
DEPARTMENT OF LITERATURE AND WRITING

FACULTY

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INTRODUCTION

A Spiritual Approach

Literature, age after age, recounts the story of life in its innumerable variety. Unlike history or the sciences, literature transcends the formulas and the simple facts — the roughest traces of our common being. Literature is as much concerned with what is possible as what has been. In this sense, literature has resisted time, has come to be cherished like scripture, and has always been spiritual. The study of literature is spiritual because it concerns itself with the great questions of life, history's most significant moments, and the unlimited potential of the human spirit to aspire and renew itself.

Literary study investigates the essence of what we are as a people through the incandescent lens of language. In form it is the poetic, the dramatic, the eternal tale of our common existence. To study literature is to expand the awareness, to experience imaginatively what life is and what human beings are capable of. Literature chronicles the history of human trials, and more importantly, human triumphs — those victories that transcend our physical, mental, and spiritual limitations. Literature is our window into life's most compelling truths. It knits the world together into one inseparable family. It is "the news," reports Ezra Pound, "that stays the news."

The Literature and Writing course of study at Maharishi University of Management satisfies the general literary goals of any liberal arts program, but it also offers a vision and provides a personal development unequaled in any other literature or writing program. It allows students to develop their own consciousness — "expand the container

of knowledge” — as they acquire information, increase their perception, and polish their literary skills. Developing consciousness means directly experiencing and utilizing the very source of knowledge, of all existence, through the practice of the Maharishi Transcendental MeditationSM technique. In accessing this eternal and elemental source of life, the student’s awareness and academic competence effortlessly and spontaneously expand along with the overall health and general well-being. Moreover, the literature/writing student at Maharishi University of Management, with no extra effort, begins to contribute to the long-cherished goal of world peace. As the individual’s own coherence increases, the local, national, and world communities also become more coherent because that person, belonging to those larger groups, radiates his/her expanding coherence among the individuals who make up those larger groups. Hence, in reducing our own stress and increasing our own effectiveness we naturally contribute to world harmony. In the most practical way imaginable, literature/writing majors at Maharishi University of Management become creators and maintainers of a peaceful world by:

- Developing world peace through the collective practice of the Transcendental Meditation and TM-Sidhi programs.
- Learning to value the environment by studying those nature writers sensitive to the needs of our world habitat.
- Increasing our creative potential and expanding our individual awareness to discover new and powerful solutions to the world’s problems.
- Gaining the support of all-mighty Natural Law that allows one to fulfill our most cherished personal and societal goals.
- Learning to operate from the source of Natural Law so as not to make mistakes in life.
- Reducing personal and communal stress — the source of war, suffering, and strife in the world.
- Honoring each culture’s unique contributions to the world to enhance global unity.

SPECIAL FEATURES

The Literature Program

- A Bachelor of Arts in Literature engenders a student with the most universal, well-rounded education imaginable.
- To study literature is also to study history, religion, art, psychology, sociology, science, and politics, for all exist within the domain of the literary text.
- All of the Literature courses at Maharishi University of Management are connected to the Unified Field, the most fundamental field of existence.

- Courses with a particularly spiritual turn, including *The Bible as Literature*, *Asian Literature*, *The Bhagavad-Gita and Literature*, and *The Epic* (featuring *The Ramayana*), are regularly offered.
- Courses are also available that emphasize “Consciousness” and Literature, including *American Transcendentalism*, *Native American Literature*, *The Greek Classics*.
- A course entitled “Literature and the Environment,” featuring works on literature and nature, is available as an elective.
- We study all the works in context of the historical, spiritual, political, and social forces that produce them.
- We routinely examine in our literature courses the quantum mechanical nature of existence. Students learn to find their ever-expanding Self in all that they read.
- Each course is taught as a historical survey, genre survey, or seminar.
- Courses are taught in European literature, American literature, and the world classics in translation.
- Multicultural works and gender-balanced texts are integrated into the curriculum.
- Upon graduation, all Literature/Writing students find that their skills in writing, reading, analysis, perception, speaking, and the understanding of consciousness have significantly developed.
- A speaking and performance component in every class ensures poise, flow, and coherence in public speaking.

The Writing Program

- Today many professions not only appreciate but demand fluency in writing.
- Because writing is invaluable for all majors, any student who desires to communicate effectively, to inform, and to persuade readers through the written word is encouraged to take courses in our writing program.
- The most effective means to develop writing is through a combination of reading good examples of writing and through the applied expression of writing.
- The ideal writing program at this University is 24 credits of writing and 24 credits of literature.
- Students may complete a minor in writing by taking any five upper division writing courses (WTG 200 level or above). To develop their writing skills, students may continue to take a variety of writing courses beyond the 20-credit minor.

- Our 5-block minor focuses on both creative writing (fiction and poetry) and a variety of essay forms (such as the personal essay, travel writing, writers on writing, and photo journalism).
- In our writing program, from day one students develop both the art and craft of writing.
- To develop clarity and grace, students routinely respond to a wonderful selection of literary texts.

WRITING PROGRAM FEATURES

- Offers a safe haven for developing writers who learn in a completely supportive environment.
- Teaches writing in a professional, workshop atmosphere.
- Transforms aspiring writers into actual writers.
- Presents a variety of writing opportunities, from the purely creative to media-based to the professional and the pragmatic.
- Embraces techniques, including the Transcendental Meditation and TM-Sidhi programs, that develop the writer holistically.
- Creates writers who are the creators of their own selves as well as the literature they produce.
- Gives writing students copious, friendly feedback that assists them in developing quickly as writers.
- Provides students the opportunity to become active members of a thriving writing community, to read their works in a public forum, and to publish in local journals.

ENGLISH AS SECOND LANGUAGE (ESL) BRIDGE PROGRAM

This program enables students to gain credit towards their degree, and attend some classes with native speakers, while developing their English language skills to the required level.

