

SPRING 2009

English Undergraduate Course Descriptions

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

300-002 Introduction to Literary Studies TR 2-3:15 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 department and 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, an enthusiasm and enjoyment of their major field, and an understanding of the possibilities for their future as a successful English major. 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 2-3:15 pm

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

319-001 Modern Poetry TR 12:30-1:45 pm Dr. Harry Bruder

English 319 will survey the development of modern poetry from its roots in realism and Naturalism forward. For movements, poets, and titles we will choose from, see the textbook's table of contents at the publisher's web site. Although our readings will concentrate on American poetry, students wishing to explore a non-American author or movement will be able to use the term paper assignment to do so, under the instructor's guidance.

We will use the textbook's historical and critical overviews for background, reserving most class time for analysis of pre-assigned poems by representative poets. Each class session will focus on a reading list assembled during the preceding class from instructor selections and voluntary student selections from the textbook (though handouts of other poems may also be offered). Any supplemental readings—for example, a prose commentary by one of our poets—will be provided on two-hour reserve at Dupre library. Grades will come from a variety of in- and out-of-class activities to be worked out together at the start of the semester, plus a five-page term paper.

Textbook: *Twentieth-Century American Poetry*, Gioia, Mason, and Schoerke, editors; McGraw Hill, publisher; paperback 1st edition.

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

320-002 Modern Fiction MWF 9-9:50 am Dr. Yung-Hsing Wu

The premise of this class is that science fiction, a genre many don't take seriously, has a conscience. By conscience I mean a sense of what's right for humanity (not to mention those others humanity encounters along the way): we might even call it a sense of social justice. In particular, we will be reading two pairs of novels that stage the human versus alien (or other) theme in ways that depart radically from the likes of *Independence Day* or *Alien*. Rather than functioning as an absolute enemy that must be conquered at all costs, the alien other in Orson Scott Card's *Ender's Game* and *Speaker for the Dead* and Maria Doria Russell's *The Sparrow* and *Children of God* comes to represent an ethical dilemma, one that involves not only the fate of humanity, but also what it means to be human.

- 320-003 Modern Fiction TR 11 -12:15 pm Dr. Joe Riehl**
- 320-004 Modern Fiction TR 2-3:15 pm Dr. Barbara Cicardo**
- 320-005 Modern Fiction R 4:30-7:20 pm**
- 320-006 Modern Fiction M 5:30-8:20 pm Dr. Maurice duQuesnay**
- 322-001 Survey of World Literature II MWF 9-9:50 am Dr. Joe Riehl**
- 325-001 Creative Writing-Fiction TR 1230-1:45 pm Dr. Dayana Stetco**
- 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 11-12:15 pm Dr. Marcia Gaudet**
- 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 1-2:15 pm Dr. John Laudun**
 Someone once called Louisiana a "folklore land" and we do live in a state, and in a region of the state, where folklore not only abides happily but is the subject of a great deal of attention by scholars and citizens, tourists and natives. This course encourages students to take a closer look for themselves not only at the folklore that surrounds and swathes each of us but also at the various ways it has been and is currently being represented. Course texts include Mardi Gras, Gumbo, and Zydeco and Cajun Country, but we will also be reading short stories and a novel, watching a few films, reading the newspaper as well as going out and seeing for ourselves what there is and how we might represent it to others. This course is writing intensive and requires some fieldwork.
- 342-001 Modern 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**Dr. Chris 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*, 4th ed.

351 -003 Introduction to Linguistics TR 12:30 – 1:45 pm**351-004 Introduction to Linguistics W 6-8:50 pm****360-013 Advanced Writing: Travel Writing TR 2-3:15pm Dr. Keith Dorwick**

This course will focus on the art and practice of travel writing – students will take at least one trip – at their expense – outside both their home parish and Lafayette Parish to gather new source material for their writing. (New Orleans and Houston are cheap ways of fulfilling this requirement, but the trip must occur within the first half of the semester, whether near or far. A field trip is not outside the realm of possibility. Questions we'll explore: how does one keep from merely reporting what has occurred? How does one make writing vivid and felt by the reader? How does one connect travel writing to larger social and political concerns, the earmark of much creative non-fiction, and does one need that sort of connection to the larger world to write a good essay? What kind of research is necessary for good travel writing and how does one do it?

