

# SPRING 2010

## English Undergraduate Course Descriptions

**300-001 Introduction to Literary Studies MWF 10:00-10:50 am**

**300-002 Introduction to Literary Studies TR 2:00-3:15 pm Dr. Christine DeVine**

This course is designed to prepare students to become successful English or English Education majors at UL by introducing them to the discipline, as well as to the main literary genres and theories. Students will engage in critical analysis of a variety of fiction, non-fiction, poetry, and drama from a range of periods including both English and American texts, and learn the basics of literary research. Students will learn the skills necessary for writing about literature and gain extensive writing and oral practice in responding to texts and the issues they raise. At the end of the course I hope students will have an appreciation for the breadth of this discipline, and an enthusiasm for and enjoyment of their major field. *It would be most helpful to take this course prior to the 200-level survey, or in conjunction with such a survey course.*

**312-001 Shakespeare TR 2:00-3:15 pm Dr. John Greene**

**312-002 Shakespeare TR 9:30-10:45 am**

**319-001 Modern Poetry TR 12:30-1:45 pm Dr. Jerry McGuire**

**320-001 Modern Fiction MWF 8:00-8:50 am**

**320-002 Modern Fiction MWF 9:00-9:50 am Dr. Daniel Smith**

This course is designed as an investigation of particularities, preoccupations, and trends in contemporary American fiction. Focusing on literature from the 1990's to the present, the course looks at the effects of contemporary society, scientific advancement, world events, and literary traditions on the fiction being written and published today. Sampling from a variety of recent works, the class will begin to identify and examine some fundamental features of our current literary moment.

**320-003 Modern Fiction TR 2:00 -3:15 pm Dr. Joe Andriano**

This section will explore the social, psychological, and cultural significance of ghosts, doppelgangers (doubles), and assorted daemons in modern fiction. We will read a variety of fantastic and uncanny tales and novels in which supernatural entities and events are clearly symbolic of psychological states, social relations, and cultural concerns. *Requirements:* Many short response essays, a research paper, a final essay exam, and class participation. *Texts:* In addition to two ghost-story anthologies, we will read collections of ghost stories by Henry James and Edith Wharton, Robt. Louis Stevenson's *Dr. Jeckyl and Mr. Hyde*, Joseph Conrad's *The Secret Sharer*, Shirley Jackson's *The Haunting of Hill House*, and Peter Straub's *Ghost Story*.

**320-004 Modern Fiction TR 3:30-4:45 pm Dr. Barbara Cicardo**

This course will explore American and British fiction beginning with the works of F. Scott Fitzgerald as representatives of the early twentieth century and the expansion of modernism. The dominance of the Jewish writers in American fiction after World War II and the reassertion of the “hero” of action will be studied through the works of Saul Bellow and Ken Kesey. Disillusionment with contemporary life will be examined through the fiction of both American (Ray Bradbury, Kurt Vonnegut, and John Hawkes) and British (Anthony Burgess and Douglas Adams) authors as they formulate alternatives to their worlds either through a return to primitivism or by the creation of another dimension or time, both humorously and grimly. Finally, the position of the African-American experience in American literature will be examined in the work of Alice Walker. Requirements: 1) fact sheet quizzes for each novel; 2) two short papers (3-5pp); 3) one longer paper with bibliography; 4) two examinations on two groupings of the novels; 5) final examination

**TEXTS:**

<i>The Great Gatsby</i>	<b>F. Scott Fitzgerald</b>
<i>One Flew Over the Cuckoo’s Nest</i>	<b>Ken Kesey</b>
<i>Henderson, the Rain King</i>	<b>Saul Bellow</b>
<i>Fahrenheit 451</i>	<b>Ray Bradbury</b>
<i>Slaughterhouse Five or the Children’s Crusade</i>	<b>Kurt Vonnegut, Jr.</b>
<i>A Clockwork Orange</i>	<b>Anthony Burgess</b>
<i>The Color Purple</i>	<b>Alice Walker</b>
<i>The Hitchhiker’s Guide to the Galaxy</i>	<b>Douglas Adams</b>