The ESL Bridge Program has two stages. On the first stage students receive three blocks of full time, specialist ESL instruction from qualified ESL faculty, studying topics that are relevant to their degree program. On the second stage, ESL students attend classes that are required for their degree, in many cases with non-ESL teachers and students. In these classes, an ESL teacher will be present to assist learning. In addition, students on

the ESL Bridge Program may be required to attend specialist ESL classes for an hour and twenty minutes on two to three evenings every week during term time.

DEPARTMENTAL REQUIREMENTS

Graduation Requirements for a Bachelor of Arts Degree in Literature

To graduate with a B.A. in literature, students must successfully complete all general University requirements (See “Graduation Policies and Degree Requirements” under “POLICIES AND PROCEDURES” in the University Catalog) plus take 48 credits of literature (LIT) and writing courses (WTG) according to the following distribution:

- 44 credits of literature (LIT courses 200 or above)
- 4 credits in writing (WTG courses 200 or above)

Students are required to take the following literature courses:

- LIT 350 American Transcendentalism
- LIT 351 Modern American Literature
- LIT 335 Shakespeare
- The Bhagavad-Gita as Literature and/or The Epic (Ramayana)
- The Classics of Greece and Rome and/or Asian Literature
plus
- Three Historical Surveys (Medieval, Renaissance, 18th Century, Romanticism, Victorian, Modern European Literature)
plus
- One advanced (WTG) writing course
plus
- Other literature courses adding up to 48 credits overall
- Exit Paper: In order to demonstrate skills acquired during the literature major, students just prior to graduation will write an 8–10 page analytical “exit paper.” Ideally this paper will be written during a one-block individual study (LIT 497 Senior Thesis) worth 4 credits that does not contribute to the required 48 literature/writing credits. Students have the option to write this paper during their last literature course or on their own time.
- Internship (LIT 498) in an approved setting counts as one literature elective toward the major. It may be repeated for general graduation requirements but may not be repeated to fulfill the requirements of the literature major.

Graduation Requirements for a Bachelor of Arts in Literature with an Emphasis in Writing

To fulfill the requirements for a Bachelor of Arts in Literature with an Emphasis in Writing, a student simply chooses a minimum of any 24 credits of upper division writing courses (WTG 200 and above) and the same number of credits from a large selection of literature courses (LIT 300 and above). Students must furthermore successfully complete all “general” University requirements for the bachelor’s degree. (Refer to “Degree Requirements” under “Academic Policies.”)

- **Exit Paper:** Just prior to graduation, students will write an exit paper demonstrating the writing skills they have developed in this program. The paper will be either a critical paper like the one listed under the requirements for the Bachelor of Arts in Literature, or a creative paper with an analytical component.

The Minor in Literature

To graduate with a minor in literature, students must successfully complete 20 credits of literature (LIT) courses 200 or above.

The Minor in Writing

To graduate with a minor in writing, students must successfully complete 20 credits of advanced writing (WTG) courses at the 200-level or higher. Writing courses (WTG) are listed under “Course Descriptions” at the end of this section.

The English as a Second Language Program

To gain admission to undergraduate or graduate programs at MUM, international students must show evidence of English proficiency equivalent to grade 6 at IELTS¹. The ESL Program enables students who have the equivalent of between 5 and 6 at IELTS to develop their English language skills to the required level even while gaining credit towards an undergraduate degree and attending some classes with native speakers.

The ESL Program has two stages. In the first stage students receive three blocks of full time, specialist ESL instruction from qualified ESL faculty, studying topics that are relevant to their degree program. In the second stage, ESL students attend classes that are required for their degree, in many cases with non-ESL teachers and students. In these classes, an ESL teacher will be present to assist learning. In addition, students in the ESL

¹ TOEFL Paper	TOEFL Computer	TOEFL iBT	IELTS
550	213	79 - 80	6.0
525	196	69 - 70	5.5
500	173	59 - 60	5.0

Program may be required to attend specialist ESL classes for an hour and twenty minutes on two to three evenings every week during term time.

COURSES

Literature Courses

LIT 114 Literature as Self-Discovery: Recognizing Self-Identity as the Fundamental Principle in All Forms of Literature

The acts of reading and writing are both examples of Self-discovery. It is common to think of writing as an act of self-expression just as all art forms are self-expressive. But writers also express even more than they realize, and much of what is written consciously or unconsciously conveys something deeper, including the unmanifest, unbounded, unwritten, absolute Self. What is often overlooked, however, is that reading is also a creative act. When we read, we are absorbing much of the consciousness of the author, but we are also altering it in many ways as well. We cannot help but do so. Each reading is subjective. It conforms to our own individual ways of seeing the world. In this sense, the act of reading is the act of finding one's Self in everything we read. Therefore, this course also functions as Self-discovery because it is our design to locate the absolute, unchanging Self in the midst of the ever-changing diversity of the literary text. In this course we will sample all of the literary genres: the novel (excerpts), the short story, the literary essay, the lyric poem, the film, and a Shakespearean play. We will learn some literary terms, do some creative writing, and discover some strategies for reading and writing. (2 credits) (Distribution Area: Arts)

LIT 205 Elements of Fiction: Silence and Dynamism as the Primary Forces of Narrative Literature

In this course students study the structure of the narrative by examining a number of short stories and a novel. Students learn literary terminology, the fundamental elements of fiction, and the art of critical analysis. This course is essential for helping students develop the literary essay, the backbone of writing in the major. (4 credits)

LIT 206 Elements of Literature: Exploring the Full Range of Outer and Inner Life in Poetry, Drama, and the Literary Essay

This course focuses on the various genres of literature and the role of consciousness in interpreting literature. Students build on their knowledge of literary analysis from LIT 205 and add explication to their writing skills. The Elements of Literature course presents the department's specialty: the unification of various literary approaches and trends. Students read about contemporary insights into the study of literature that support this direction. (4 credits) *Prerequisite:* LIT 205

LIT 207 The Bhagavad-Gita: The Essence of Veda — Studied as the “Complete Guide to Practical Life,” from Ignorance to Enlightenment