Assignments: Students will produce a portfolio of short essays, including reviews by midterm, and spend the rest of the semester revising it. Assignments may be in several genres and one project may be in new media, such as a blog, other website, or video/audio.

No assigned texts. Bring a USB drive to class each day; we will write every day.

370-001 Special Topics in Literary &/or Media Art: Theodicy in the poetry of Edwin Arlington Robinson, Robert Frost, T. S. Eliot, Wallace Stevens, Robert Lowell, and Robinson Jeffers**MW****1-2:15pm****Dr. Maurice duQuesnay**

“The world is a spiritual kindergarten where bewildered infants are trying to spell GOD with the wrong blocks,” Edward Arlington Robinson wrote in a letter to a friend. And there can be no doubt that, along with Robinson, Robert Frost, T.S. Eliot, Wallace Stevens, Robert Lowell, and Robinson Jeffers were in quest of such a *spelling*. Robert Frost, sometimes a guilty atheist, other times a diffident theist, played with the alphabet, in stances ironic, comic, and philosophical. He once said, “I do not go the church, but I look in the windows.” T.S. Eliot, whom Bertrand Russell judged as the most brilliant student he taught during his stay in United States, moved from Russell’s “atheistic agnosticism” to the Absolute of F.H. Bradley, and from there to the Anglican Communion. “You are either a naturalist or a supernaturalist,” Eliot wrote in his essay on Baudelaire, perhaps explaining his own conversion. Wallace Stevens, we now know, after long affirming in his poetry the stoic hedonism of Santayana, converted to Catholicism on his death bed. In his poetry can be found moments of bleak anguish, *aporias* revealing a covert struggle with Robinson’s alphabet. Robert Lowell, sometimes referred to as the lost Puritan, converted in his early years to Catholicism and later became disaffected from the Church and spelled out history in place of God. Robinson Jeffers stands aloof from these poets. He rejects human consciousness as a viral invasion of the beauty and power of nature, which he sees as divine. I have taken the liberty of extending the meaning of theodicy. The word originates in the philosophy of Leibnitz, and as he used it means the case for God. Here its meaning encompasses the case either for or against God. In this context the poetry of these writers will be studied.

370-002 Spec Topics N Literary &/or Media Art: Women of Other Worlds: The Heroine in Fantastic Fiction and Film Dr. Marthe Reed MWF 10-10:50 am

Who are the heroines of contemporary fantasy? Through close reading in science fiction and fantasy novels, graphic art, and films we will encounter a set of extraordinary women in extraordinary circumstances. We will explore what these icons of popular culture reveal and prophesy about women, sexual politics, the hero, and the feminine in the late 20th and early 21st centuries.

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

Dr. Reggie Scott Young TR 9:30 – 10:45 am

This semester the course will be taught as an introduction to African American literature and will focus on a formal examination of the writings as literature as well as a study of the literature's development from the slave narrative tradition to the present; however, that does not mean readings will be arranged in chronological order. Books required for the course are *The Norton Anthology of African American Literature* (edited by Gates, et al), Toni Morrison's *Beloved*, and Ernest J. Gaines' *The Autobiography of Miss Jane Pittman*. Some of the authors from the anthology that we will read are Frederick Douglass, Harriett Jacobs, Langston Hughes, Zora Neale Hurston, Gwendolyn Brooks, Alice Walker, and August Wilson.

375-001 Introduction to Film (M 12-1:50 pm W 12-12:50pm) Mr. Charles Richard

This course will introduce students to the fundamentals of film studies and provide the basic theoretical foundation for further learning in this field. It will survey the following topics: film history; technology and production procedures; film aesthetics and style; types and genres. Students will learn the elemental concepts and vocabulary necessary to articulate a critical response to the films they watch. The course is formatted to include lectures, discussions, and film screenings each week. Students will be required to write several short critical papers and at least one researched essay.

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

"A study of literary archetypes, themes, and techniques in selected works of scripture."

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.

