

**ENGL 001**

## Understanding Literature

Credits: 3.0

762532	1 M W F 11:15 AM - 12:05 PM	108 Chambers Bldg	Pritchard, Jonatha
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**ENGL 002**

## The Great Traditions in English Literature

Credits: 3.0

762058	1 T R 9:45 AM - 11:00 AM	213 Buckhout Lab	Edwards, Robert Ro
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One of our aims in this course is to examine the rubric under which we read. What counts as a tradition, and who gets to say it's great (or that others aren't)? What does English mean in a body of works that includes (so far and counting) Scandinavian heroes and a French woman poet on one end and the former subjects of a scattered empire on the other? What qualities of language, form, and reception distinguish literature from other forms of discourse? Mostly, though, we will be reading major lyric poems, narratives, and plays from the periods into which we usually divide English literature. We'll look at works by, among others, the unknown Beowulf-poet, Chaucer, Shakespeare, Donne, Milton, Wordsworth, Keats, Yeats, Woolf, Joyce. Our aim is to read these works closely, with attention to structure, the nuances of language, character, and ideas—and to see how our expectations of those things are, by turns, confirmed and disturbed. The class will include some lectures to introduce readings, but the course will emphasize discussion. There will be occasional quizzes, two in-class exams, and a final exam. Text: Norton Anthology of English Literature, Major Authors, 8th ed. (ISBN 978-0-393-92828-0)

**ENGL 003**

## The Great Traditions in American Literature

Credits: 3.0

736630	1 T R 2:30 PM - 3:45 PM	108 Chambers Bldg	Anesko, Michael Wa
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**ENGL 050**

## Introduction to Creative Writing

Credits: 3.0

736942	1 M W 2:30 PM - 3:20 PM F 11:15 AM - 12:05 PM	075 Willard Bldg 123 Pond Lab	Kadetsky, Elizabet
762337	2 M W 2:30 PM - 3:20 PM F 12:20 PM - 1:10 PM	075 Willard Bldg 025 Deike Bldg	Kadetsky, Elizabet
762340	3 M W 2:30 PM - 3:20 PM F 1:25 PM - 2:15 PM	075 Willard Bldg 025 Deike Bldg	Kadetsky, Elizabet
762343	4 M W 2:30 PM - 3:20 PM F 2:30 PM - 3:20 PM	075 Willard Bldg 025 Deike Bldg	Kadetsky, Elizabet
762589	5 T R 9:45 AM - 11:00 AM	212 Hammond Bldg	
762592	6 M W F 10:10 AM - 11:00 AM	212 Hammond Bldg	
762595	7 T R 2:30 PM - 3:45 PM	308 Boucke	

**ENGL 100**

English Language Analysis

Credits: 3.0

Schedule #	Section	Day/Time	Classroom	Instructor
736972		1 M W F 9:05 AM - 9:55 AM	073 Willard Bldg	

**ENGL 132**

Introduction to Jewish American Literature

Credits: 3.0

762544		1 M W F 12:20 PM - 1:10 PM	003 Ferguson Bldg	Schreier, Benjamin
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**ENGL 133**

Modern American Literature to World War II

Credits: 3.0

762400		1 M W F 2:30 PM - 3:20 PM	109 Walker Bldg	Marsh, John Edmond
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A prominent British modernist (George Bernard Shaw) once defined his task to be making the comfortable uncomfortable, and much the same could be said about the literature written in the United States between 1914 and 1945. During that period, writers challenged every institution, concept, and practice that Americans took—and continue to take—for granted, whether government, family, law, the city, art, labor, literature, culture, God, sex, war, gender, race, marriage, the economy, social class, patriotism, the nation, the list goes on. Students would take English 133, then, because they want to study some of the undisputed great works composed during this period. (Among other works, we will read *The Waste Land*, *Their Eyes Were Watching God*, *The Sun Also Rises*, *As I Lay Dying*.) Students would also take the course, though, because they are not content with what they have been told to believe but want to figure out for themselves what they should believe.