**320-005 Modern Fiction M 5:30-8:20 pm Dr. Maurice duQuesnay**

**322-001 Survey of World Literature II MWF 9:00-9:50 am Dr. Joe Riehl**

**325-001 Creative Writing-Fiction TR 12:30-1:45 pm**

**326-001 Creative Writing: Poetry TR 2:00-3:15 pm Dr. Skip Fox**

Primarily a creative writing workshop which will consist of students writing original creative works and also detailed responses to other students' work. We will have time to discuss and analyze two to four sets of each student's work. But we will read and discuss poetry from our text, and do a series of exercises. Grading will be based on completion of all assignments, effort, participation, and attendance as much as upon quality of creative work. **Text:** Hoover, Paul. *Postmodern American Poetry: A Norton Anthology*. New York: Norton, 1994.

**327-001 Creative Writing- Drama MW 2:30-3:45pm**

**333-001 Louisiana Literature TR 11:00-12:15 pm**

**333-002 Louisiana Literature MW 2:30-3:45 pm Dr. Maurice DuQuesnay**

A survey of writings by Louisiana authors from the Nineteenth and Twentieth Centuries. Prereq: “C” or better in ENGL 102, ESOL 102, ENGL 115 or advanced placement.

**335-001 Louisiana Folklore MW 1:00-2:15 pm**

**341-001 History of Drama TR 3:30-4:45 pm**

**351-001 Introduction to Linguistics MWF 11-11:50 am Dr. Mark Honegger**

Language is that human endowment that drives us up the wall and amuses us to no end at the same time. We can't get away from it, and those who best understand it make it work for them. In ENGL 351, we will look at language in many of its facets: its sounds, meanings, structures, uses and social implications. We will both analyze language and play with language in our quest to appreciate all of its richness and grandeur. **Text:** Grover Hudson, *Essential Introductory Linguistics*.

**351-002 Introduction to Linguistics MWF 10:00 – 10:50 am**

**351-003/005 Introduction to Linguistics TR 12:30-1:45/11:00-12:15 Dr. Christopher Healy**

This course explores several aspects of language, including its meanings, grammar, sounds, and neurology. Although we use language constantly, the class's examination of the linguistic process will explore approaches that are quite probably new to students, but indicative of the complicated nature of communication. **Requirements:** Students will take four tests. **Text:** *Linguistics for Non-Linguists: A Primer with Exercises*, 5<sup>th</sup> ed.

**351-004 Introduction to Linguistics W 6:00-8:50 pm**

**355-001 Advanced Writing for Teachers TR 12:30 – 1:45 pm**

**370-001 Special Topics in Literary &/or Media Art: Forms of Non-Fiction Film**

**TR 2:00 – 3:15 pm Mr. Charles Richard**

This course will examine the identity, history, and development of non-fiction films in their many different manifestations. Students will watch and analyze a wide variety of films, with special attention paid to these questions: *What is 'documentary?'* and *What does it mean to tell the truth in this medium?*

**370-002 Special Topics in Literary &/or Media Art: Without Boundary: Literature and Culture of Contemporary Islam**

**TR 11:00-12:15 p.m. Dr. Marthe Reed**

In 2006 The Museum of Modern Art mounted *Without Boundary*, an exhibition of art created by contemporary artists from across the Islamic world which took as its focus the artists' work as a response to both the religious tradition and the artistic heritage that developed along side it. This course will look not only at the art and artists exhibited in this exhibition, but at contemporary Muslim writers, film-makers, and musicians grappling with these issues also: from Marjane Satrapi's *Persepolis* (graphic novel and film) to Salman Rushdie's *Midnight's Children*, from the music of Sami Yuself to that of the Syrian ensemble Dialogue/Hewar, and to the tradition of Kef music. We will re-encounter Islam as a source of identity and inspiration, of resistance and reservation, the inevitable jumble of paradoxes culture presents to its members. Engaging with a tradition so often experienced as profoundly antagonistic and *other* to those of the West will afford us discoveries of correspondence and community

