

Spring 2022

English Gen Ed Course Descriptions

Course offerings, places, and time subject to change
PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

PREREQUISITE FOR ALL COURSES: C OR BETTER IN ENGL 101 *AND* 102/115; OR
ESOL 101 *AND* 102. Check catalog for additional prerequisites.

ENGL 201: BRITISH LIT FROM MEDIEVAL PERIOD TO 1800

201	British Lit from Medieval Period to 1800	Check schedule for days and times
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Survey of British literature from the medieval period through 1800, emphasizing the critical reading of individual works.

ENGL 202: BRITISH LIT FROM 1800 TO THE PRESENT

202	British Lit from 1800 to the Present	Check schedule for days and times
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Survey of British literature from 1800 to the present, emphasizing the critical reading of individual works.

ENGL 205: AMERICAN LIT TO 1865

205	American Lit to 1865	Check schedule for days and times
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Survey of American literature from its beginnings to the Civil War, with emphasis on critical reading.

ENGL 206: AMERICAN LIT SINCE 1865

206	American Lit since 1865	Check schedule for days and times
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Survey of American literature from the Civil War to the present, with emphasis on critical reading

ENGL 215: HONORS BRITISH LIT

215	Honors British Lit	Check schedule for days and times
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Intensive exploration of British literature with broad historical coverage, with attention to authors' relation to the changing canon and significant intellectual and cultural movements of their eras. Students who receive credit for ENGL 215 cannot receive credit for ENGL 201 or ENGL 202.

ENGL 216: HONORS AMERICAN LIT

216	Honors American Lit	Check schedule for days and times
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Intensive exploration of American literature with broad historical coverage, with attention to authors' relation to the changing canon and significant intellectual and cultural movements of their eras. Students who receive credit for ENGL 216 cannot receive credit for ENGL 205 or ENGL 206.

ENGL 210: POETRY

210	001	Literary Genres	TR 11:00 – 12:15	Rhonda Berkeley
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Poetry and Self is a course that examines the internal dynamics of the poem and explores the relationship between poetry and the “Self.” The first half of the semester students will entertain the poem and its intricacies. The second half of the semester our focus shifts to the intersection of poetry and Self, to reveal the “poetic Self.” English 210 will cover a variety of poems from disparate time periods and psychological theories from Sigmund Freud, Anna Freud, Carl Jung, Jacques Lacan, D.W. Winnicott, Julia Kristeva, etc. In-class exercises, creative papers, and formal papers will be assigned.

ENGL 210: GREEK TRAGEDY AND MODERN ADAPTATION

210	002	Literary Genres	MWF 11:00 – 11:50	Daniel Breithaupt
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An exploration of some of the most significant works of Greek Tragedy -Aeschylus' *Agamemnon*, Sophocles' *Antigone*, Euripides' *The Bacchae* - and their modern counterparts, focusing on political, social, and cultural changes brought about by modernity.

ENGL 210: VICTORIAN DEATH LITERATURE

210	004	Literary Genres	TR 9:30 – 10:45	Couri Johnson
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Have you ever wondered from where the widow, all in black, who haunts our horror movies hails from? Or what about society's fixation on serial killers? Why and when did isolation in a grand old country home become so terrifying, yet exciting? Perhaps your answers lie in what historians call the Victorian “cult of death” and the pervasive art and practices created therein. With a mourning Queen, high mortality rates, death-photography, the world's first sensationalized serial killer, and extensive, costly and fashionable rules for grieving, death became a point of fixation, and in many ways, beauty. It permeated the culture, and especially the literature both within the U.K. and abroad. Emotional death bed scenes became common place, frightening penny-dreadfuls and supernatural threats flooded the London literary scene, and lone women faced their morality in isolated spaces with men both monstrous and sentimental. This course will examine the historical attitudes and practices concerning death during the Victorian era, and how it influenced Victorian Literature, looking at the work of Alfred Tennyson, Oscar Wilde, Emily Bronte, Charles Dickens, Bram Stoker, and George Elliot, among others.