**ENGL 134**

American Comedy

Credits: 3.0

762550		1 M W F 10:10 AM - 11:00 AM	109 Walker Bldg	Schreier, Benjamin
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**ENGL 139**

Black American Literature

Credits: 3.0

762406		1 T R 9:45 AM - 11:00 AM	323 HHD East	Moody, Shirley
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**ENGL 145**

Modern Irish Literature

Credits: 3.0

766801		1 T R 2:30 PM - 3:45 PM	112 Engineering Unit B	
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**ENGL 184**

The Short Story

Credits: 3.0

736987		1 M W F 10:10 AM - 11:00 AM	108 Chambers Bldg	Lougy, Robert
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ENGL 191				
Science Fiction				
Credits: 3.0				
736990	1	M W F 1:25 PM - 2:15 PM	008 Mueller Bldg	Doyle, Richard Mat

ENGL 200				
Introduction to Critical Reading				
Credits: 3.0				
736999	1	M W F 10:10 AM - 11:00 AM	219 Willard Bldg	Selzer, Linda Furg
737002	2	T R 9:45 AM - 11:00 AM	219 Willard Bldg	Lyon, Janet Wynne
737005	3	T R 1:00 PM - 2:15 PM	317 HHD East	

ENGL 200H				
Introduction to Critical Reading				
Credits: 3.0				
May Satisfy: Schreyer Honors College Honors Course and Credit Requirements				
737008	1	T R 11:15 AM - 12:30 PM	219 Willard Bldg	Colebrook, Claire

ENGL 201				
What is Literature				
Credits: 3.0				
May Satisfy: General Education - Humanities (GH)				
737011	1	T R 11:15 AM - 12:30 PM	317 HHD East	Bell, Kevin Michae
737014	2	M W F 1:25 PM - 2:15 PM	308 Willard Bldg	Pritchard, Jonatha
737017	3	M W F 11:15 AM - 12:05 PM	219 Willard Bldg	
763006	4	M W F 10:10 AM - 11:00 AM	317 HHD East	

ENGL 212				
Introduction to Fiction Writing				
Credits: 3.0				
Prerequisite: ENGL 015 or ENGL 030				
737392	1	T R 2:30 PM - 3:45 PM	221 Hammond Bldg	Holmes, Charlotte
This is a combined reading/writing course designed to introduce you to the art of crafting the short story. You'll be writing one small story, one full-length short story, and weekly journal assignments that stretch your powers of observation and articulation. You'll be reading stories from our text and stories from your fellow students, and discussing them in class. In addition to writing about 20 pages of your own fiction, you'll write responses to the stories we read, and complete 14 weekly journal assignments. No exams.				
737407	1	T R 9:45 AM - 11:00 AM	109 Sackett Bldg	

ENGL 215				
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**Introduction to Article Writing**

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737413

1 T R 4:15 PM - 5:30 PM

312 Boucke

Thompson, Charles

**ENGL 225****Sexuality and Modern Visual Culture**

Credits: 3.0

762535

1 T R 9:45 AM - 11:00 AM

101 Walker Bldg

Reed, Christopher

The terms "feminist" and "homosexual" were invented by the Victorians and reflect profound shifts in conceptions of identity. Another invention of the nineteenth century was the idea of the literary and artistic "avant-garde," a minority contingent with politically and/or aesthetically advanced views. These ideas of minority culture were deeply enmeshed with one another, and have exerted profound influence ever since. Focusing on critical literature about visual culture (both fine art and popular culture), this course explores that history with the objective of developing a more sophisticated understanding of how the history of ideas about gender and sexuality affects how we read both texts and images. This course is cross-listed with Women's Studies and Art History. Evaluation will be based on written papers, written responses to assigned readings, and class participation.