**370-003 Special Topics in Literature &/or Media Art: Border Culture: U.S./Mexican (cross-listed with HONR 385-002 and HUM 300-002)**

**MWF 9:00-9:50 am Monica Busby and Jack Ferstel**

This course will focus on the U.S.-Mexico border area as a unique cultural space with a rich folkloric history for both residents of Mexico and the United States. It will include an exploration of the unique artistic and literary expression found along the U.S.-Mexico border in literature, film, music, and art. Some emphasis will also be placed on contemporary border politics, with attention to the important role of the border in international relations, the economy, and identity. Texts will include: Tom Miller's *Writing on the Edge: a Borderlands Reader* (2003) with works from a range of Anglo, Mexican-American, and Hispanic writers, and Alberto Urrea's autobiography *Nobody's Son: Notes from an American Life* (2002).

**371-001 Intro to Ethnic Literature: Topic: African American Literature**

**MWF 12:00 – 12:50 pm**

**371-002 Intro to Ethnic Literature: Survey of Ethnic Literature**

**W 5:30-8:20 pm**

**372-001 Special Topics in Literature of Popular Culture: Crime Fiction and True Crime**

**TR 11:00 – 12:15 pm Dr. Joseph Riehl**

**375-001 Introduction to Film**

**M 12:00-1:50 pm**

**W 12:00-12:50pm Dr. Dayana Stetco**

**381-001 The Scripture as Literature TR 8:00-9:15 am Dr. Mary Byrd**

This course studies *The Bible* as a literary artifact. The course focus is on the early books of the Old Testament. The purpose of the course is to analyze and evaluate the literary aspects of the scripture, and to further regard it, (1) as a body of mythology, (2) as a collection of some of the oldest written texts in the world, (3) texts fundamental to the philosophy and mores of our culture, particularly to three of the world's great religions: Judaism, Christianity, and Islam, and (4) as the archetypal text for much of the western world's literature.

**402-001 Survey of Old English Literature MW 1-2:15pm Dr. James Anderson**

This course surveys the great achievements in Anglo-Saxon literature, the proudest vernacular written tradition of early medieval Europe and the wellspring of certain ideas that survived into the English Renaissance. Most of the important genres and many of the chief monuments of Old English poetry and prose are represented. All readings are in Modern English translations.

Since literature in early England was not an isolated phenomenon, some special topics in Anglo-Saxon history, visual art, law, and liturgy are also featured in multi-media presentations. Of special recent interest in my own research are Anglo-Saxon writers' literary memories of the Continental origins of the English. I also focus on some enduring effects of relatively unsung eighth-century missionary work in the South Scandinavian ancestral home of the Anglo-Saxons. These enduring echoes of Anglo-Saxon Christian thought move us both spatially and temporally beyond early England.

**404-001 English Novel II MWF 11:00 – 11:50 am Dr. Joe Riehl**

**406-001 Survey of Restoration & 18<sup>th</sup> Century British Literature**

**TR 11:00 – 12:15 pm Dr. John Greene**

This lecture course traces the evolution of prose, drama, and poetry of the period 1660-1800, with particular attention to significant non-literary cultural contexts. We will attempt to learn how the non-literary culture of this era helps us to understand the poetry, prose and drama of such figures as Dryden, Defoe, Swift, Pope, and Johnson. Texts: *The Norton Anthology of English Literature*, 8th ed. Volume C: *The Restoration and the Eighteenth Century*. Requirements: In addition to three section tests (20% each=60%), and a comprehensive final examination (20%), each student will write a 7-10 page research paper (excluding bibliography and illustrations, 20%) on a subject agreed upon with the instructor. Graduate students will be required to write a longer research paper on a topic agreed to with the instructor and to give a presentation (15-20 minutes) on an assigned topic.

