

424-001 Shakespeare: The Later Plays TR 12:30 – 1:45 pm Dr. Jennifer Vaught

In this course we will read and discuss a festive comedy by Shakespeare (*Twelfth Night*), his *Sonnets*, a number of his tragedies (*Hamlet*, *Othello*, *Macbeth*, and *King Lear*), and one of his romances (*The Tempest*). Focal in the course will be careful, close readings of these plays and class discussion of historical and theoretical issues relevant to them. The course will also make use of current, rich resources for analyzing Shakespeare on film. Requirements for the course are a midterm and final exam, a shorter paper (5-7 pp.) and a longer research paper (8-10 pp.), and periodic reading quizzes.

425-001 Smantics MWF 10:00 – 10:50 am Dr. Mark Honegger

This course investigates many aspects of meaning, including reference, naming, modality, and propositional and predicate logic. Emphasis will be placed on how the study of meaning is applicable to other disciplines such as literary analysis, composition, creative writing, folklore, and cognitive science.

Required Text: *Semantics*, 3rd ed., John I. Saeed

430-001 Southern Literature MWF 12:00 – 12:50 pm Dr. Lydia Whitt

432-001 American Folklore TR 11:00 – 12:15 pm Dr. Mary M. Gaudet

This course is a study of folklore and folklife in America. It is designed to give students knowledge and understanding of the folklore process and folk performance in America. It will provide understanding of diverse cultures and worldviews in America through the study of various folk groups and the dynamics of their traditional oral literature, beliefs, customs, celebrations, material folk culture, etc. It will include folklore fieldwork. In addition, the course will give students an introduction to folklore in American literature. Requirements: A short report on an outside reading (early in the semester), a short folklore collection project (due before midterm), and a longer folklore collection project (8 to 10 pages for undergraduates; 12 to 15 pages for graduate students) to be completed near the end of the semester. Evaluations will include a mid-semester exam and a final exam. Probable textbooks: Bronner's *Folk Nation: Folklore in the Creation of American Tradition*, Hurston's *Mules and Men*, Santino's *All Around the Year*, and a packet of readings.

444-001 Movements in Modern Poetry MW 1:00 – 2:15 pm Dr. Skip Fox

One of the most vital movements in contemporary poetry centered about a number of poets writing in New York including John Ashbery, Barbara Guest, Frank O'Hara, Ted Berrigan, and James Schuyler. Commonly called the New York School, their work is an intelligent, fast-paced poetry informed both by the urban environment and abstract-expressionist painting which also flourished in New York after WWII. We will read each of the above poets' selected poems closely, analyzing each poet in terms of his or her own poetics as well as looking at a number of concerns, technical and thematic, which they share, and situate their work in terms of twentieth-century American poetry. Requirements: two eight-page papers, a mid-term and a final exam.

446-001 Fiction Workshop R 3:30-6:20 p.m. Dr. Kate Bernheimer

452-001 Language Culture & Society R 6:30 – 9:20 pm Dr. Mark Honegger

Why are there 1500 separate languages in the Pacific islands of Melanesia? Are British English and American English different languages? Why are some languages and dialects considered superior to others? Why is language such an explosive political issue in the U.S. and around the world? Is there male and female speech? All of these questions are related to the communal aspect of language. Language is a not only a psychological phenomenon but also a social phenomenon, and it interacts with society in surprising ways. ENGL 452 will examine this relationship, and we will see how language functions as the heartbeat of culture and society. Texts: Walt Wolfram & Natalie Schilling-Estes, *American English*, 2nd Ed. Ronald Wardhaugh, *An Introduction to Sociolinguistics*, 5th Ed. *Varieties of English*

459-01 Literary Theory & Practical Criticism

TR

12:30 – 1:45 pm

Dr. Yung-Hsing Wu

Theory and criticism in contemporary literary studies are laden with enough meaning and conflict to make one's head spin. For some readers, literary theory is an abstract discourse about literature that becomes useful only when applied to a text – when deployed in the service of practical criticism, in other words. Others believe that all criticism stems from a theoretical position, whether that position is articulated or even consciously known and wielded by the reader. Meanwhile, some critics claim that believing in the instrumental relation between theory and literature, one that guarantees a cogent act of criticism in the end, misses the boat entirely. For these readers, the relationship between theory and literature is far more complex, more like a marriage than a one-night stand.