**ENGL 226****Latina and Latino Border Theories**

Credits: 3.0

737425

1 M W F 11:15 AM - 12:05 PM

105 Chambers Bldg

**ENGL 231****American Literature to 1865**

Credits: 3.0

737428

1 T R 2:30 PM - 3:45 PM

106 Sackett Bldg

Conklin, Carla Mul

**ENGL 233****Chemistry and Literature**

Credits: 3.0

758470

1 T R 11:15 AM - 12:30 PM

316 HHD East

Morrison, Mark St  
Sykes, Danny Glynn**ENGL 240****Exploring Literary Traditions**

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762016

1 M W F 10:10 AM - 11:00 AM

104 Chambers Bldg

Britton, Jeanne Ma

From classical antiquity until at least the eighteenth century, literature's purpose was commonly said to be one, or a combination, of two things: to please or to instruct. This course approaches this claim from a time when the purpose of literature is decidedly more debatable and its usefulness is widely questioned even as its popularity persists. Why do we read fiction? Do fiction-readers seek moral instruction, easy pleasure, insight into other minds, imaginative sympathy, or fictionality for its own sake? How do various literary works conceive of their own purposes? In readings including fables, a novel of manners, gothic fiction, a slave narrative, and eighteenth-century commentary on the novel, we'll consider fiction's moral, cognitive, emotional, and aesthetic functions across a broad historical span.

**ENGL 250**

Peer Tutoring in Writing

Credits: 3.0

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, or ENGL 202D; approval of department

737440

1 T R 9:45 AM - 11:00 AM

112 Sackett Bldg

Olson, Jon

**ENGL 263**

Reading Poetry

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762403

1 M W F 12:20 PM - 1:10 PM

104 Chambers Bldg

Marsh, John Edmond

The American poet James Dickey once wrote, "What you have to realize when you write poetry, or if you love poetry, is that poetry is just naturally the greatest god damn thing that ever was in the whole universe." Hyperbole? Perhaps. But he could also be right. In this course, you will learn how poets write poems, what they have used them to say, and how to read and write about what they have written and said. Afterwards, you can decide for yourself whether Dickey is right.

**ENGL 297D**

Eating Your Ecology: Current Trends in Food Writing and Environmentalism

Credits: 3.0

This course aims to bring you closer to your food, intellectually and literally. [more]

804136

601 APPT

Mannon, Ethan Bruc

Kennedy, Dustin Mi

**ENGL 300M**

Honors Course in English

Credits: 3.0

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum

Prerequisite: ENGL 015 or ENGL 030; approval of the departmental Honors Committee

762388

1 T R 11:15 AM - 12:30 PM

112 Sackett Bldg

King, Lovalerie

762487

2 M W F 11:15 AM - 12:05 PM

319 Willard Bldg

Nealon, Jeffrey

## Detective Fiction

Course Description: This course will focus on the philosophical and social aspects of detective fiction, taking up both texts of detection--novels, short stories, films--and criticism/theory written about them (we'll pay particular attention to Michel Foucault's *Discipline and Punish* throughout the semester). Why have such tales been so consistently popular for the last 150 years or so? If as a society we despise crime, why do we read so many stories and watch so many films about it? What do these fictional treatments of "deviants" tell us about changing social conceptions of the "normal" citizen?

We will consider the "birth" of detective fiction in Poe's short fiction, and go on to examine classic English detective fiction of the late 19th and early 20th centuries (focusing on Doyle's Sherlock Holmes stories), American hard-boiled detectives of the 1930s, 40s, and 50s (from Hammett and Chandler through Chester Himes and Jim Thompson), and a series of more contemporary revisions of the detective genre (by Paul Auster, Phillip K Dick, and the like). We'll also watch at least 3 films -- Huston's *The Maltese Falcon* (1942), Seigel's *Dirty Harry* (1971), and Demme's *Silence of the Lambs* (1991).

Requirements: lots of participation, a short paper, a longer paper, and two exams.

