

ENG Sec.	Course Description	Instructor	Info.
ENG 125	<p>International Children’s Literature</p> <p>The course’s topic is works of children’s literature written or set in other countries. Some of the course’s titles include <i>The Thief Lord</i> (Italy), <i>Journey to the River Sea</i> (Brazil), <i>The Amazing Maurice and His Educated Rodents</i> (Discworld), <i>The Book Thief</i> (Germany), <i>Secret Letters from 0 to 10</i> (France), and <i>Tomorrow, When the War Began</i> (Australia). Assignments include a variety of in-class activities, essay examinations and two projects. GE-6, GE-8, Diverse Cultures-Purple</p>	John Banschbach	M/T/H 9-9:50 (4 th hour arranged online) AH 208
ENG 211W.01	<p>Perspectives in Literature: Multi-Cultural Literature</p> <p>Students will analyze short stories, novels, and films, and write essays to increase their understanding and appreciation of the literatures, films, and cultures of diverse groups in the United States. Likely books include: <i>Let It Rain Coffee</i> by Angie Cruz; <i>Across a Hundred Mountains</i> by Reyna Grande; <i>Beloved</i> by Toni Morrison; <i>The Lone Ranger and Tonto Fistfight in Heaven</i> by Sherman Alexie. One short paper, one longer paper/presentation, weekly discussion posts, and two exams.</p>	Ed Avila	T/H 10-11:45 PA 102
ENG 275W.01	<p>Introduction to Literary Studies</p> <p>This course will introduce you to the field of literary studies. We will consider a series of questions: What is literature? Why do we read it? What forms does it take? What kinds of knowledge does it produce? How does it reflect the culture of its moment? The primary goal of the course is to develop, through study and practice, your critical reading and writing skills. We will learn to interpret figurative language and thematic elements, and how to place literature in its cultural and historical contexts. We will consider how literary forms shape content and meaning. We will read a variety of genres, including poetry, short stories, memoir, essays, creative nonfiction, novels, and graphic fiction. In addition to becoming conversant in literary and critical terminology and traditions, you will learn how to undertake literary research and engage literature creatively. Authors may include James Baldwin, Jorge Luis Borges, Lynda Barry, Toni Morrison, Jamaica Kincaid, Marilyn Chin, Nathan Englander, Gary Soto, Harriet Jacobs, Susan Griffin, Ursula K. Le Guin, Franz Kafka, Manuel Munoz, Elizabeth Bishop, Countee Cullen, Joy Harjo, and more.</p>	Danielle Haque	T/TH 12-1:45
ENG 275W.02	<p>Introduction to Literary Studies</p> <p>This course introduces students to a wide range of literary texts from different historical periods, geographical locations, and cultural contexts. The texts analyzed in this course include short stories, novels, and poetry. Students will learn fundamental techniques of literary analysis and develop a good working vocabulary of literary terms and concepts. Emphasis will also be placed on developing the skills necessary to write effective literary</p>	Ed Avila	M/W 4-5:45 PA 104

	<p>essays. Two essays, two exams, and weekly discussion posts. Course text: <i>Norton Introduction to Literature</i>, Portable 11th edition. Novels: <i>Under the Feet of Jesus</i> by María Helena Viramontes and <i>...And The Earth Did Not Devour Him</i> by Tomás Rivera.</p>		
ENG 285	<p>Practical Grammar This course is designed for those who will work with language professionally, language arts teachers, writers, and editors. It may be useful to modern language students. It is not intended as a remedial course for students who have difficulty writing correct sentences. By the end of the course, you should be able to identify the part of speech and the grammatical function of every word in most English sentences and to identify the most common kinds of phrases in English sentences. You should be able to understand a traditional grammar text and be ready for the study of linguistic theory. Class time will be devoted to lecture and discussion and to doing exercises. Another section will meet during the second half of the semester if there is demand.</p>	John Banschbach	MTWH 2-2:50 Jan. 11- March 2 AH 202
ENG 321.01	<p>British Literature: 1785-Present This course is partly a traditional survey, moving chronologically through history from the Romantics to the 20th century in order to trace changes and continuities among canonical British literary texts. Yet, it also covers some non-canonical texts, including <i>The History of Mary Prince</i> and New Woman short fiction, that revise traditional literary history. In addition to reading this literature, we will also study some historical documents from the periods we look at in order to trace the interconnections among literary works and their cultural contexts. Possible texts include Austen's <i>Emma</i>, Bronte's <i>Wuthering Heights</i>, Lewis' <i>The Monk</i>, Ishiguro's <i>The Remains of the Day</i>, and Stevenson's <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>.</p>	Melissa Purdue	T/H 12-1:45
ENG 321.02	<p>British Literature: 1785-Present This course is partly a traditional survey, moving chronologically through history from the Romantics to the 20th century in order to trace changes and continuities among canonical British literary texts. Yet, it also covers some non-canonical texts, including <i>The History of Mary Prince</i> and New Woman short fiction, that revise traditional literary history. In addition to reading this literature, we will also study some historical documents from the periods we look at in order to trace the interconnections among literary works and their cultural contexts. Possible texts include Austen's <i>Emma</i>, Bronte's <i>Wuthering Heights</i>, Lewis' <i>The Monk</i>, Ishiguro's <i>The Remains of the Day</i>, and Stevenson's <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>.</p>	Melissa Purdue	M/W 4-5:45 AH 310