This class cannot be as ambitious as its title promises. We cannot in one semester (14 weeks!) “cover” literary theory and “do” practical criticism; we would surely expire in the attempt. But we can get a running start on both, doing so with the intent of engaging with the two rather than presuming that mastery of either is near at hand. Lest this sound like an exercise in futility, or perhaps one with too little pay-off, let me urge us *not* to assume that reading literature and theory should be neat exercises resulting in tidy interpretations. Instead, let me encourage us all to take seriously reading when it is messy, intractable, even downright difficult. I hope that at some point in the future, perhaps even during the semester, you will agree with me that this approach to theory and literature offers as many rewards as it does the occasional headache.

A Word About Organization. No one principle organizes this course. In other words, while chronology and descriptions of individual movements feature in this course, neither is absolutely determining (these you can find in overviews or on-line). Instead, we will forefront those concepts and issues that literary theories return to over and over in an effort to address the same big questions: Why read? Who reads? What happens in reading? How do or should we read? What are the effects of reading? In asking these questions we will get at the “big” theoretical movements -- structuralism, poststructuralism (deconstruction), Marxism, feminism, psychoanalysis, cultural studies -- by encountering what they argue about particular issues that drive literary study: authorship, reading, canonicity, subject formation, historicity, unconscious, politics, ideology (to name a sample).

Course Texts. We will read from three kinds of texts: primary theoretical texts, commentaries on such texts, and criticism that deploys theoretical concepts. I am trying to choose between two overviews of theory, *Reading Lessons*, by Scott Carpenter and *Introduction to Literature, Criticism, and Theory*, by Andrew Bennett and Nicholas Royle (4th ed.). I will also likely order an anthology of theory and supplement with PDFs.

460-01 Themes and Issues in Children's Literature: Children's Literature and Film

MW

2:30 – 3:45 p.m.

Dr. Jennifer Geer

This course will explore the relationships between children's stories and their film adaptations. As children's entertainment becomes increasingly tied to multimedia, scholars, teachers, and parents need to become informed readers of the ways stories are adapted in different media forms. We'll explore such questions of adaptation in this class. For instance, how do the requirements and conventions of different media affect the ways stories are told? How might those different forms affect reader/viewer response to those stories? What might the differences between print and film versions of a story tell us about changing historical, cultural, and economic views of childhood? **Text/film groupings will probably include *Snow White, The Wizard of Oz, Coraline, Holes, The Black Stallion, Harry Potter and the Prisoner of Azkaban, and Emma/Clueless.***

466-001 Anglo-Irish Literature TR 9:30 – 10:45 am Dr. Jonathan Goodwin

This course will offer an overview of twentieth-century Irish writing, paying particular attention to changing notions of Irish national identity as portrayed in or constructed by the various texts. We will begin with various plays collected in *Modern Irish Drama*: Synge, Shaw, Behan, Beckett, O'Casey, Lady Gregory, and others. We will then consider the important role of Irish writers in literary modernism and also examine the cosmopolitanism of modernism within an Irish context. Joyce, Yeats, Flann O'Brien, Bowen and more Beckett will be our primary readings here. We will then turn our attention to two major contemporary Irish poets: Seamus Heaney and Paul Muldoon. The course will end with the recent Booker Prize winning novel *The Sea* by John Banville and a reading of Edna O'Brien's collected stories. Students will also be asked to do a presentation on one of the many representative writers we will not have a chance to cover; these will include William Trevor, Brian Friel, Roddy Doyle, Patrick McCabe, and others. Graduate students will be expected to write a seminar paper, and undergraduates will be able to choose between two shorter analytic papers (5-7 pp.) or one longer one (12-15 pp.) Graduate students will also be asked to read supplementary critical literature

470-001 Genres in Children's Literature: Children's Drama

T 6:30-9:20 pm Dr. Keith Dorwick

The goal for this class is quite simple: undergraduate students will be able to write and have some (limited) experience acting, producing and directing children's drama in preparation for their careers in high schools across the state following graduation from UL Lafayette. To do this, undergraduates will read published children's drama and its associated criticism for five weeks; write their own one act plays for five weeks (we'll be doing short adaptations of traditional fairy tales) and present these short scenes in a joint class production at the end of the semester. Graduate students will take part in the first ten weeks of the course (reading and writing) and will have additional reading requirements, notably criticism of selected pieces of children's drama and theories of its presentation in materials posted and discussed in Moodle forums intended for their use alone. They may then opt for one of two tracks in the last five weeks of the semester. Either they may join the undergrads in the production of original short dramas largely during class time, or they may select a critical option in which they both read criticism of children's drama and produce their own scholarly portfolio during that last five weeks, largely in Moodle (the writing for this track will be my usual assignment: a twenty to twenty five page journal type article, an eight page conference paper, and a one page abstract, all on the same research).