## ENGL 303M

Honors Seminar in English: American Literature & Culture

Credits: 3.0

May Satisfy: Schreyer Honors College Honors Course and Credit Requirements, Writing Across the Curriculum

Prerequisite: ENGL 015 or ENGL 030; approval of the departmental Honors Committee

737464

1 T R 9:45 AM - 11:00 AM

318 Willard Bldg

Anesko, Michael Wa

James. James's relations to other writers—and even, curiously, to himself—will be explored by juxtaposing significant texts from the 19th and 20th centuries. Through these juxtapositions, we shall be empowered to explore issues of literary influence and inheritance and to trace a complex genealogy of imitation, revision, and (perhaps) repudiation originating in James's oeuvre.

Class time will be divided between lectures and discussion, but your principal job in the course will be to read all the assigned books with great care. Attendance is mandatory and informed class participation will factor quite significantly into each student's final grade. You should plan to bring your texts to class, as we shall often engage in the close reading of passages from them in order better to gauge how works of fiction achieve their emotional hold on our imaginations.

Students will write four critical essays at various points in the semester (each roughly 6-8 pages in length), analyzing targeted comparisons between those texts on which we have been focusing prior to the due date. Deadlines for the papers are firm; excuses and extensions strongly discouraged. No student can receive credit for the course unless he successfully completes all the assigned written work in a timely fashion. Problems of format are clearly explained by the MLA Handbook, which you should have to refer to, and which is available at all local bookstores and on-line.

For the mathematically inclined, final grades will depend upon your papers (80%), class attendance and participation (20%), although the precise weighting of these elements will vary with their quality at the discretion of the instructor.

## ENGL 401

Studies in Genre

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762397	1 T R 1:00 PM - 2:15 PM	106 Sackett Bldg	Lyon, Janet Wynne
<p>"Women and the Avant-garde"</p> <p>This course explores the art produced by women involved in the historical avant-garde of the early 20th century. Poetry by Gertrude Stein, Mina Loy, H.D.; dance by Isadora Duncan, Martha Graham, Josephine Baker, Carmen Amaya; painting by Frida Kahlo, Leonora Carrington, Meret Oppenheim and other surrealists; photography by Lee Miller and Tina Modotti; fiction by Carrington, Djuna Barnes, and others. Theoretical and critical readings about the avant-garde and modernism.</p>			
762556	2 M W F 12:20 PM - 1:10 PM	115 Music Bldg	Schwartz, Sanford
<p>In this course we will consider works of modern fiction (and occasionally non-fiction) that involve issues of religious belief and observance. Most of the readings will be selected from the following modern writers (listed alphabetically): Georges Bernanos, Fyodor Dostoevsky, Shusaku Endo, Graham Greene, Soren Kierkegaard, C.S. Lewis, François Mauriac, Flannery O'Connor, Cynthia Ozick, Walker Percy, Chaim Potok, Leslie Marmon Silko, and Isaac Bashevis Singer. Along the way we will be discussing several theological issues that recur in these authors: the existence of God and God's relationship to creation; the problem of suffering, evil, and death; the justification and survival of faith in modern secular society; the relationship between religion and violence, including the contemporary issue of religiously motivated violence; the conflict between personal conscience and Church/State authority; and the related conflict, especially significant in writers of fiction, between individual imagination and religious orthodoxy. As time permits, we will also look at the representation of religious issues in recent cinema, and students who register for this course should be prepared to spend an occasional evening at the movies.</p> <p>Caveat: The subject matter of the course involves sensitive issues about which students may feel strongly one way or another. The instructor's aim will be to explicate the texts, and to encourage discussion of the issues they raise, while maintaining a studied neutrality with respect to the religious traditions from which they proceed. As a student in this class you should be prepared to be part of a group with diverse religious backgrounds and varying degrees of current commitment, including some students with little or none at all. Also, most of these authors participate in organized religious traditions, even if their works express this commitment in complex and unusual ways. So if you're incurious or averse to matter of this type, this course may not be the optimal way to earn an additional three credits.</p>			
772042	3 M 11:15 AM - 12:05 PM W F 11:15 AM - 12:05 PM	113 Carnegie Bldg 99 Life Sciences Bldg	Smith, Scott Thomp
<p>This course considers the graphic novel – also known as graphic fiction, comics, or sequential narrative – as an emergent literary medium and global phenomenon. We will study the formal aspects of the medium of comics and consider the creative potential and cross-cultural range of text joined with image. The course explores the aesthetic of sequential narrative, its methods of production and consumption, its generic range, and its place in a contemporary culture of reading. Assigned texts include titles from the United States, France, Japan, Italy, Canada and Norway. All texts will be read in English translation.</p>			
<p>ENGL 402 Literature and Society Credits: 3.0 Prerequisite: ENGL 015 or ENGL 030</p>			
797743	1 T R 1:00 PM - 2:15 PM	303 Willard Bldg	