403-001 English Novel I M 5:30- 8:20 pm Dr. Barbara Cicardo
From the beginning through Jane Austen

Selected chronological readings. Study of the prototypes and the development of the novel genre from the late seventeenth century to Jane Austen, including the cultural milieu that generated the impulse and audience for the form. Emphasis on the thematic concerns of each work and the emerging forms and characteristics of fiction, e.g., plot, narrative voice, characters, etc.)

403-001 Readings:

Seventeenth century beginnings: Aphra Behn *Oroonoko* and Richard Neville *Isle of the Pines*
(very brief works)

Daniel Defoe	<i>Moll Flanders</i>
Samuel Richardson	<i>Pamela</i>
Henry Fielding	<i>Tom Jones</i>
Tobias Smollett	<i>The Adventures of Humphrey Clinker</i>
Oliver Goldsmith	<i>The Vicar of Wakefield</i>
Jane Austen	<i>Pride and Prejudice</i>
	<i>Northanger Abbey</i>
Laurence Sterne	<i>The Life and Opinions of Tristram Shandy, Gentleman</i>

Requirements:

Undergraduates and Graduate Students: Two short papers (explications-no secondary);
Examinations: mid semester and final

Undergrads: Final research paper

Graduate Students: Seminar Report (20 min) and paper.

405-001 History of the English Language MWF 10-10:50 am Dr. Mark Honegger

We will examine the development of the English language from the Old English up to the present with an eye on both history and linguistics and the relationship between the two. We will also consider the phenomena of how new words enter the language and how they can endure through time.

Texts: Albert Baugh and Thomas Cable, *A History of the English Language*, 5th ed.
Allan Metcalf, *Predicting New Words*

408-001 Advanced Creative Writing Poetry – CANCELLED

409-001 Form in Creative Writing M 5:30 – 8:20 pm Dr. Jerry McGuire Freud, Literature, and Film

This course will serve as an introduction to a variety of ways (involving fantasy, illusion, dreaming, and reality-testing) in which Psychoanalytic theory has pervaded and influenced the production of literary, cinematic, and fine-arts texts. We will focus on Ego psychology and object-relations psychology, starting with a number of seminal texts by Freud (especially *The Interpretation of Dreams*, *Beyond the Pleasure Principle*, and the essays collected in *Freud on Creativity and the Unconscious*), and essays by Heinz Hartman, D. W. Winnicott, Marion Milner, M. Masud Khan, and Norman Holland. We will also consider a number of literary and cinematic texts that demonstrate strategies by which poets, playwrights, novelists, screenwriters, and directors have incorporated and exploited psychoanalytic ideas, including work by D. M. Thomas and Angela Carter and films like *Wizard of Oz*, *Company of Wolves*, *Salaam Bombay*, *The Conformist*, *Boyz n the Hood*, and *Unconscious*.

416-001 Restoration & 18th Century Literature & Culture TR 2-3:15 pm Dr. John Greene Topic: British Poetry, from Classic to Romantic.

Between 1630 and 1830, that is, in the course of the “long eighteenth century,” British poetry underwent what was probably the most profound evolutionary change that has ever occurred in our literature. In this course we will consider the classical antecedents of early-modern poetry but will concentrate on the poetry of the long eighteenth century (from Ben Jonson to John Keats) and attempt to analyze the nature and significance of that evolutionary process.

416-001 Requirements:

- Mid-term and final (comprehensive) exams = 20% and 25%, respectively.
- Several 500-word response essays on assigned readings=30%.
- A short research paper (5 pages + bibliography) upon an agreed subject=20% (graduate students will write longer research papers and give a 20-minute oral presentation on an assigned topic, formal written version to be turned in).
- Quizzes on assigned reading (5%).

Required texts:

The Norton Anthology of English Literature, 8th ed. Volume C (The Restoration and Eighteenth Century) and Volume D (The Romantic Period).

ISBN 0-393-92719-9 & 0-393-92720-2 both in paperback.

Walter Jackson Bate, *From Classic to Romantic: Premises of Taste in Eighteenth-Century England*. (This book is no longer in print but has been re-printed many times over the years and is readily and cheaply available, used, on the internet).