509-001 College English Practicum W 5:30 – 7:30 pm Dr. Marthe Reed

A course designed to aid you with the day-to-day issues of teaching first-year writing at the University of Louisiana at Lafayette. Class meetings will be problem-solving sessions and group mentoring opportunities.

513-001 Studies in Chaucer MWF 10:00 – 10:50 am Dr. Chris Healy

To understand a literary work, we must read the text; however, every printed edition is to some extent a *version* of the work. For earlier texts, particularly those with variations in the extant manuscript witnesses, we rely heavily on the (all too frequently) silent decisions made by the editor. This course will look at Chaucer's works as edited texts. *The Canterbury Tales*, which the poet left incomplete, is particularly revealing as to how the editorial history has shaped the modern understanding of that work.

As a large portion of the course activity, students will edit some of Chaucer's works. That process will include transcribing and collating from several manuscripts, deciding on base-text/best-text, and preparing editions with introductions, glossarial notes, textual notes, and explanatory notes. Making the types of decisions required for such work will not only produce a profound understanding of that particular text, but will also foster an awareness of how removed a printed edition may be from the author's vision of the product. Thus, both literary and theoretical concerns will be part of the seminar.

Text: *The Riverside Chaucer*. 3rd ed.

515-001 Sixteenth Century Studies: Spencer, Sidney, Marlowe, Shakespeare

TR 9:30 – 10:45 am Dr. Jennifer Vaught

This seminar focuses on 16th c. major writers—Edmund Spenser, Sir Philip Sidney, Christopher Marlowe, and William Shakespeare. We'll read Books I, III, and VI of Spenser's epic romance *The Faerie Queene*, his pastoral work *The Shepheardes Calender*, his sonnet sequence *The Amoretti*, and his marriage ode *Epithalamion*. Throughout these works Spenser alludes broadly to early modern elite and popular culture, including carnivalesque processions and pageants, mummers wearing masks, wild men, and fairies. We'll discuss Sir Philip Sidney's landmark essay *The Defense of Poesy*, his sonnet sequence *Astrophil and Stella*, and selections from his prose romance the *New Arcadia* that features a soap opera plot. We'll also compare Christopher Marlowe's erotic *Hero and Leander* to Shakespeare's narrative poem *Venus and Adonis* and read Shakespeare's *Sonnets* in terms of his response to Petrarch and the development of the Italian and English sonnet beginning with works by Wyatt and Surrey. *Early Modern English Poetry: A Critical Companion* (ed. Patrick Cheney et al) provides the springboard for our discussion of critical and theoretical approaches to these 16th c. literary works. Requirements for the course include a 5-7 page essay, an essay of 10-12 pages appropriate for presentation at a conference, and a midterm and final exam.

530-001 Nineteenth-Century Studies Topic: The Child in Literature**MW****4:00- 5:15 pm****Dr. Jennifer Geer**

British Romantic and Victorian literature—whether for children or adults—is full of iconic child figures. Wordsworth’s infant “Seer blest”. Alice talking to the Cheshire Cat. Young Jane Eyre huddled in the Red Room. Oliver Twist crying, “Please, sir, I want some more.” Mowgli learning the jungle’s Law. Peter Pan flying off to the Never Land. In part, this prominence of literary children reflects demographic realities: the British birth rate was at historically high levels for much of the century. But the child also became an immensely resonant cultural figure, a symbol writers could use to explore the leading issues of the age. In this class, we’ll examine how child figures became emblems of the nineteenth century’s debates about imagination, industrialization, poverty, gender/sexuality, and empire. Texts will probably include William Wordsworth’s “Intimations Ode,” Blake’s *Songs of Innocence and of Experience*, Dickens’s *Oliver Twist*, Charlotte Brontë’s *Jane Eyre*, Elizabeth Barrett Browning’s “The Cry of the Children,” selections from Henry Mayhew’s *London Labour and the London Poor*, Christina Rossetti’s “Goblin Market,” Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*, Robert Louis Stevenson’s *Treasure Island*, W.T. Stead’s “The Maiden Tribute of Modern Babylon,” Pater’s “The Child in the House,” Wilde’s *The Happy Prince and Other Stories*, Kipling’s *The Jungle Books*, Barrie’s *Peter Pan*, and James’s *What Maisie Knew*. Would satisfy Area 4 requirements. Would also be of value to those wanting to take an Area 11 exam in Children’s Literature.