This course will explore London's famous Bloomsbury group as a literary and a social phenomenon. Fiction by Virginia Woolf and E. M. Forster will be read in conjunction with art criticism and writings about social issues authored by others in the Bloomsbury group, as well as fiction from the period satirizing Bloomsbury. The course will also explore the nature of Bloomsbury itself as a subculture and analyze the implications of interest in the group today. Evaluation will be based on written papers, oral presentations, and class participation.

#### ENGL 412

Advanced Fiction Writing

Credits: 3.0

Prerequisite: ENGL 212 and permission of the department

737485	1 R 6:30 PM - 9:30 PM	320 Willard Bldg	Holmes, Charlotte
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Ernest Hemingway said that "fiction, prose rather, is possibly the roughest trade of all in writing. . . You have the sheet of blank paper, the pencil, and the obligation to invent truer than things can be true." Designed for students who have completed English 212 and wish to develop their abilities further, English 412 is an intensive writing and reading course in the art of inventing "truer than things can be true." You'll write two full-length stories that will be discussed in class, and will extensively revise one of them as a final project. Each week, in addition to student stories, we'll discuss a story from the text. In addition to writing about 40 pages of your own fiction, you'll write responses to each story we read and complete (14) weekly journal assignments. No exams.

737488	2 T R 1:00 PM - 2:15 PM	123 Pond Lab	Cobb, William
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762061	3 M 6:30 PM - 9:30 PM	320 Willard Bldg	Holmes, Charlotte
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#### ENGL 413

Advanced Poetry Writing

Credits: 3.0

Prerequisite: ENGL 213 and permission of the department

767086	1 W 6:00 PM - 9:00 PM	301 Willard Bldg	Becker, Robin G
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#### ENGL 415

Advanced Nonfiction Writing

Credits: 3.0

Prerequisite: ENGL 215 and permission of the department

737497	1 W 6:30 PM - 9:30 PM	308 Boucke	Thompson, Charles
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#### ENGL 417

The Editorial Process

Credits: 3.0

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, ENGL 210, ENGL 215

737500	1 T R 2:30 PM - 3:45 PM	319 HHD East	
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737503	2 T R 1:00 PM - 2:15 PM	309 Boucke	
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#### ENGL 418



Advanced Technical Writing and Editing

Credits: 3.0

Prerequisite: ENGL 202A, ENGL 202B, ENGL 202C, ENGL 202D, or ENGL 215

737506

1 T R 4:15 PM - 5:30 PM

417 Forest Resources Bldg

ENGL 432

The American Novel to 1900

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737518

1 T R 9:45 AM - 11:00 AM

104 Chambers Bldg

ENGL 433

The American Novel: 1900-1945

Such writers as Wharton, Dreiser, Cather, Fitzgerald, Faulkner, Hemingway, Hurston, Wright, and others. [more]