**414-01 Milton: Satan, Liberty, and the Bible****MW****1:00 – 2:15 pm****Dr. Elizabeth Bobo**

This course approaches John Milton's appropriation of biblical texts in his defense of spiritual and political liberty, especially by comparison to the use of scripture in the visual arts and the writing of his contemporaries. The three characters featured in Milton's epic defense of liberty, Adam, Eve and Satan, are contrasted to other early modern representations of these figures. Students see how illustrators – such as Jean-Baptiste Medina, Gustav Doré, and William Blake – and publishers of various editions functioned as early interpreters of the texts, guiding readers to concentrate on particular aspects of the stories. Dramatic adaptations, audio recordings, video recordings, and websites provide further examples of how interpretations evolve over time. Examination of these case studies culminates in a research paper and a creative project in which students interpret Milton's interpretation of the Bible. In addition to learning the terminology and techniques of close reading, verse, prose, and literary analysis, students benefit from the interdisciplinary nature of the course through the integration of art history, Christian theology, classical mythology, cultural history, and writings by early modern women. Required text: *The Complete Poetry and Essential Prose of John Milton*. Ed. William Kerrigan, John Rumrich, and Stephen M. Fallon. New York: The Modern Library, 2007. ISBN 978-0-679-64253-4.

**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 Semantics****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*, 3<sup>rd</sup> 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: The New York Poets MW 1:00-2:15 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**

Interested students should submit a brief paragraph, in the body of an email, describing their reasons for wanting to take the workshop and a list of past writing classes taken (if any), along with a sample of their prose fiction—a short story of about 12 pages, a series of short stories comprising no more than 12 pages, or the first chapter of a novel in progress—to [kbernheimer@louisiana.edu](mailto:kbernheimer@louisiana.edu) before December 1. The writing sample should be a Word (.doc --- not .docx) attachment. Applicants should be sure to include a phone number and CLID. Applicants will hear back from Ms. Bernheimer no later than January 1.”

**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*, 2<sup>nd</sup> Ed. Ronald Wardhaugh, *An Introduction to Sociolinguistics*, 5<sup>th</sup> 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).

**475-001 Rhetoric of Film****T 3:30 – 5:20 pm  
R 3:30 – 4:20 pm Dr. Jerry McGuire**

This will be a general introduction to film theory, with a special focus on psychological dynamics and metacinema (roughly, movies about movies) and special attention to three historical moments – early film (from the Lumieres to D.W. Griffith), the 1940s and 21<sup>st</sup>-century film. Our texts will include a reader in film theory, a history of world cinema, and two other texts to be determined, and will include an extensive response journaling on Moodle.

**476-001 Non-Fiction Workshop: Documentary Filmmaking****W 5:30 – 8:20 pm Mr. Charles Richard**

Please note that this course will NOT be cross listed with CMCN 465, and that it will not address documentary screenwriting.

Non-fiction Workshop provides a thorough introduction to the so-called "fourth genre" of creative writing. Students will carefully study the works of eminent non-fiction writers with a view to a practical understanding of a genre that ranges broadly from the personal essay and memoir to travel writing to firsthand reportage. In a workshop setting, students will also apply themselves to the craft of writing creative nonfiction, providing and receiving critical responses to work generated in the class.

**496-001 Major Literary Figures: Fitzgerald, Hemingway, Faulkner****M 5:30 – 8: 20 pm Dr. Barbara Cicardo**

In the first quarter of the 20<sup>th</sup> century, these three authors function as the nexus of the development of the modern novel and as the chroniclers and commentators on the radical shift in the American Dream, the development of an individualistic code to neutralize the stultifying paralysis of the period on the human spirit, and, finally, to present the "eternal verities" of the agricultural South and its struggle with the burden of the past as a bulwark against the decline of humankind. A thorough grasp of the ideas and fictional techniques of these three writers forms a solid base for understanding the expansion of the genre to postmodernism and the reading in the metatextual context.

TEXTS: Fitzgerald, F. Scott – *The Great Gatsby*, *Tender is the Night*, and *The Last Tycoon*  
Hemingway, Ernest – *Farewell to Arms*; *For Whom the Bell Toll*, *The Sun Also Rises*, and *The Old Man and the Sea*  
Faulkner, William: -- *Light in August*, *The Sound and the Fury*, *Absalom! Absalom!*, and *As I Lay Dying*

NOTE: Graduate student reports will be on 1 short story from the collections of all three.