423-001 Shakespeare: Early Plays TR 9:30-10:45 am Dr. Elizabeth Bobo

Shakespeare's early plays, generally comedies and history plays, are accompanied by one significant tragedy. In this class, students read at least four comedies – *Midsummer Night's Dream*, *Much Ado About Nothing*, *Taming of the Shrew*, and *The Merchant of Venice* – at least three history plays – *Richard III*, *Henry IV, part 1* and *Henry V* – and the early tragedy, *Titus Andronicus*. Several of these plays allow critical thinking about artistic treatments of ethnic, racial, gender, and religious difference in the early modern period. Other plays illustrate how representations of historical matter can be used for political propaganda and assertions of English nationhood. All the plays include rich linguistic material for analysis of rhetorical strategies and figurative language. Students are trained in the terminology and techniques of close reading and literary analysis. They have opportunities to practice these lessons in several written assignments. A unit on Shakespeare's sonnets (also from the poet's early career) illustrates his literary contributions outside the realm of drama. Film adaptations of the plays will be used in order to discuss the importance of performance choices in regard to interpretation. An overview of twentieth-century approaches to Shakespeare will strengthen students' understanding of the ideological varieties of criticism. In addition to homework, stage readings, presentations, recitation, and quizzes, other requirements include in-class essays, midterm exams, a research paper, and a final exam. The required text is *The Necessary Shakespeare*, David Bevington, editor. New York: Pearson Longman, 2005.

427-001 The British Romantic Era MWF 11-11:50 am Dr. Joe Riehl

Some might claim that we are still living in "The Romantic Era" since ideas made popular during the period 1780-1830 in Britain remain central to our understanding of our world and ourselves. In this course we will peer behind the image of the British Romantics as "nature lovers," and look at the philosophical and political underpinnings in this revolution in culture: the connection between romanticism and nationalism, the rise of sentiment and sentimentality, the turbulence of the French Revolution, the emergence of the decadent and the gothic, the increasing fascination with psychology, the first hints of environmentalism, and the erosion of traditional faith.

429-001 American Renaissance TR 12:30 – 1:45 pm Dr. Mary Ann Wilson

This course will study the cultural and literary construction of an American Renaissance with its nationalization of American literature, and the current dismantling of the term and movement by scholars such as Jane Tompkins, Lawrence Buell, Hazel Carby, and Lora Romero. We will study canonical and non-canonical writers—Poe, Melville, Hawthorne, Emerson, Thoreau, Melville, Whitman along with Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Margaret Fuller, and Emily Dickinson. The principal text will be *The Norton Anthology of American Literature*, 7TH ed., Vol. B, supplemented with other texts. The *Norton* contains several seminal works in their entirety-- along with generous selections from other texts. This course will attempt to re-define an American renaissance in terms that reflect America's hybrid culture and cross-cultural relations as well as the complex exchanges of male and female discourse marking nineteenth-century United States writing.

Supplementary Texts: Harriet Beecher Stowe, *Uncle Tom's Cabin*, Oxford UP, 2008
Fanny Fern, *Ruth Hall*, U. of Michigan Library, 2005

440-001 Folklore & Literature TR 2-3:15 pm Dr. Marcia Gaudet

A study of folklore in literature and folklore as literature, as well as the contributions of folklore scholarship to literary study. This course will focus on the similarities and differences between oral and written literature, the use of folklore by writers, and literary approaches to folk materials. Among the things to be included in the course are: literary and popular re-workings of folktales, literary depictions of folk culture, storytelling and ritual in literature, folk and elite performers as artists, the literary use of the folk ballad and urban legends, life story and slave narratives.

Required readings will probably include Chinua Achebe's *Things Fall Apart*, Rudolfo Anaya's *Bless Me Ultima*, Mario Vargas Llosa's *The Storyteller*, and Robert Olen Butler's *A Good Scent from a Strange Mountain*, as well as selected short stories (by Isabel Allende, Angela Carter, Sandra Cisneros, Ralph Ellison, Louise Erdrich, Ernest Gaines, Nathaniel Hawthorne, etc.) poems (from Ann Sexton's *Transformations*), legends, and folktales. Other requirements: Two papers (each 5 to 6 pages for undergraduates; each 10 to 12 pages for graduate students), and two essay exams – midterm and final. **Note:** English 440 (as described this semester) counts as an American Literature from ca. 1900 to the Present area course.