<p>ENG 325</p>	<p>Children’s Literature While the primary audience for the course is elementary education majors, anyone with an interest in children's literature is welcome. By the end of the course, you should be able to describe the major features of a work of children’s literature and to discuss in some detail its ideas and purpose, and you should be able to describe kinds of children’s literature, criteria for evaluating books, and resources for teaching. The reading list has not been finally determined, but is likely to include <i>Charlotte’s Web</i>, <i>Number the Stars</i>, <i>Ramona Quimby, Age 8</i>, <i>On the Banks of Plum Creek</i>, <i>Children of the Wild West</i>, <i>The Birchbark House</i> and <i>Harry Potter and the Sorcerer’s Stone</i>. We will also consider graphic novels, picture books, and poetry for children. There will be two examinations, a research report, and a variety of in-class activities.</p>	<p>John Banschbach</p>	<p>T/TH 12-1:15 AH 202</p>
<p>ENG 328.02</p>	<p>American Literature: 1865-Present This survey examines some of the major developments in American literature from 1865 to the present. In reading a variety of canonical works, students will develop a greater understanding of American literature in an era of sweeping and radical social, economic, political, and cultural changes. The course is designed to introduce students to the major literary movements of this period—Realism, Modernism, and Postmodernism, including selected subgenres within each of these movements. Students will learn to identify characteristic themes and styles of these periods and to situate them in their cultural and social contexts. One short paper, one longer paper/presentation, weekly discussion posts, and two exams. Texts: <i>Norton Anthology of American Literature</i>, 8th ed. Vol. C, D, and E and selected novel.</p>	<p>Ed Avila</p>	<p>T/TH 4-5:45 AH 310</p>
<p>ENG 381</p>	<p>Introduction to Linguistics: In this course, students will become familiar with the structures of language on a number of levels – with particular reference to the English language. We will explore concepts such as phonology (the sounds of a language), morphology (the shapes of words), syntax (the patterns through which words work together) semantics (the way language produces meaning), and various social aspects of language use. This course’s purpose is to give participants a new appreciation and understanding of the language we speak and of linguistic processes in general, making explicit and understandable the way in which the communicative practices we already use operate successfully. Students will be expected to learn various linguistic concepts and methods and apply them in practice exercises, short writing assignments, three tests, and a mid-length research project. Side-effects of completing this course may include memorization of the International Phonetic Alphabet and patterns of syntactic structure, as well as an ability to recognize a number of American regional dialects.</p>	<p>Elizabeth Williamson</p>	<p>M/W 12-1:45 AH 302</p>