This course will look at the Bhagavad-Gita not only for its insight and inspiration but also for the beauty of its form and language. The primary text of this course will be *Maharishi Mahesh Yogi on the Bhagavad-Gita: A New Translation and Commentary Chapters 1-6*. We will also read the Gita’s last 12 chapters in another translation, a condensed Mahabharata, and *The Legend of Bagger Vance*, a novel based on the Bhagavad-Gita. We will also look briefly at works by other writers such as Emerson, Thoreau, and T.S. Eliot who have been inspired by the Gita. (4 credits)

LIT 265 Evolution of Film: From the Lumiere Brothers to Kurosawa — Honoring the Tradition of Film Art

This film survey traces the evolution of primarily American and European cinema from the early days of Griffith and Eisenstein through the twentieth and into the twenty-first century. It includes examples of history-shaping movements such as Soviet formalism, German expressionism, French realism, Italian neo-realism, film noir, surrealism, and nouvelle vague. As in LIT 363, we will watch a selection of some of the finest “world masterpieces on film.” (\$15 lab fee) (4 credits)

LIT 302 The Epic: Valmiki’s Ramayana as the Ultimate Epic Narrative — The Hero Conquering Ignorance and Realizing the Self

An epic is a long narrative in elevated style about characters of high position who perform extraordinary actions. From the great world epics, students study principles of Maharishi Vedic Science to illuminate the subtleties of language and thought. The primary text of this course is the Ramayana. Other selections may include parts of the Bible and other scriptures, Homer’s *Odyssey*, Dante’s *Divine Comedy*, and Goethe’s *Faust*. (4 credits)

Lit 305 Native American Literature

Modern Native Americans have rediscovered their spiritual heritage through a reclaiming of ancient tribal customs. In this course we will track their spiritual transformation in such works as Leslie Marmon Silko’s *Ceremony*, about the healing and new meaning that comes to the hero’s life. In Frank Waters’s *The Man Who Killed the Deer*, Martiniano has at a young age lost his spiritual bearings but regains them through a series of profound insights. *Black Elk Speaks* is a Native American spiritual–autobiography; at its center is Black Elk’s cosmic vision of America’s destiny. These and other works, chronicle what is both profound and tragic in the life of America’s indigenous peoples.

LIT 325 Classics of Greece and Rome: The Ancient and Eternal Texts of Southern Europe, the Spiritual and Philosophical Sources of the Western Literary Tradition

The literature of ancient Greece and Rome is the source of the Western literary tradition. The Greeks in particular recognized the value of literature as an expression of society's shared ideals and as a means of developing social unity and harmony. Works studied may include Homer's *Iliad* and *Odyssey*, and Virgil's *Aeneid*, Greek lyric poetry, plus selections from Socrates, Plato, Aristotle, Marcus Aurelius, Plotinus, and Heraclitus. (4 credits)

Lit 328 The Bible as Literature: The Divine as the Source, Course, and Goal of All Existence

The Bible as Literature is a two-week course meant to introduce students to the Old and New Testaments of the Bible, as well as examine it as not only a religious text but also as a literary text. Moreover, we will consider the influence of the Bible on literature and culture. Cultural Literacy as it relates to the Bible is a primary aim of the course. We will look closely at *Genesis*, *Exodus*, *Matthew*, *Luke*, *John*, and *Revelations* among the Bible offerings. We will read an assortment of Biblical-influenced literary texts including: D.H. Lawrence's *The Horse Dealer's Daughter*, Eliot's *Journey of the Magi*, Yeats' *Second Coming* and *The Magi*, Keats' *Ode to a Nightingale*, Coleridge's *Rime of the Ancient Mariner*, Dylan Thomas' *Fern Hill*, and many others. We will also watch a couple of films inspired by the Bible such as *Amadeus* and the *7th Seal*. (2–4 credits)

LIT 330 Medieval Literature: From *Beowulf* to Malory — The Unceasing Pursuit of Self-Knowledge

This course opens with the heroic ideals of the Anglo-Saxons, runs through the birth and popularization of courtly love, and ends at the doorstep of the European Renaissance. Intrinsicly involved with the quest motif, this course charts the pilgrimages in Chaucer's *Canterbury Tales*, the adventures of Beowulf, Sir Gawain, and the Arthurian knights (especially those concerned with the quest for the Holy Grail), and Dante's emergence from the inferno into paradise in the *Divine Comedy*. (4 credits)

LIT 335 Shakespeare's Festival of Comedy: The Twin Themes of Shakespeare's Comic Vision — The Healing Power of Love and the World Upheld by a Divine Order

Comedy is a discovery of perfection, of harmony, of one's Self, of an underlying spiritual existence. It is the triumph over adversity, fear, and suffering. It is the celebration of life eternal. In this course we will examine the nature of comedy and many of Shakespeare's favorite themes such as love, order, immortality, and right action. Among the plays we will read are *Taming of the Shrew*, *Merchant of Venice*, *A Midsummer Night's Dream*, *As You Like It*, *Much Ado About Nothing*, *Twelfth Night*, and *The Tempest*. (4 credits)

LIT 339 Renaissance Literature: Literature’s Rebirth of Knowledge — Beginning in Italy with Petrarch and Completing Its Journey in England with John Milton

The Renaissance was the re-emergence of dynamic social and intellectual activity in the Western world. It marked one of the most vibrant literary, dramatic, and poetic periods in history. Its writers searched for fundamental principles and orderly poetic structures in accord with Natural Law to assist in the full development of human life. Beginning with Petrarch, this course examines some of the greatest Renaissance writers of the sixteenth and early seventeenth centuries: Wyatt, Spenser, Sidney, Donne, Traherne, Herbert, Vaughn, Marvell, and Milton. Also included are readings from some of the major Renaissance philosophers, courtiers, and scientists. (4 credits)

LIT 341 Eighteenth-Century Literature: The Augustan Age of Pope, Swift, and Dryden — Aspiring to a Life in Perfect Harmony and Balance

This course covers the literature of the Augustan Age, the Restoration, and the Age of Johnson, and considers the period’s emphasis on feelings and rational thought seen in the novel and in the intellectual tenor of the time. Writers include Dryden, Pope, Swift, Defoe, Richardson, Fielding, Burney, Samuel Johnson, and Jane Austen. (4 credits)