Prerequisite: ENGL 015 or ENGL 030

737521

1 T R 2:30 PM - 3:45 PM

109 Electrical Eng West

Bell, Kevin Michael

ENGL 435

The American Short Story

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737524

1 M W F 1:25 PM - 2:15 PM

207 Donald H Ford Bldg

Selzer, Linda Furg

ENGL 436

American Fiction Since 1945

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762490

1 M W F 1:25 PM - 2:15 PM

208 Chambers Bldg

Nealon, Jeffrey

ENGL 437

The Poet in America

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737527

1 T R 9:45 AM - 11:00 AM

307 Boucke

Nielsen, Aldon Lyn

ENGL 442

Medieval English Literature

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762568

1 M W F 9:05 AM - 9:55 AM

265 Willard Bldg

Smith, Scott Thomp

This course introduces English literature and its many genres (heroic and religious verse, saints' lives, sermons, allegory, exempla and romance) from the ninth through the late fifteenth century. The course also provides some basic instruction in reading Old and Middle English in order to allow students to read many assigned texts in their original language. Finally, the course surveys several issues central to study of medieval texts: manuscripts, translation, literacy, ecclesiastical and intellectual culture, circulation and reception of texts, glossing and interpretation, and literary patronage.

**ENGL 444**

Shakespeare

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737539	1 T R 9:45 AM - 11:00 AM	106 Sackett Bldg	Cheney, Patrick G
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737542	2 M W F 1:25 PM - 2:15 PM	207 Sackett Bldg	Moore, John Warner
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In this course we will read at least one play in each of Shakespeare's four dramatic genres: history, comedy, tragedy, and romance. The comedies will be *Taming of the Shrew* and *Twelfth Night*; the tragedies will be *Hamlet* and *King Lear*; the romance will be *The Tempest*; and the histories will be the entire *Second* or the *Great Tetralogy*—*Richard II*, *Henry the Fourth Part One* and *Part Two*, and *Henry V*. We will be doing all those history plays because each seeks to discover the qualities required in a good leader. Since 2012 will be a presidential election year, the study and discussion of those plays will sharpen our ideas of effective leadership. There will be short reports, mid-semester exams, a final exam, and a longer essay. We will also study Russ McDonald's *Bedford Companion to Shakespeare*. An over-riding topic will be a consideration of the reasons for Shakespeare's greatness as a writer. We will use the Signet edition of each play. Any large anthology of all the plays will be acceptable.

**ENGL 446**

Milton

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762973	1 T R 1:00 PM - 2:15 PM	115 Music Bldg	North, Marcy Lynne
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**ENGL 456**

British Fiction, 1900-1945

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

762553	1 M W F 10:10 AM - 11:00 AM	311 Boucke	Schwartz, Sanford
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A tour of British fiction from the 1890s to the Second World War. A good portion of the course will be devoted to writers associated with British and Irish modernism—Joseph Conrad, James Joyce, and Virginia Woolf. We will also look at a variety of other writers, including some practitioners of popular genres—science fiction, Gothic horror, detective fiction, and fantasy—in which the British tradition is especially rich. We will read texts by most though not all of following: H.G. Wells, Bram Stoker, Joseph Conrad, E.M. Forster, James Joyce, Ford Maddox Ford, D.H. Lawrence, Virginia Woolf, Aldous Huxley, Agatha Christie, Evelyn Waugh, Graham, Greene, C.S. Lewis, and George Orwell. Caveat: By its nature the course requires a commitment to reading a series of mid- to full-length novels, so students should sign up for this class only if they are willing to keep up the pace.

**ENGL 471**

Rhetorical Traditions

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737572	1 T R 1:00 PM - 2:15 PM	307 Boucke	Olson, Jon
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**ENGL 474**

Issues in Rhetoric and Composition

Credits: 3.0

Prerequisite: ENGL 015 or ENGL 030

737578

1 T R 2:30 PM - 3:45 PM

322 Sackett Bldg

**ENGL 487W**

Senior Seminar

Credits: 3.0

May Satisfy: Writing Across the Curriculum

Prerequisite: six credits of 400-level courses in English

737584

1 M W F 12:20 PM - 1:10 PM

109 Boucke

Britton, Jeanne Ma

In this course, we will read all of Jane Austen's major works (Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, and Persuasion) and focus on issues of narrative technique, the marriage plot, psychological interiority, class, sociability and society, family, the slave trade, class, and the picturesque. Secondary readings will help to illuminate Austen's indebtedness to earlier fiction, innovations in her formal technique, and her considerations of contemporary issues.