<p>ENG 403</p>	<p>Selected Authors: Writing the Journey During this semester we will delve deeply into the work of three authors: Laila Lalami, Rawi Hage, and Leslie Marmon Silko. Our theme will be crossings, both physical – we will cross over oceans and lands – and conceptual – our readings will take us across the boundaries of nations and identities, and even into the posthuman. We will travel across the Straits of Gibraltar, down the Amazon, and through the underground of Montreal. Our journeys will enable us to consider questions of globalization, indigeneity, religion and literature, and literature and the law. We will explore the realms of transatlantic studies and transnational Americas. Our readings will cross over and blur the genres of historical fiction, thriller, new weird, war story, memoir, folklore, slave narrative, travelogue, botanical writing, and more. Assignments will include literary and creative responses to our readings, and your writing will cross disciplines and genres. Works may include <i>De Niro’s Game</i>, <i>Cockroach</i>, <i>Carnival</i>, <i>Secret Son</i>, <i>The Moor’s Account</i>, and <i>Garden in the Dunes</i>.</p>	<p>Danielle Haque</p>	<p>M/W 10-11:45 PA 104</p>
<p>ENG 405</p>	<p>Shakespeare: Comedies and Histories: This course will explore Shakespeare’s work in the dramatic genres of comedy and history and examine his manipulation of generic conventions to create unforgettable characters and stories. Because these genres both deal with the construction of a community—whether political or domestic—we will give particular attention to the ways Shakespeare’s plays reflect and respond to the social and cultural circumstances of early modern England. Students should have some background reading English literature from before 1800, as well as academic articles: the plays will be accompanied by some scholarly readings about Shakespeare’s works and early modern culture. In addition to regular short analytical writings about the primary texts, students will conduct a research project culminating in a mid-length essay (8-10 pages). Plays will potentially include <i>The Taming of the Shrew</i>, <i>Much Ado about Nothing</i>, <i>Measure for Measure</i>, <i>The Tempest</i>, <i>Henry V</i>, and <i>Richard II</i>.</p>	<p>Elizabeth Williamsen</p>	<p>1/12-3/6 T/H 10-11:45</p>
<p>ENG 406</p>	<p>Shakespeare: Tragedies: In this class we will read some of Shakespeare’s most well-known tragic plays while considering the generic conventions of tragedy against the background of the early modern theatre. We will also place the plays into their historical and cultural context in order to better understand the representations at work in the literature. Because tragic characters often find themselves at odds with cultural norms, we will use this background to consider the ways characters react to the structures—cultural, social, religious, political, etc.—that shape, support, and constrain their ideas and actions. Students should have some background reading English literature from before 1800,</p>	<p>Elizabeth Williamsen</p>	<p>3/15-5/8 T/TH 10-11:45</p>

	as well as academic articles: the plays will be accompanied by some scholarly readings about Shakespeare's works and early modern culture. In addition to regular short analytical writings about the primary texts, students will conduct a research project culminating in a mid-length essay (8-10 pages). Plays will potentially include <i>Romeo and Juliet</i> , <i>Julius Caesar</i> , <i>Hamlet</i> , <i>Othello</i> , <i>King Lear</i> , and <i>Macbeth</i> .		
ENG 425	Topics in Children's Literature: Books into Film The course's topic is the study of film adaptations of children's books, in particular how a film version helps us to understand the literary work. The course's books include <i>Charlotte's Web</i> , <i>Harry Potter and the Prisoner of Azkaban</i> , <i>Bridge to Terabithia</i> , <i>Millions</i> , <i>The Book Thief</i> , and <i>The Tale of Despereaux</i> . Assignments include a variety of in-class activities, essay examinations, and a project.	John Banschbach	T 6-8:45 AH 202
ENG 435.01	The World Novel This course will introduce students to 20 th and 21 st century global Anglophone novels. Possible authors include Michael Ondaatje, Kazuo Ishiguro, Jamaica Kincaid, J.M. Coetzee, NoViolet Bulawayo, Aravind Adiga, and others.	Danielle Haque	M/W 2-3:45
ENG 441	Literary Theory and Criticism The Literary Theory seminar provides an introduction to the landmark works in and various competing theories of literary analysis that shape scholarly and interpretive practices in the contemporary field of English Studies and Literature. To help us construct a map of the complex theoretical terrain, we will consider the historical, cultural and political contexts in which particular practices and theories have emerged and been valued. Further, we will consider questions such as: *What is literary theory? *What are the various schools of theory? *How do we use theory? *Why do we use theory? *How do theoretical assumptions lead scholars to adopt particular practices, reject others, and appear to be blind to still others? *Conversely, how do certain kinds of literate, creative, and interpretive practices give rise to, support, challenge or undermine certain theories?	Kirsti Cole	M/W 12-1:45 AH 202
ENG 463/ ENG 563	Adolescent Literature The goals of the course are to familiarize students with a wide range of literature either popular with adolescents or appropriate for adolescents and to familiarize students with a wide range of approaches for using such literature in grades 7-12.	Jacqueline Arnold	W 6-8:45 AH 202
ENG 503	Selected Authors: Writing the Journey During this semester we will delve deeply into the work of three authors: Laila Lalami, Rawi Hage, and Leslie Marmon Silko. Our theme will be crossings, both physical – we will cross over oceans and lands – and conceptual – our readings will take us across the boundaries of nations and identities, and even into the posthuman.	Danielle Haque	M/W 10-11:45 PA 104