LIT 342 The Eighteenth-Century Novel: Narrative Fiction, the Dominant Literary Form for Two Centuries — From Defoe to Austen

Like the Renaissance writers before them, eighteenth-century sages saw the spiritual power of nature residing in an orderly universe. They sought to tap that power through their attempts to write about it. The novel, the ultimate fictional statement about universal order, emerged from the diverse social, economic, and political forces of the eighteenth century. This course examines the rise of the novel through three different activities: (1) reading novels from Defoe to Austen, (2) studying the cultural milieu of the eighteenth century, and (3) formulating a theory of the novel and its applications. (4 credits)

LIT 344 Romantic Literature: The Transcendental Scope of Vedic India Finding Its Path to Europe — The Visionary Poetry of Blake, Wordsworth, Coleridge, Shelley, and Keats

This course examines the nineteenth-century Romantic Movement and its escape from the limitations of eighteenth-century rationalism through an emphasis on the divine creative power of the imagination, an exalted perception of poetry and the poet, a sympathy for social renewal, a distrust of industrialization and urbanization, and a rediscovery of the transcendent. Writers include Blake, Wordsworth, Coleridge, Keats, Percy and Mary Shelley, and Byron. (4 credits)

LIT 347 Victorian Literature: The Attempt to Purify Social Consciousness, Beginning with Romantic Idealism — Tennyson, Eliot, and Thackeray

Victorian literary style reflects a period of transition from the Romantic to the Modern through a blending of profound subjective experience with an awakened consciousness of rapid social change. We will read works by Charlotte Bronte, Carlyle, Tennyson, Arnold, Dickens, George Eliot, the Brownings, Hopkins, and others. (4 credits)

LIT 348 Twentieth-Century European Literature: Turning Away from the Realists' Superficial Materialism, Finding Solace in the Far East's Transcendent Wholeness — Yeats, Joyce, Woolf, and Lawrence

Exploring the previously uncharted dimensions of inner life, modern European writers in all genres developed new literary techniques to express the deeper realities of consciousness at the basis of thought and human behavior. Combating the forces of urbanization, isolation, industrialization, and the decline of religion, such modern novelists as Forster, Woolf, Lawrence, and Joyce, and such poets as the French Symbolists, Yeats, Eliot, Thomas, and Auden, took refuge in a transcendental vision of life. (4 credits)

LIT 350 American Transcendentalism: Self-Determinism and Self-Actualization — The Self as the Primary Theme in Emerson, Thoreau, Whitman, and Dickinson

Heeding the call of Ralph Waldo Emerson to create a truly American literature, American writers explored literary and cultural themes that have originated since Columbus first set foot on this continent: the American Eden, the ideal society, the perfectibility of humanity, Self-reliance, and the individual search for Self. Writers we will consider include Poe, Hawthorne, Melville, Emerson, Thoreau, Whitman, and Dickinson. (4 credits)

LIT 351 Modern American Literature: Transporting Eastern Transcendentalism to the Contemporary World — Eliot, Stevens, Fitzgerald, Hemingway, and Faulkner

Reacting to the prosaic objectivism of the realist movement, the decline of Western spirituality, and the moral excess of the industrial revolution and European imperialism, a new movement in the arts called Modernism attempted to take the individual back to the spiritual source of the Transcendentalists and its Oriental transcendental roots. Leaders in this movement included Fitzgerald, Hemingway, Faulkner, Steinbeck, and Cather (in fiction), and Frost, Eliot, Williams, Stevens, Moore, and Hughes (in poetry). (4 credits)

LIT 355 Asian Literature: The Spiritual Literature of the Far East, from the Tao of Lao Tsu Forward

In this course, students widen their understanding of the streams of creative expression beyond what has been produced in Western cultures. Emphasis will be on those writers and those texts that possess a good understanding of the work of spirituality. Works to be

explored may include Lao Tsu's *Tao de Ching*, the writings of Chuang Tze, the Confucian Odes, T'ang poetry, the poetry of Kabir and Tagore, Rumi, and Hafiz, and the fiction of Mishima, Kawabata, and Narayan. (4 credits)

LIT 356 Contemporary Fiction

Contemporary fiction writers are the classics of tomorrow. In these days of multimedia, "fiction" could include films, videos, graphic novels, collages, and other visual media containing a fictional story line. In this course we will read two contemporary novels by authors such as Barbara Kingsolver, Leslie Marmon Silko, R.K. Narayan, Nick Hornby, and Kate Atkinson. We will also read a number of short stories by writers like T.C. Boyle, Alice Munro, and George Saunders and watch recent films of literary quality. Students will write one essay on any author or filmmaker studied in this class, prepare an oral report, including a visual such as a poster or PowerPoint presentation, and submit a creative work. This could be a short story or something visual with a fictional narrative such as a video, a short animation, graphic short story, etc. Students may include a Maharishi Vedic Science component in their analytical essay or create a Main Points Chart to accompany their oral presentation or final project.

LIT 357 The Hero in Literature

This course will explore the idea of the hero from antiquity to the present. The hero is a larger than life character whose actions affect the fate of a large community for good, or if a tragic hero, for ill. The hero's behavior (see Arjuna for example) is a model for the ordinary individual. One of the great debates is whether the hero can even exist in the modern world. Among the texts and themes we will follow are: The Odyssey: The Classical Hero; Beowulf: The Germanic Hero; Gawain and the Green Knight: The Medieval Hero; Siddhartha: The Spiritual Hero; and The Bean Trees: The Feminine Hero.

LIT 359 The Short Story

A short story contains all the elements of the novel in micro form and because it is so compact is an ideal arena for studying literature. In this course we will study some of the world's greatest short story writers beginning with Romantics Washington Irving, Edgar Allan Poe, and Nathaniel Hawthorne, then moving to later, more realistic writers such as Guy de Maupassant, Anton Chekhov, Sarah Orne Jewett, and Henry James. Afterward, we will read works by such modernist writers as James Joyce, D.H. Lawrence, E.M. Forster, William Faulkner, Ernest Hemingway, and Flannery O'Connor, finishing up with contemporary writers including Alice Munro, John Updike, and Leslie Marmon Silko. Students will write a short analytical essay on one of the writers studied in the course and will write a short story as the final project. Students may include a Maharishi Vedic

Science component in their analytical essay or create a Main Points Chart to accompany their final project.