445-001 Modern American Fiction MW 2:30-3:45 pm Dr. Lydia Whitt Rice

This course will focus on American short stories and novels published since World War II. In our readings, we will pay particular attention to issues of race, gender and social class as we trace the evolution of ideologies in American literature from the middle of the twentieth century and into the twenty-first century. Texts will include a variety of selections from Anne Charters' anthology *The American Short Story and Its Writer*, as well as a several novels, including:

Invisible Man (Ralph Ellison)
The Bell Jar (Sylvia Plath)
Ceremony (Leslie Marmon Silko)
The Bluest Eye (Toni Morrison)
The Things They Carried (Tim O'Brien)
Bastard Out of Carolina (Dorothy Allison)
Wolf Whistle (Lewis Nordan)

Students will be evaluated based on a research paper, a midterm exam, and a final exam, as well as on active class participation.

446-001 Fiction Workshop TBA Ms. Rikki Ducornet
For graduate students only
Undergraduate students – please see information in 498-001

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 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

460-001 Themes & Issues in Children's Literature Topic: Lesbian, Gay, Bisexual & Transgendered (LGBT) Concerns in Young Adult Literature ONLINE CLASS**Dr. Keith Dorwick**

The history of young adult novels (not to mention children's literature including picture books) that include LGBT content is surprisingly rich, as authors write to the needs of an increasingly diverse audience which includes not only LGBT individuals but also our friends and families. They deal with race issues (as in James Baldwin's adult novel that has a large young adult readership, *Go Tell It on the Mountain*; AIDS, especially in novels written in the eighties, including M. E. Kerr's *Night Kites*; coming out; and other social issues. As LGBT liberation continues its successful trek towards normality from a radical position in the seventies, narrative moves from having LGBT characters in secondary positions to novels in which we come to the forefront. This course will be useful to English education majors who have to deal with coming out issues in their classrooms and to English majors and graduate students who wish to research this huge area of young adult literature.

Texts:

Baldwin, James, *Go Tell It on the Mountain*

Block, Francesca Lia, *Missing Angel Juan*

Garden, Nancy, *Annie on My Mind*

Holland, Isabelle, *The Man Without a Face*

Kerr, M. E., *Night Kites*

Levithan, David, *Boy Meets Boy*

Michael Cart and Christine A. Jenkins, *The Heart Has Its Reasons: Young Adult Literature with Gay/Lesbian/Queer Content 1969-2004*

Ryan, Sara, *Empress of the World*

Sanchez, Alex, *The God Box*

Assignments: This online course will require 10 weeks of posting to my own educational space, Learn where, at <http://acadianamoo.org/learnwhere>, and several online student led discussions of novels read on their own. In addition, participants will produce an eight page paper on novels not read in class. Graduate students will face additional requirements but those are negotiable with the instructor at the beginning of the semester. Sample genres could include a long research paper/essay; an annotated bibliography, or other materials that demonstrate some familiarity with this large body of work.

496-001 Major Literary Figures: Hilda Dolittle, Mina Loy, Lorine Neicecker
MW 1-2:15 pm Dr. Skip Fox

This course is designed to cover three important American women poets, two modernists who have only gotten strong critical attention in the last 20-30 years, and one postmodernist who remains under-recognized. We will chart and discuss their major themes and techniques, trying read each poet from within the context of his own world view and poetics but there will be a number of overriding concerns such as the treatment of women, the use of the long poem, their relation to tradition and to other art forms, the problematic of the subjective lyric consciousness, the use of myth and history, etc.

Requirements: attendance, two papers, take-home midterm, in-class final. Undergraduate papers should be 6+ pages long; graduate papers should be 12+ pages long. Graduate students will also be responsible for a presentation on one of the poets not covered to run approximately 20 minutes.

498-001 Special Projects II TBA Ms. Rikki Ducornet

Independent study will be available for three selected undergraduate students. Please send manuscripts of no more than 12 pages to: rikkiducornet@hotmail.com before November 15th. You will receive a response no later than December 1st. Location to be announced.

499-001 Special Topics in English Dr. Dayana Stetco
Creative Writing Pedagogy

This class is for graduate students teaching English 223.

499-002 – CANCELLED

499-003 - CANCELLED