ENGL 210: ANCIENT AND MODERN SUPERPOWERS

210	007	Literary Genres	TR 8:00 – 9:15	Nicholas Marino
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It is often said that America is the New Rome. Both nations rejected absolute monarchy for a constitutional republic. Both empires relied on militaristic might expanding out from the home continent to the farthest reaches of the known world. Both nations had to separate themselves from their cultural predecessors (the British for the USA, the Greeks and Etruscans for the Romans). Furthermore, as both nations grew, they became more diverse racially, religiously, and culturally. Perhaps the most apt literary genre for such superpowers is the epic, which J.A. Cuddon defines as “a long narrative poem, on a grand scale, about the deeds of warriors and heroes.” This course will focus on the Latin language epics of the Romans (read in translation), composed from the 1st century BC to the 1st century AD, during the transition from the Roman Republic to the Roman Empire. Situated from the perspective of what it

means to be the citizen or resident of a superpower nation, this course will attempt to draw parallels between ancient epics and contemporary political realities.

ENGL 210: IDENTITY, BOUNDARIES, AND THE SHORT STORY COLLECTION

210	009	Literary Genres	MW 1:00 – 2:15	Chrystyn Albarado
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The short story and the novel are often compared to each other, and most readers are likely to lean in one direction or the other. However, each genre has different strengths related to its distinct identity. But what happens when the boundaries between those identities become blurred or even collapse? Perhaps the result inspires growth in the reader, or perhaps the result is a fiery ball of disaster. Perhaps, just as when the boundaries of people's identities become blurred or collapse, it's a mix of both. In this course, we will focus on multiple short story collections, each composed by an individual author. These authors—from China, Colombia, Nigeria, Peru, and the US—show the complexities of being an insider, being an outsider, and being in the liminal space in between. Finally, we will consider the effectiveness of the collapse of genre boundaries by each author and whether this collapse demonstrates the social action of these texts, what Carolyn Miller defines as genre.

ENGL 211: WOMEN WRITERS AND EDUCATION

211	001	Thematic Approaches to Literature	TR 9:30 – 10:45	Laurel Ryan
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Women Writers and Education. What constitutes a good education? Who has access to education? How does education enable and perpetuate patriarchal, social, economic, and cultural hierarchies? How can education help to break down those hierarchies? Women writers have always been interested in education as a means to promote their interests, access cultural and economic power, and influence the next generation. This course surveys women writers around the world writing about the topic of education from the eighteenth to the twenty-first centuries. Through reading poetry and prose by women and nonbinary writers on the theme of education, this course will also introduce students to the history of women's literature and to the techniques of close reading and interpretation that are common to all literary study. **NOTE:** This course counts for the Gender and Sexuality Studies Minor.

ENGL 211: BLACK LITERATURE AND CULTURE

211	002	Thematic Approaches to Literature	TR 2:00 – 3:15	Queen Kanu
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This course explores the thematic preoccupations of Displacement from a variety of perspectives – migration, identity, and culture. We will look at various literary productions (poetry, drama, fiction, nonfiction, film), and how these influence the post-colonial writings and interpretation of contemporary African American literary productions. Starting from the Black Arts Era (1960-1975) to the present day, materials will be drawn from the works of Amiri Baraka, Gwendolyn Brookes, Maya Angelou, Colson Whitehead, Walter Mosley and Alice Walker. Over the course of the semester, we will consider how these texts shape our conception of race and identity and more importantly, how they challenge our understanding of these concepts. **NOTE:** This course counts for the Black and African Diaspora Studies Minor

ENGL 211: TERRA FORMS: SCI-FI AND ENVIRONMENTALISM

211	006	Thematic Approaches to Literature	TR 12:30 – 1:45	Julie Clement
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From alien environments to human-induced climate change, writers of science fiction have often explored the ecological challenges humans could face here on Earth and on other planets. Immerse yourself in some of their visions. Discover what fictional lives lived on water worlds, desert worlds, and worlds riven by ecological disaster can teach us about surviving and thriving. Works covered include J. G. Ballard's *The Drowned World*, Frank Herbert's *Dune*, Octavia Butler's *Parable of the Sower* and the film *The Martian*.

