRUCTOR Professor Ryan Netzley

PREREQUISITES ENGL 102 or 120 or equivalent

COURSE DESCRIPTION

How do Shakespeare's plays represent the relationship between violence, particularly state violence, and morality? How is the theater similar to surveillance, a mechanism for probing the interiority of characters like Hamlet? In what ways is such surveillance necessary to make persons free and autonomous? How do these plays and poems represent desire and exchange, in both sexual and economic realms? This course serves as an introduction to Shakespeare's plays and poems, via three separate but related conceptual issues: 1) violence, justice, and morality; 2) surveillance and selfhood; 3) the relationship between desire and its exchangeable objects. The goal of this topical organization is to provide you with a host of different ways to engage and respond to this gargantuan entity, "Shakespeare." In this course, we'll examine the historical circumstances in which Shakespeare's plays appeared. Most importantly, however, we will examine the literary and formal aspects of these plays and poems, how they work as aesthetic objects. In addition to providing an introductory survey of Shakespeare's work, the primary goal of this course is to make you a sophisticated reader of and a critically engaged respondent to Shakespeare. That means that we'll be examining how these plays mean and how they function, not just what they mean. Thus,

we will focus considerable attention on how to write intelligently, seriously, and thoughtfully about Shakespeare.

Readings

Moral Violence

Titus Andronicus

Henry V

Theater's Surveillance

Hamlet

Measure for Measure

Desiring Exchange

The Merchant of Venice

As You Like It

Venus and Adonis

Sonnets

Satisfies CoLA Writing-Across-the Curriculum requirement for English majors.

COURSE REQUIREMENTS

Six analysis papers and two short-answer exams.

REQUIRED TEXTS

Stephen Greenblatt, ed. The Norton Shakespeare: Based on the Oxford Edition. 2nd ed. New York: W.W. Norton & Company, 2008.

ISBN: 978-0393938579.

ENGL 365 002

Introduction to Shakespeare

INSTRUCTOR P. McGrath

PREREQUISITES ENGL 102 or 120 or equivalent

COURSE DESCRIPTION

English 365 will engage in detailed study of 6 of Shakespeare's plays. We'll pay particular attention to their style and cultural contexts. Emphasis in spring 2017 will be on the late plays of Shakespeare.

COURSE REQUIREMENTS

Two Exams

Three papers (5 pages each)

Class Participation

REQUIRED TEXTS

William Shakespeare. The Comedy of Errors. Simon & Schuster, 2006 [Folger Shakespeare Library edition]. 978-0743484886

-- Richard II. Simon & Schuster, 2006 [Folger Shakespeare Library edition]. 978-0743484916

--Macbeth. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743477109

--Coriolanus. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0671722586

--Antony and Cleopatra. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0743482851

--The Tempest. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743482837

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English 381A

Beginning Fiction Writing

INSTRUCTOR Lordan

COURSE DESCRIPTION

This semester will be devoted exclusively to literary (i.e., non-genre – no fantasy, sci-fi, horror, romance, etc.) short stories.

COURSE REQUIREMENTS

Each member of the class will read and respond to ten published stories, complete six exercises, and write one literary short story, which will be revised, and then workshopped, and then revised again.

REQUIRED TEXTS

No text is required: the assigned stories are all available on line, or will be provided.