533-001 Studies in Ethnic Literature: Literacy, Liberation, and the Slave Narrative Tradition**M****5:30-8:20 pm****Dr. Reggie Young**

The course will focus on works that share a relationship to the American slave narrative tradition in which one or more characters are faced with the challenge of assimilating into a world in which learning and knowing is chiefly ascertained through books as opposed to traditional ways of understanding the realities of their lives. It will entail an examination of a number of African American classic and neo-slave narratives, ranging from Frederick Douglass's *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* to Toni Morrison’s *Beloved*, and it will also include several works of literature and film that are not generally thought of as slave narratives, such as Jess Mowry's early hip-hop novel *Way Past Cool*. Also included will be several works by non-African American ethnic writers such as Sandra Cisneros' *The House on Mango Street*, and selected shorter works by Sherman Alexie. In many of these readings literacy is a factor in characters’ escapes—or failures to escape—from social, economic, or sexual bondage. In some, characters reject opportunities to assimilate into the world of books in order to maintain the worldview of their indigenous cultures. Therefore, among the questions we will attempt to address during the semester is how much does assimilation through literacy benefit individual characters in works of ethnic literature and exactly what price are they forced to pay? Other readings (although subject to change) may include Harriet Jacob's *Incidents of the Life of a Slave Girl*, Ernest J. Gaines's *A Lesson Before Dying*, and one or more films such as Gus Van Sant's *Finding Forrester*. Interested students might want to familiarize themselves with Walter Ong’s arguments in his study, *Orality & Literacy: The Technologizing of the Word*, and some of the responses by scholars in the various fields of ethnic studies. Among the other critical works we will consider entirely or in part are Robert Stepto's *Beyond the Veil: A Study of Afro-American Narrative*, Francis Smith Foster’s *Written By Herself: Literary Production by African American Women*, Henry Louis Gates’ *The Signifying Monkey*, Suzanne M. Miller and Barbara McCaskill's *Multicultural Literacies: Making Space for Difference*, and essays in an online course reader. Requirements will include regular response papers (1-2 pages), at least one oral presentation, and a critical essay at the end of the term that could be used for a future conference presentation.

549-001 Studies in Early American Literature: Early American Novel

TR 12:30 – 1:45 pm Dr. MaryAnn Wilson

This course will focus on the trope of seduction as it figures in early national literature, beginning with two male versions of the seduction theme: William Hill Brown's *The Power of Sympathy* and Charles Brockden Brown's *Wieland*. We will contrast these to Hannah Webster Foster's *The Coquette*, Catherine Sedgwick's *A New England Tale*, and Susanna Rowson's *Charlotte Temple*. Novels will be contextualized vis a vis current theories of subversive sentimentality in the early American novel. The course will end with a later American novel from the period, Harriet Beecher Stowe's *The Minister's Wooing*. This text rehabilitates and transforms the seduction trope, making it a vehicle for critiquing a repressive Calvinist theology.

553-001 Seminar in Linguistics: Topic: Stylistics

M 6:30 – 8:50 pm Dr. Claiborne Rice

This course will begin by looking at different historical and disciplinary approaches to the study of style, then systematically examine current trends and methodologies in research on linguistic style. Most attention will be given to methods of characterizing literary texts, including those of a specific author, genre, or period, but some “non-literary” texts and genres will be examined also. Sub-topics will include: theories of defamiliarization; corpus stylistics; cognitive stylistics; phonesthemes; linguistic style as possibly linked to authorial personality type, gender, race, or political outlook; various attempts to escape the tyranny of style; and stylometry—the measurement of textual attributes for determining authorship. As a whole, the course will attempt to interrogate the received definition of style, especially its reliance on a particular conception of human choice as a chief explanatory construct.