ENGL 211: LITERATURE OF THE LIVING DEAD

211	007	Thematic Approaches to Literature	MW 1:00 – 2:15	Rachel Ewing
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This course introduces students to the critical analysis of American literature dealing the theme of undeadness, or living death. We will trace the evolution of zombification over time, exploring themes of consumption, cannibalism, contagion, and mind control in texts from the nineteenth century to the present day. Through analysis of fiction, poetry, film, comics, and other media, we will investigate the ways these texts speak to American social and historical realities as well as individual anxieties about identity. In considering how authors and filmmakers have employed the undead, you will engage in complex inquiries into our cultural definitions of humanity, or what it means to be truly alive.

ENGL 211: SHERLOCK HOLMES

211	010	Thematic Approaches to Literature	Online	Denise Rogers
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This course is fashioned as a “history of the mystery” literature survey which will explore not only Arthur Conan Doyle’s most famous character, but also works by his predecessor, Edgar Allan Poe (C. Auguste Dupin), his contemporaries, Arthur Morrison (Martin Hewitt), Catherine Pirkis (Loveday Brooke), R. Austin Freeman (Dr. Thorndyke), and his successors, Agatha Christie (Hercule Poirot), Raymond Chandler (Phillip Marlowe), Dashiell Hammett (The Continental Op), and Joe Ide (Isiah Quintabe (I.Q.)). Students will learn a bit about the time periods and cultures in which Doyle and his fellow mystery writers lived and worked. Assignments: Reading, quizzes, online discussions, glossary building, peer review, one short paper, and a final essay. Most texts are in the public domain and are provided to the student online, with the exception of *The Murder of Roger Ackroyd* and Joe Ide’s *I.Q.*

ENGL 212: THE HORROR: WOMEN AND THE GOTHIC

212	001	Literature and Other Media	MWF 10:00 – 10:50	Kyrsten Householder
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The macabre, horror, and romance! Gothic stories have drawn readers to them for centuries, and they continue to delight readers and viewers with their supernatural tales and romantic plots. Mary Shelley asks, “Am I to be thought the only criminal, when all humankind sinned against me?,” and this course will seek to explore humankind as created by women and about them. Women have played an extensive role within the various plots of the gothic and this class will explore them all. This course will discuss the role gender plays within this expansive genre as well as analyze the intersection of gender with race, class, sexuality, ethnicity, and more. We’ll journey from the advent of the gothic novel to the present examining the shift in how writers and film makers have portrayed female characters in the gothic. Just as Van Helsing seeks to solve the curse of Dracula, this course will allow you to collect evidence in order to solve the horrors of this terrifying genre.

ENGL 212: POST-INTERNET FICTION

212	002	Literature and Other Media	MW 2:30 – 3:45	Joseph Worthen
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Since the end of the 20th century, the internet has developed into a mass medium more ubiquitous than television, a centralized archive more complete than physical library or museum, and an unprecedented platform for instantaneous interpersonal communication. Almost overnight the medium of the novel (which was still grappling with the advent and implications of television) was faced with the challenge of representing the internet, and perhaps worse, meditating on its significance to mankind. In this course we will chart the effect the internet has had on the world of books and, inversely, the many ways by which the ethos of fiction has come to shape the online project.

ENGL 212: FANTASTIC ARCHITECTURES IN FICTION

212	003	Literature and Other Media	MWF 12:00 – 12:50	Andrew Selcer
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This course explores weird and fantastic spaces, cities, and architectures in fiction. We will explore several conceptions of what literary architecture and space are and how they function, asking such questions as when and how does a building, structure, or space become more than just setting and integral to narrative? We will explore architecture as dwelling place, edifice, labyrinth, prison, and memory palace while interrogating the genre of the fantastic from the gothic to the postmodern. Authors read may include Horace Walpole, Edgar Allan Poe, Franz Kafka, Jorge Luis Borges, Mervyn Peake, and Italo Calvino.