381A

Beginning Fiction Writing

INSTRUCTOR Blackwood

PREREQUISITES: ENGL 119

COURSE DESCRIPTION

The essential characteristics of the fiction writer? A sharp eye for detail, a strong grasp of language, and a dogged persistence. Often, though, aspiring fiction writers underestimate the amount of close reading they'll need to do to develop their craft. It's not enough to read as a reader—you must read as a writer. In other words, instead of allowing yourself to be swept up in the “vivid and continuous dream” of the story, you will need to duck behind the curtain to explore how the “dream” is made. To this end, you'll read and discuss in detail many short stories in this class—drawn from the works of Ron Carlson, Junot Diaz, Amy Hempel, Ray Carver, Andre Dubus, Denis Johnson, and Kelly Link—flash fiction as well as longer works. You will also develop a working vocabulary to discuss published stories and respond thoughtfully and generously to your peers' work. You will keep a writer's journal in which you'll analyze stories from a writer's point of view, complete exercises, keep notes on the elements of craft, transcribe dialogue you've overheard, and construct drafts of scenes (you will be asked to type and turn in some of these exercises as noted). Finally, you will draft and revise three “original” 5-7 page short stories that will demonstrate—along with your ACTIVE participation in class—your fundamental understanding of tension, character, image, point of view, and dialogue.

Here are some questions we'll explore in the class in our own work and in the published stories we'll read: which carefully chosen details impart to the reader a sense of the whole? What makes a character "real"? When should you use dialogue in place of narration? What are the limits of first person? What moves or amuses a reader and what makes her throw the story on the floor and stomp it? How does fiction work its particular magic? And most importantly, what makes a reader turn the page?

COURSE REQUIREMENTS

Students are required to write and revise 16-21 pages of fiction and to comment effectively on their peers' work. Discussion will be central to the class and attendance mandatory.

REQUIRED TEXTS

Tobias Wolfe's *The Vintage Book of Contemporary American Short Stories* ISBN-10: 0679745130

ENGL 381B

Intermediate Fiction Workshop

Instructor: Prof. Pinckney Benedict

COURSE DESCRIPTION

A workshop designed to equip intermediate fiction students with the critical tools necessary for the creation and revision of original prose fiction. Students will create new work and critique one another's work as well as taking part in in- and out-of-class writing exercises, readings, and criticism (from a writer's point of view) of the work of published contemporary writers.

COURSE REQUIREMENTS

Students will submit for workshop appraisal a minimum of three original (created specifically for this class) writing packets (short story sections, novel chapters, vignettes, prose experiments) of approximately 1500 words each. At least one of these packets will, in the course of the semester, be substantially revised and resubmitted for workshop appraisal, for a total of four major submissions. Students will engage actively in the critique of fellow students' work and in the conversational business of the class. They will also provide a succinct paragraph of criticism of each submitted piece to both the writer of the piece and the instructor.

General class participation plays a large part in the calculation of the final grade. Participation includes but is not limited to a lively interest in and constructive contribution to critical discussion of other students' work and successful completion of all writing exercises and other curricular activities.

English 382B.1

Creative Writing: Intermediate Poetry

INSTRUCTOR Professor Jordan

PREREQUISITES Engl 382A

COURSE DESCRIPTION

This class is designed for students with some poetry writing experience who wish to technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop of original poems, and learning and using poetic craft.

COURSE REQUIREMENTS

Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

REQUIRED TEXTS

Brian Barker *Animal Gospels*
David Winter *Safe House* (chapbook)
At least one more book TBA

ENG 393

Undergraduate Seminar: The Dystopian Novel

INSTRUCTOR Dr. Robert E. Fox

COURSE DESCRIPTION

Dystopia is at the opposite end of the imaginative spectrum from Utopia. The *Oxford English Dictionary* defines dystopia as "an imaginary place or condition in which everything is as bad as possible." In this class we will investigate how various authors go about envisioning these spaces or circumstances *in extremis*.

COURSE REQUIREMENTS

Conscientious attendance and participation; two essays (60% of grade); midterm and final examinations (20%).

REQUIRED TEXTS

Aldous Huxley, *Brave New World* (1932)
Philip K. Dick, *Flow My Tears, the Policeman Said* (1974)
John Brunner, *The Shockwave Rider* (1975)
William Gibson, *Neuromancer* (1984)
Jonathan Lethem, *Gun, with Occasional Music* (1994)
Paolo Bacigalupi, *The Windup Girl* (2009)