LIT 360 Poetry From Speech to Silence — Exploring the Subtleties of Language in Form and Content

This course focuses on contemporary poetry with the aim of awakening students' awareness to the stylistic techniques that express different visions of wholeness. Poets to be read may include Theodore Roethke, Denise Levertov, James Wright, Gary Snyder, Robert Bly, Richard Wilbur, Elizabeth Bishop, A.R. Ammons, Galway Kinnell, W.S. Merwin, and Jory Graham. (4 credits)

LIT 361 The Novel: The Flow of Consciousness in Form and Content — The Interaction of Action and Character, Form, and Content in Novelists from Cervantes to Toni Morrison

The novel in the last two centuries has become the literary form of choice. It reigns supreme in conveying the depth, experience, and great complexity of character. Born in the eighteenth century when long narratives — including epics, fables, romances, and picaresque tales — were losing their vitality, the novel became literature's torch bearer: the primary literary mode for depicting life. This course examines the history, techniques, and forms of the novel, from social realism to meta-fiction, and may include novels from any given period from the eighteenth century onward. (4 credits)

LIT 363 The Art of Film: The Development of the Visual Image from a Simple, Realistic Reproduction to a Snapshot of the Soul

This course emphasizes film technique, including the use of lighting, camera angles, and *mise en scene*. It takes the student out of the realm of the Saturday night "movie" and into the world of film as a major art form. Our primary texts in this course will be the films themselves, including the masterworks of some of the world's finest directors. Course requirements include the writing of film reviews and the analysis of a key scene from a film we will have viewed. (\$15 lab fee) (4 credits)

LIT 364 The Science Fiction Film

The Science Fiction Film introduces students to some of the best science fiction films ever made. It will be part historical, beginning with Frankenstein from the 1930s and including films on up to the present. Part thematic, as we look into some of the broad sci-fi themes, such as what it is to be human. And part technical: we'll analyze what makes a good sci-fi film and write a film review of a sci-fi film not shown in class. Some of the subgenres include space operas, alien films, B movies, visionary films, cautionary films, and humor. Students will write a scene for a sci-fi film, will give an oral presentation on a science-fiction film, and show a clip. We will watch such films as Frankenstein, The Day the Earth Stood Still, On the Beach, 2001: A Space Odyssey, Soylent Green, Star Wars,

Close Encounters of the Third Kind, E.T., Starman, Tron, Sleeper, Matrix, and Minority Report. Plus, we will watch clips from a number of other fine sci-fi films, such as Metropolis, Blade Runner, and Repo Man.

LIT 365 Evolution of Film: From the Lumiere Brothers to Kurosawa — Honoring the Tradition of Film Art

This film survey traces the evolution of primarily American and European cinema from the early days of Griffith and Eisenstein through the twentieth and into the twenty-first century. It includes examples of history-shaping movements such as Soviet formalism, German expressionism, French realism, Italian Neo-realism, film noir, surrealism, and nouvelle vague. As in LIT 363, we will watch a selection of some of the finest “world masterpieces on film.” (4 credits)

LIT 366 The Peace Film: The Imagery of World Peace in Great Films and Enlightened Filmmakers

The Peace Film course explores the many forms of peace contemplated throughout history and depicted in the modern film. Its foundation and inspiration is Maharishi’s vision of world peace that has led to the Peace Government and the establishment of Maharishi Peace Palaces. In this course we will watch 11 films, including such classics as *Yellow Submarine*, *Grand Illusion*, and *The Magic Flute* as well as more recent efforts. Students will analyze films to see how peace is perceived and visualized in the international cinema community. Besides the films themselves, the primary text for the course is Robert Oates’s *Permanent Peace*, which examines how peace can be achieved individually and globally. (4 credits)

LIT 367 Modern European Drama: From Realism to Expressionism — Modern, Individualized Forms and Ancient, Transcendental Ideals

Led by such dramatic innovators as Ibsen, Strindberg, Chekhov, Shaw, Pirandello, and Brecht, drama began to emerge from a century of mediocrity. In the late nineteenth century these dramatists pioneered a dramatic revolution that expressed itself in such forms as realism, naturalism, impressionism, expressionism, surrealism, and the theater of the absurd. All of these figures and the movements they spawned will be examined in this course along with the work of other influential dramatists such as Eliot, Yeats, and Shaffer. (4 credits)

LIT 368 American Drama: Dramatizing the Growth of an American Consciousness — O’Neill, Williams, and Miller

Beginning with the Provincetown Players and the Little Theater movement of the twenties, this course explores the drama from Eugene O’Neill — America’s foremost dramatist — through postmodernism and contemporary drama. Among the playwrights

we will read are Tennessee Williams, Arthur Miller, Glaspell, Hellman, Henley, Kopit, Mamet, and Albee. (4 credits)

LIT 369 Comparative Drama: Translating Greek Spiritual Drama to the Twentieth-Century Stage — from Aeschylus to Tennessee Williams

All Western drama begins with the Greeks, specifically the four titans of Athens' Golden Age: Aeschylus, Sophocles, Euripides, and Aristophanes. In the festivals to Dionysus these four dramatists developed the theatrical concepts of Tragedy and Comedy and helped shape our present view of humanity. In America, some 24 centuries later, Eugene O'Neill gave shape to the modern theater. Much of what O'Neill created was strongly influenced by the Greeks. The American drama that followed O'Neill, Tennessee Williams, Arthur Miller, Beth Henley and others, labored directly under O'Neill's influence and indirectly under that of the Greek masters. (4 credits)

LIT 370 Literature and the Environment: Re-Enlivening Natural Law in Collective Consciousness — from Thoreau to Barbara Kingsolver