An eclectic selection of texts will be studied in class, determined mostly by the texts theorists have chosen to analyze. Seminar students will be invited to write on texts or genres (including genres such as film or architecture) that interest them or that they are considering for dissertation research. Anyone needing to fulfill a distribution requirement other than linguistics may select a group of texts for a final project in the appropriate area. This course should also be helpful to students of literary theory. Some passing familiarity with linguistic terminology and theories is recommended, as is a basic facility with computers, but willingness to learn will be an ample substitute. The program WordSmith Tools will be used throughout the semester.

In addition to regular reading, students will be required to complete several brief homework assignments, a book report, an exploratory midterm project, and a final project. The final project can take the form of an essay that examines an area of theory or practice in stylistics in the context of other approaches to literature and theory, or projects can be practical investigations into linguistic style utilizing techniques based on those discussed in class. Texts: Paul Simpson, *Stylistics: A Resource Book for Students*. London: Routledge, 2004. ISBN: 0-415-28105-9.

556-001 Seminar in Rhetoric: Rhetoric from Augustine to Nietzsche**T 6:30-9:20 p.m. Dr. James McDonald**

This seminar will cover the history of rhetoric from the early Medieval period to the late 19th century. The course will focus at first on how Christians adapted classical rhetorical theory and education to new needs, situations, and genres (letters, sermons) in the Middle Ages and how the rediscovery of long lost classical Greek and Roman rhetorics helped propel the development of Renaissance humanism. We'll later see how the rise of print culture, Protestantism, science, and Scottish Common Sense Realism were involved in the development of new rhetorics in the late 16th century and in the Enlightenment in western Europe and America while a few thinkers offered revisions of classical rhetoric for the modern scientific age. We'll also discuss how women, largely neglected by rhetorical education until the 19th century, developed their own rhetorics and the complex relationship of rhetoric to the other language arts of logic, dialectic, and poetics. Most of the readings will come from Patricia Bizzell and Bruce Herzberg's *The Rhetorical Tradition* (2nd ed.) with some supplementary readings and student reports of important texts not found in Bizzell and Herzberg. Among the writers we will read are St. Augustine, Boethius, Christine de Pizan, Erasmus, Castiglione, Peter Ramus, Francis Bacon, John Locke, David Hume, Thomas Sheridan, Adam Smith, Hugh Blair, George Campbell, Giambattista Vico, Mary Astell, Richard Whately, Francis Willard, Herbert Spencer, and Friedrich Nietzsche. We'll also read Thomas Conley's *Rhetoric in the European Tradition* to place the primary works in a larger historical and rhetorical context. Students will keep a weekly reading journal and write a seminar paper.

580-001 Advanced Creative Writing Workshop: Drama Screenwriting**W 5:30 -8:20 pm Dr. Dayana Stetco****632-01 Seminar in Folklore: Folklore Theory****MW 2:30 – 3:45 pm Dr. John Laudun**

This course is an introduction to and survey of the intellectual history of folklore studies. As such it is highly recommended for anyone considering minoring or majoring in the area (Area 12); it is also recommended for those interested in a broader understanding of the common intellectual history of the many fields within English (e.g., folklore, linguistics, literary studies). We begin with Enlightenment concerns about reason and the Romantic revision, but then we focus our attention on the Grimms as well as early American folklorists before moving on to consider the explosion of interest and activity of the American twentieth century, including the development of performance studies as the transdisciplinary practice witnessed today in the fields of folklore studies, communication studies, linguistics, anthropology, and sociology among others. The common thread is always attention to the things people say and do while making their way through the world, and thus students are encouraged to work out for themselves what these various perspectives and ideas mean for their own work and development.

675-002 Special Topics in Literature and Teaching College Literature**MW 2:20-3:45 p.m. Dr. Christine DeVine**

This course is designed to prepare graduate students in English to teach literature at the college level. Some questions we will consider: What do we teach when we teach literature? Should we bring in biography? Theory? History? What can we expect of students in an introductory course? What is critical thinking, and how can we teach it? What should our students be writing about when they write about literature? How do we provide students with access to a difficult text, or to a text that seems far removed from their own lives? How can we design a survey course so that it doesn't just seem like a mishmash of works? As well as discussing these and other questions, this course will focus on reading texts of various genres and discussing teaching approaches using volumes from the MLA "Approaches to teaching" series. Requirements will include teaching demonstrations by students. By the end of the semester you will produce a portfolio for a course of your own design, including a fully fleshed-out course syllabus, a write up of approach, assignments, etc.