ENGL 212: SCIENCE FICTION ADAPTATIONS

212	004	Literature and Other Media	TR 8:00 – 9:15	Ali Unal
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In this course, we are going to build a bridge between literature and cinema by studying short story adaptations into Science Fiction films. While investigating different storytelling methods of these two disciplines, we will also construct a comprehensive grammar and vocabulary with which to discuss movies and stories.

ENGL 312: SHAKESPEARE

312	001	Shakespeare	TR 11:00 – 12:15	Jennifer Vaught
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In this course we'll read and discuss Shakespeare's comedies *The Taming of the Shrew*, *As You Like It*, and *Twelfth Night*; his history play *Henry IV, Part One*; his tragedies *King Lear* and *Macbeth*; and selected *Sonnets*. Class discussion will include careful, close analysis of Shakespeare's plays in relation to their historical context and the material properties of the theater in Renaissance England. We'll also make use of current, rich resources for analyzing adaptations of Shakespeare's plays on film and in performance at the Globe Theater in London. Requirements for the course are two short papers (4-5 pp. each), a midterm and a final exam, and periodic reading quizzes.

ENGL 320: MODERN FICTION

320	001	Modern Fiction	MW 1:00 - 2:15	Lydia Whitt
320	002	Modern Fiction	MW 2:30 - 3:45	Lydia Whitt
320	006	Modern Fiction	TR 9:30 – 10:45	Yung-Hsing Wu

Studies in diversity of twentieth and twenty-first century fiction in English and in translation.

ENGL 333: LOUISIANA LITERATURE

333	001	Louisiana Literature	TR 11:00 – 12:15	Charles Richard
333	002	Louisiana Literature	MW 2:30 – 3:45	Charles Richard

Ancestral and family ties have been an important feature of Louisiana's culture and, naturally, this is reflected in its literature. This semester, we will examine works of prominent Louisiana authors who have taken up questions about how individuals relate to the families and communities to which they belong. Featured authors include Kate Chopin, Ernest Gaines, Tennessee Williams, Robert Olen Butler, and Tim Gautreaux. This is a discussion-driven class, requiring thoughtful reflection on the works we will read.

ENGL 370: FRENCH LOVE STORIES

370	001	Special Topics in Lit and/or Media Art	TR 2:00 – 3:15	Gaetan Brulotte
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Romantic and passionate love is not a natural given of the human condition, it is a cultural phenomenon that has been created in the early stages of civilization and has become a universal concern of mankind. The course will focus on the substantial French contribution to the evolution of love throughout the centuries. Students will get to know the most famous love stories of all times that have inspired literary masterpieces and fairy tales as well as great artists, folk songs and crafts, musicians, and filmmakers. They will become familiar with unsuspected issues related to love and will get to understand how this powerful feeling created enduring myths that were among the great seminal ideas of the Western world.

ENGL 370: 1922 IN LITERATURE, ART, & MUSIC

370	002	Special Topics in Lit and/or Media Art	MW 1:00 – 2:15	Lisa Graley
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The year 1922 saw the publication of James Joyce's *Ulysses* and T.S. Eliot's *The Waste Land*, the "twin towers at the beginning of modernist literature," according to writer Kevin Jackson in his book *1922: Constellation of Genius*. While the two publications caused a stir, other noteworthy creative works came to light that year, as well, with artists and writers attempting to address the Great War, the 1918 pandemic, and, at least, in the U.S., racial inequality. Now, a hundred years later, this class will treat 1922 as a Time Capsule of literary and artistic achievement and struggle. We'll read texts like Virginia Woolf's *Jacob's Room* (1922), Isaac Rosenberg's *War Poems* (1922), Claude McKay's *Harlem Shadows* (1922), James Weldon Johnson's anthology *The Book of American Negro Poetry* (1922), and stories of the year by Katherine Mansfield, Willa Cather, and F. Scott Fitzgerald. Additionally, we'll listen to 1922 hits of the Jazz Age, consider work from Harlem Renaissance artists, Dadaists, Expressionists and others. We'll even view a couple of famous "silent" films from the year. And, yes, we'll take a good look at *Ulysses* and *The Waste Land*. Students will be expected to read, take reading quizzes, present research, write, and take a final exam.