Nature and the environment has become the most celebrated cause of the last few decades, giving rise to a literature of its own. In this course we will begin first with Maharishi's vision of Nature and Natural Law, then read some traditional naturalists such as Emerson and Thoreau, and finally move to a variety of modern environmentalists. Our primary text will be the *Norton Book of Nature Writing*. In our reading we will study the philosophical, historical, and cultural approaches to the environment that America has inherited. Students will also read an extra text on nature to present to the class and keep a nature journal to discover what Mitchell Thomashow calls our "ecological identity." (4 credits)

LIT 371 The Lord of the Rings

In the first half of the twentieth century, J.R.R. Tolkien, an Oxford Medieval and Linguistics Professor, wrote one of the great epics of modern times. *The Lord of the Rings* has become a literary phenomenon, a critical success, a cult classic, and an enormously popular novel sequence that has never fallen out of favor. Moreover, it has spawned a subsidiary industry that includes, films, TV productions, games, toys, and LOR art. *The Lord of the Rings* has emerged as the quintessential fantasy/myth to which all modern myths pay homage, an archetypal tale that speaks to the heart of human beings on the very meaning and purpose of life. In this course we will read the trilogy: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. We will also consult the prequels to the trilogy—*The Silmarillion* and *The Hobbit*. When appropriate, we will look at scenes from Peter Jackson's famous film sequence as well. (4 credits)

LIT 372 Media and Literature

In the age we live in, the media constructs and reconstructs the world we know. It is so pervasive that virtually no one on this planet is free from its influence, be it good or bad. At the basis of media is language, the first level of communication. Language forms itself into texts — written, visual, and audio texts — and texts are the interest of literature. In this course we will read a variety of texts that deal directly and indirectly with media as we explore its severe limitations as well as its possibilities to help bring about a worldwide transformation. One literary figure commenting on the relationship between literature and the media said, “Literature is news that stays news.” — Ezra Pound

LIT 373 Music and Literature

LIT 374 The Great American Road Trip

Does the open road beckon you? People have been traveling the highways of America for more than a century. Before highways and road even existed, people drove their cars across the country when the only surfaces available were the wide, open fields. We'll read road literature ranging from the snarky comments of Iowa traveler Bill Bryson to the more lyrical passages of William Least Heat Moon. We'll follow women travelers as well as men and may even dip into a trip outside the U.S. (across Fiji). We'll read some great essays, watch some good road films, and explore some interesting travel blogs and sites. We may even take our own road trip so we can write about. (4 credits)

LIT 379 History of English Language

This is a two-week course for those students pursuing a degree in education with a focus in literature. The course will be primarily self-directed with the following components: An outline of Albert C. Baugh's standard work—*A History of the English Language*, a summary of the video *Mother Tongue* from the series *The Story of English*, and a presentation by the student on how the English language developed from its inception to the present. (2 credits)

LIT 380 Seminar on Special Topics

Periodically, seminars on special topics are offered by visiting professors or by resident faculty. (2–4 credits — may be repeated)

LIT 497 Senior Thesis: Demonstrating Skill in Action

A one block guided study for students who want to spend a month writing their exit paper for a B.A. in Literature or a B.A. in Literature with an Emphasis in Writing. Guidelines for the paper will be established between the instructor and student. *Prerequisite*: consent of instructor

LIT 498 Internship in Literature

This course is designed for the practical application of the literary skills — writing, speaking, research, analysis, and synthesis — you have been acquiring in the major. Advanced students find a work situation with community professionals to acquire greater applied knowledge in their field of interest. A defined project is set up and evaluated by both a workplace supervisor and a faculty advisor. (4–12 credits) *Prerequisite:* consent of the department faculty

NOTE: The purpose of this course is as an addition to the requirements of the major; therefore, the credits from this course cannot be included as part of the course work required for the major.

LIT 499 Directed Study

(variable credits) *Prerequisite:* consent of department faculty

Writing Courses

WTG 116 Intermediate English for Academic Purposes I

WTG 117 Intermediate English for Academic Purposes II

WTG 118 Intermediate English for Academic Purposes III

These integrated skills courses will help international students to adjust to an English-speaking academic environment. Students will develop essential vocabulary and communicative strategies for successful interaction. While the focus will be on listening and speaking, the courses will also include basic reading, writing, pronunciation and grammatical understanding and practice. (4 credits each — may be repeated)

Prerequisite: 4.5 IELTS or 477 TOEFL PBT; 153 CBT; 53 iBT

WTG 120 High-Intermediate English for Academic Purposes I

WTG 121 High-Intermediate English for Academic Purposes II

WTG 122 High-Intermediate English for Academic Purposes III

These courses continues to address the needs of new, international, non-native speakers of English intending to study at an American college or university. Emphasis will be on helping students to understand spoken English delivered at a normal rate in an academic environment. Students will listen to recordings of on-campus conversations, short classroom lectures, and radio and television interviews. Attention will also be given to understanding and using common idiomatic expressions, vocabulary expansion, and development of conversational skills. Reading, grammar practice, pronunciation and journaling will support learning. Students will discuss culture shock and other difficulties they may encounter. (4 credits each — may be repeated) *Prerequisite:* 5 IELTS or 500 TOEFL PBT; 173 CBT; 59 iBT

WTG 130 Advanced English for Academic Purposes I
WTG 131 Advanced English for Academic Purposes II
WTG 132 Advanced English for Academic Purposes III

These courses will focus on preparing students for academic success in an English-speaking environment. They will be taught how to become good, independent learners of English, making use of freely available language tools such as the Internet and chat rooms. They will also develop reading and study skills such as note-taking and summarizing from oral and written texts, and will thereby further improve their use of English. Additionally, preparation for academic writing will provide students a better understanding of American academic standards. Students will engage in classroom discussions, on-campus activities, and various reading and writing tasks. Students will also study grammar and practice pronunciation improvement exercises. (4 credits each — may be repeated) *Prerequisite:* 5.5 IELTS or 525 TOEFL PBT; 196 CBT; 70 iBT