	<p>We will travel across the Straits of Gibraltar, down the Amazon, and through the underground of Montreal. Our journeys will enable us to consider questions of globalization, indigeneity, religion and literature, and literature and the law. We will explore the realms of transatlantic studies and transnational Americas. Our readings will cross over and blur the genres of historical fiction, thriller, new weird, war story, memoir, folklore, slave narrative, travelogue, botanical writing, and more. Assignments will include literary and creative responses to our readings, and your writing will cross disciplines and genres. Works may include <i>De Niro's Game</i>, <i>Cockroach</i>, <i>Carnival</i>, <i>Secret Son</i>, <i>The Moor's Account</i>, and <i>Garden in the Dunes</i>.</p>		
ENG 535	<p>The World Novel This course will introduce students to 20th and 21st century global Anglophone novels. Possible authors include Michael Ondaatje, Kazuo Ishiguro, Jamaica Kincaid, J.M. Coetzee, NoViolet Bulawayo, Aravind Adiga, and others.</p>	Danielle Haque	M/W 2-3:45
ENG 605	<p>Seminar: Shakespeare This Shakespeare seminar will be focused on the topic "Performing Identity on the Early Modern Stage." We will consider the generic conventions of tragedy, comedy, and history plays against the background of the early modern theatre in order to understand how Shakespeare manipulated theatrical tradition to create unforgettable characters and stories. Because Shakespeare's characters often find themselves at odds with cultural norms, we will place the plays in their early modern cultural context and use this background to examine the ways characters react to the structures—cultural, social, religious, political, etc.—that shape, support, and constrain their ideas, actions, and self-presentation. We will also compare Shakespeare's works to plays by of some of his contemporaries. Students will be responsible for careful reading of both primary and secondary texts, active class participation, weekly writing assignments, a bibliographic project, and two medium-length essays. Readings may include <i>The Taming of the Shrew</i>, <i>Troilus and Cressida</i>, <i>Coriolanus</i>, <i>Othello</i>, <i>Hamlet</i>, <i>Henry V</i>, <i>Richard III</i>, Middleton's <i>The Roaring Girl</i>, Webster's <i>The Duchess of Malfi</i>, and Ford's <i>'Tis Pity She's a Whore</i>.</p>	Elizabeth Williamsen	M 6-8:45 AH 310
ENG 654	<p>Teaching College-Level Literature This course examines the teaching of literature across collegiate levels and is designed for English graduate students. It is both practical and theoretical, examining topics such as: the purposes for teaching literature and teaching critical thinking; pedagogical approaches for teaching literature; and designing syllabi, lesson plans, and assignments. We will explore these topics through a variety of texts and perspectives. Assignments will include creating syllabi and lesson plans, reviewing scholarship on a particular topic</p>	Melissa Purdue	T 6-8:45 AH 310

	related to the teaching of literature, and a conference paper on some aspect of the teaching of literature.		
ENG 671	<p>Seminar: Literary Theory and Criticism</p> <p>The Literary Theory seminar provides an introduction to the landmark works in and various competing theories of literary analysis that shape scholarly and interpretive practices in the contemporary field of English Studies and Literature. This course takes a global and diverse perspective on theory, highlighting works from multiple cultures. To help us construct a map of the complex theoretical terrain, we will consider the historical, cultural and political contexts in which particular practices and theories have emerged and been valued. Further, we will consider questions such as: *What is literary theory? *What are the various schools of theory? *How do we use theory? *Why do we use theory? *How do theoretical assumptions lead scholars to adopt particular practices, reject others, and appear to be blind to still others? *Conversely, how do certain kinds of literate, creative, and interpretive practices give rise to, support, challenge or undermine certain theories?</p>	Kirsti Cole	W 6-8:45 AH 302