ENGL 371: POLICING BLACKNESS IN FILM crosslisted with HUMN 300

371	005	Intro to Ethnic Literatures	TR 2:00 – 3:15	Maria Seger
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This course explores how contemporary films—such as *BlackKkKlansman* (2018), *Blindspotting* (2018), *The Hate U Give* (2018), and *Queen & Slim* (2019), among others—stage the policing of Blackness. In a moment of heightened attention to the police murder of Black people due in part to the often voyeuristic

consumption of spectacularized videos of violence, contemporary filmmakers have responded by harnessing the very same medium to levy critiques of the police state. Throughout this course, we'll engage critical terms from film studies to describe image and sound, and we'll discuss a variety of theoretical approaches to race and cinema from Afropessimism, Black Marxism, critical ethnic studies, critical prison studies, and surveillance studies. To understand the cultural work of policing Blackness on screen, we'll also locate film narratives in historical context, investigating the policing of Black people from antebellum slavery through the rise of the prison-industrial complex alongside sustained and powerful Black resistance, such as the contemporary movement for Black lives. **NOTE:** This course counts for the Black and African Diaspora Studies Minor

ENGL 370: ASIAN AMERICAN LIT & FILM crosslisted with HUMN 300

370	006	Special Topics in Lit and/or Media Art	TR 11:00 – 12:15	Randy Gonzales
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The recent surge in anti-Asian hate coincides with increased visibility for Asian Americans in popular media. Increased awareness has not translated to a better understanding of the ethnic and cultural diversity or the complex histories of Asian Americans. This course introduces students to this diverse segment of American society. We will explore a range of Asian American creative works and discuss them within the context of American history and culture. We will read graphic novels like *I Was Their American Dream* (2019) by Malaka Gharib and *Good Talk* (2018) by Mira Jacob; coming-of-age novels like Milton Murayama's *All I'm Asking for is My Body* (1975) and Brian Roley's *American Son* (2001); and Qui Nguyen's play *Vietgone* (2018). We will watch music videos by artist like Ruby Ibarra, MILCK, and Dumbfounded; films like *Better Luck Tomorrow* (2002), *The Namesake* (2006), *Journey from the Fall* (2007), and *Yellow Rose* (2019); and sitcoms like *All-American Girl* (1994) and *Fresh off the Boat* (2015).

ENGL 373: QUEER LITERATURE, MEDIA, AND CULTURE

373	001	Queer Literature, Media, and Culture	MW 1:00 – 2:15	David Squires
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This course will be organized into two major units. The first will serve as an introduction to queer theory by concentrating on its foundational concepts. We will then use that theory to better understand a few exemplary queer literary works. The second half will focus on popular culture. We will extend the reach of queer theory to investigate the assumptions of seemingly normative cultural texts, then finish the semester by exploring queer cultural products, from pornographic zines to popular television shows. Students will be expected to participate in discussion, write informal reading responses, and complete two major projects (one for each unit).

ENGL 381: THE SCRIPTURE AS LITERATURE

381	001	The Scripture as Literature	TR 11:00 – 12:15	Lisa Graley
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In this class, we will explore the literature of several religious traditions through a variety of sacred texts including parts of *The Hebrew Bible*, *The Qur'an*, *The Epic of Gilgamesh*, *The Bhagavad Gita*, *The Gospel of Mark*, and the *Buddhacharita*, among others. Students will take a midterm and final and write two analytical essays. There will be reading quizzes.