WTG 136 College Composition I for International Students

This course is for international college-bound students who need to develop their writing skills in English. Using a process approach, students will practice journaling, prewriting, drafting, revising and editing, and will learn to use and provide peer and teacher feedback. Grammar and vocabulary will be improved as needed, and attention will also be given to sharpening reading, listening, and presentation skills. (4 credits) *Prerequisite:* 6 IELTS or 550 TOEFL PBT; 210 CBT; 78 iBT

WTG 190 College Composition II for International Students

This course is an alternative to the writing course that is required of all undergraduate students. It focuses on developing the same academic writing skills as the regular CCII class, but is specifically tailored to the needs of students whose native language is not English. Students will practice process writing, develop a writing portfolio containing a personal, persuasive, comparison and contrast and/or process essay as well as a research paper. Grammar study, journaling and reading analysis will support the development of writing skills. (4 credits) *Prerequisite:* 6 IELTS or 550 TOEFL PBT; 210 CBT; 78 iBT

**WTG 191 College Composition 1: Clear and Graceful Prose — Coherent Minds
Expressing Themselves through Traditional Writing Forms**

Students in Composition 1 begin to refine their thinking, writing, and grammatical skills founded on their experiences of Being. They integrate two fundamental characteristics of writing: the ongoing process of Self-discovery, and the creation of a finished work. They develop greater facilities with the writing process while strengthening foundational skills. Students read and discuss narrative models to locate the intimate connections between reading and writing. (4 credits)

WTG 192 College Composition 2: Exploring Academic Writing — Knowledge as the Basis of Successful Communication and Self-Expression

Composition 2 develops the student’s ability to use language for a variety of purposes, subjects, and audiences. It focuses on both exposition and persuasion to strengthen those skills that will assist the student in succeeding academically. In this course we read and discuss a range of prose models that reflect the diversity of thinking and writing across the disciplines. (4 credits) *Prerequisite:* WTG 191 or appropriate assessment

WTG 201 The Poetry of Transcendence: Exploring the Supreme Reality in the Crown Jewels of World Poetry

Poetry does the impossible. It allows us to say what cannot be said, to feel what cannot be felt. It can do this because its reach is beyond boundaries. All poetry is transcendental to one degree or another, but the best draws upon Transcendental Consciousness in both form and meaning. In this course we will sample some of the greatest spiritual poetry ever written to use as models in writing our own transcendent poetry. (4 credits)

Prerequisite: WTG 192 or consent of instructor

WTG 202 Fiction Writing 1: Emulating Nature’s Own Creative Process — Creating, Developing, Structuring, and Refining Works of Short Narrative Fiction

Fiction writing is among the most satisfying forms of artistic and personal expression. A fiction writer writes from the heart as well as the mind, but good fiction is much more than “disguised autobiography.” To excel at this craft, students need to learn the arts of creating plot and character, fashion an appropriate point-of-view, and control style and tone. For inspiration and guidance we will read some of the world’s finest writers of fiction. (4 credits) *Prerequisite:* WTG 192 or consent of instructor

WTG 210 Poetry Writing: Tracking the Path of Transcending — Expressing the Subtlest Fluctuations of Heart and Mind

Students in this course read and study model poems to learn the technical building blocks of poetry: imagery, sound effects, rhyme, rhythm, and form. The class members then write their own poems in either free verse or such traditional forms as the sonnet, blank verse, ballad, and villanelle. (4 credits) *Prerequisite:* WTG 192 or consent of instructor

WTG 301 Nonfiction Workshop 1: From a Single Form — The Literary Essay — Arise Infinite Possibilities of Form and Content

WTG 302 Nonfiction Workshop 2

Creative writing is often mistakenly associated solely with fiction and poetry, but some of the best creative writing is found in nonfiction. Whatever writers put their attention on is filled with their own originality. In these courses, students read beautiful and moving selections of nonfiction prose and examine them for their grace, clarity, and

effectiveness. Students then write their own nonfiction projects that could include essays, interviews, reviews, and other forms. (4 credits each)

WTG 312 The Persuasive Essay: Balancing Logical Reasoning and Fullness of Emotion to Move Our Audience

Among the most useful forms of writing is the persuasive essay. To write so convincingly and with such authority that your reader can't help but respond favorably to your viewpoint is eminently valuable and satisfying. The hallmark of the persuasive essay is impeccable logic and sound reasoning. In this course, students examine classical and contemporary arguments as models for their own persuasive essays. Topics include inductive and deductive logic, audience consideration, the evaluation of assumptions, counterarguments, fallacious reasoning, and the role of emotions in persuasion. (4 credits)

WTG 313 Writing and Reading the Short Story: Exploring the Dynamics between Wholeness and Point

Edgar Allen Poe once stated that everything in a short story works toward a “single effect.” Economy and precision of language make the short story the perfect narrative form. In this course we will read and study intriguing stories such as Gabriel Garcia Marquez’s “The Very Old Man with Enormous Wings” and Eudora Welty’s “Why I Live at the P.O.” as models for short fiction we will write. We will also look closely at elements of fiction: character, structure, point of view, imagery, and figurative language as building blocks for our own stories. Students will write three short stories and workshop those stories in class. (4 credits) *Prerequisite:* WTG 192 or consent of instructor

WTG 314 Fiction Writing 2: The Divine at Every Point

This course advances techniques learned in Fiction Writing 1. See WTG 202 for details. (4 credits) *Prerequisite for each:* WTG 192 or consent of instructor

WTG 315 Writing Literary Nonfiction: Expressing the Truth that Transcends Facts with the Power, Grace, and Insight of Fiction

During the second half of the twentieth century, creative nonfiction — called “the new literature” — has steadily grown in popularity. Reading such writers as Tom Wolfe, Peter Mathiessen, and John McPhee, students discover the potential of nonfiction to elicit an aesthetic response equal to that of the novel. In this course, students learn to combine techniques of journalism and fiction in writing their own creative nonfiction. (4 credits)

WTG 320 The Personal Essay: Examining Experience from One’s Own Self-Referral Perspective — The Memoir and Other Forms

Students read and discuss a range of essayists from earlier traditions to such contemporary essayists as David Sedaris or Vowell. Writing in this form, each student develops his or her personal voice. Students also discover the power of short prose to transform topics of individual concern into expanded visions of wholeness. (4 credits)

Prerequisite: WTG 192 or consent of instructor

WTG 322 Writing the Personal Memoir: Knowing the Self

During this course, students explore various forms of memoir: childhood memoir, graphic memoir (memoir in cartoon form or illustrated memoir), travel or journey memoir, memoirs of people from other cultures, eyewitness memoir, mosaic memoir, etc. Students read examples by an international selection of famous authors such as Frank McCourt, Janet Frame, Azar Nafisi, Annie Dillard, Helen Nearing and Elizabeth Gilbert, and also work by lesser known authors such as Mark Spragg, Yang Erche Namu, and Ety Hillesum. Students also create their own portfolios using techniques from fiction and poetry to create story and to explore objective and subjective life experience in depth.