737587

2 M 6:30 PM - 9:30 PM

123 Pond Lab

Kadetsky, Elizabet

737590

3 T R 11:15 AM - 12:30 PM

107 Willard Bldg

Conklin, Carla Mul

**WEST OF EVERYTHING**

We'll spend the semester studying a range of interesting and complicated twentieth-century views about the West from the time Frederick Jackson Turner announced the so-called "closing of the frontier" to our own day. Our materials are loosely organized so that a range of different understandings of "The West" will emerge. We'll study non-fiction, fiction, and poetry by and about both settler peoples and American Indians, about the profound impact of open landscapes on imagination, and about the troubled changes in the land caused by rapid environmental degradation during the twentieth century. Readings include materials by Louis L'Amour, D'Arcy McNickle, Larry McMurtry, James Welch, Simon Ortiz, Edward Abbey, Stephen R. Jones, Rick Bass, and Winona LaDuke.

Requirements include: three critical papers of average length; one talking point (each student will lead class discussion and turn in a problem and its critical discussion); a cumulative final examination; and spirited and regular class participation.

737593

4 M W F 12:20 PM - 1:10 PM

005 Life Sciences Bldg

737596

5 T R 2:30 PM - 3:45 PM

138 Henderson-South Bldg

Osagie, Iyunolu Fo

## Performance Theatre and the Act

This is a survey course in the history and performance of drama. The course teaches skills and methodologies that will enable us engage dramatic literature and performance in their historical, cultural, aesthetic, and ideological contexts. The course is divided into two parts. The first part focuses on the historical development of 20th century theatre (example Brecht, Ibsen, Miller, Beckett, Hansberry, etc) by examining the foundational principles in plays by Sophocles, Aristophanes, Shakespeare, Shaw, etc. We will examine the features and characteristics that shape 20th century drama by examining some groundbreaking essays on what drama is and is not. In the second part of the course we will examine performance and how meaning is produced in theatre. We will examine the performativity of live theatre and the expectations for and of players and audiences. Why is performance a useful tool for examining culture, politics, and history? We will also engage the development of performance theory in our discussion.

Requirement: Watch and review one live performance, class participation, 2 five-page essays (week 4 and week 10) and a final exam.

737599

6 M W F 1:25 PM - 2:15 PM

138 Henderson-South Bldg Lougy, Robert

This course will be examining Victorians and their monsters, beginning with Charles Dickens's memorable "Nurses's Stories" and ending with Oscar Wilde's *The Picture of Dorian Gray*. The question driving this seminar is why the human interest in monsters and monstrosities, why our continuing fascination with the aberrant, the misshapen, the strange, the dangerous. We will be looking at the ways in which Victorian writers imagined such questions and what their imaginings might tell us about their age as well as about our own. In order for such literature to endure, it must address certain human needs or desires, must somehow allow us to find in it pieces or aspects of ourselves. Such works allow us to look into a mirror that shows us ourselves, but through strangely refracted lenses.

Some of the books we will be reading include Mary Shelley's *Frankenstein*, G. Rider Haggard's *She*, Sheridan LeFanu's *Carmilla*, Bram Stoker's *Dracula*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, and Oscar Wilde's *The Picture of Dorian Gray*.

## ENGL 490

Women Writers and Their Worlds

Credits: 3.0

May Satisfy: U.S. Cultures (US) OR International Cultures (IL)

Prerequisite: ENGL 015 or ENGL 030

Schedule #	Section	Day/Time	Classroom	Instructor
762583	1	M W F 9:05 AM - 9:55 AM	106 Sackett Bldg	Wagner Lawlor, Jen