Ultimately, students learn to stand back and experience their life stories twice, “in the moment and in retrospection,” as Anais Nin said. In this way, students come to more deeply know their own Self on every level. (4 credits) *Prerequisite:* WTG 192 or consent of instructor

WTG 323 Memoir of Transcendence: Knowing the Self

During this course, students explore memoir with a focus on the theme of transcendence — spiritual quest, transcendental moments, stories about overcoming obstacles and achieving great things for mankind, and stories of diving within to explore the uncharted territories of consciousness. These may be childhood memoirs, graphic memoirs (memoirs in cartoon form or illustrated memoirs), travel or journey memoirs, memoirs of people from other cultures, eyewitness memoirs, mosaic memoirs, etc. Students read examples by an international selection of both famous and lesser-known authors such as Annie Dillard, Helen Nearing, Elizabeth Gilbert, Henry David Thoreau, Greg Mortenson, Ann Patchett, Azar Nafisi, Mark Spragg, Yang Erche Namu, and Ety Hillesum. Students also create their own portfolios of transcendental memoir using techniques from fiction and poetry to create story and to explore objective and subjective life experience in depth. Ultimately, students learn to stand back and experience their transcendental life stories and their own spiritual quest “twice, in the moment and in retrospection,” as Anais Nin said. In this way, students have an opportunity to more deeply know their own Self on every level. (4 credits) *Prerequisite:* WTG 192 or consent of instructor.

WTG 332 Prose Style: Conveying Universal Ideas through a Highly Personalized and Carefully Wrought Voice

Students acquaint themselves with a wide range of writing styles as they investigate their own style of writing. Examining the works of various authors, students fine-tune their understanding of the mechanics of English expression and develop their ability to use sentence structure, diction, and punctuation as the sophisticated tools they have the potential to be. (4 credits)

WTG 340 Writers on Writing: Learning from the Great Tradition of Literary Masters — The Nature and Craft of Writing

The nonfiction writing projects in this course are designed to help students see themselves as legitimate writers. Students examine what celebrated writers, from journalists to novelists, from children’s authors to essayists, have said about their profession. Their insights into the writing craft provide both inspiration and direction. Their explanation of technical matters are then put into practice in the students’ own work. (4 credits)

WTG 342 Writing for Young People: Writing Stories to Awaken a Child’s Sense of Meaning and Wonder

Writing for the young can be as rewarding as writing for adults, and as challenging. Children are becoming more sophisticated at younger ages, and generally enjoy reading books at their intelligence level. Students in this class will learn to avoid stereotypes, moralistic tales, and stories with talking animals. In this course, we will sample some marvelous children’s literature, investigate some time-honored writing techniques, and find a venue for our own youthful imaginations. (4 credits)

WTG 350 Advanced Creative Writing: Creating Harmony of Sound and Coherence of Meaning

Maharishi says, “writers start with what the eyes see, the ears hear and the hands feel, then travel into space and time to explore the beyond.” Following this prescription, this course offers advanced students the opportunity to deepen their knowledge and hone their writing skills by focusing on a body of their own work in poetry or fiction. Students will acquaint themselves with authors, write personal responses to books and articles, attend readings, and watch videotaped interviews of famous writers. Course participants will also workshop their manuscripts with their classmates and make an extensive presentation of their work. The final outcome will be a submission for publication. (4 credits) *Prerequisite:* WTG 192 or consent of instructor

WTG 355 Writing in the Professions: Toward Fulfillment of Desires — Effective Communication in Business

Each profession has its preferred way of communicating. Good writers often find their niche in adapting to the style and techniques of a specific profession. In this course, we will investigate a number of professional forms of communication. Writing projects are designed to develop the students' abilities to communicate clearly and effectively in a student's preferred area of interest. (4 credits)

WTG 360 Writing and Photography

This course teaches the basics of digital photography and how to write about it. Students learn how to adjust the digital “negative” in an image-editing program such as Adobe Photoshop. Students keep a daily journal of their photographic experiences, learn to photograph and write about the environment, and produce a photo essay on their favorite topic. For daily printing needs, students use online sources, such as Snapfish or Shutterfly. The course also includes at least one field trip and a variety of creative photographic assignments. For the final portfolio, students select their best photographs to enlarge and learn how to print and mat them. Requirements: a \$25 fee for materials and at least a 7-megapixel camera with zoom lens and manual controls; this means the ability to manually adjust shutter speed and aperture size.

WTG 364 Screenwriting: Expanding Awareness — Translating the Language of Written Communication into the Language of Film and the World of the Visual

In this course, students will create an actual screenplay. More than just learning the form of screenwriting, students will write with the full intention of producing a filmable script. We will study a number of models, including films, film clips, and a published screenplay. To help ensure success, before beginning to write the screenplay students will compose a premise, a structure-step, and a scene outline. (4 credits)

WTG 370 Writing for Fun and Profit: Niche Markets

This is a course for students who would like experience in professional writing for niche publishing markets, such as educational testing. We'll explore a variety of markets and in detail: the educational testing market. For that market, we'll focus on the compactness and concision necessary for writing test passages, the necessity for selecting topics appropriate for testing and recognizing sensitivity issues, mastering editing skills necessary to create grammatical and mechanical correctness, as well developing an eye for topics that will appeal to the appropriate grade level. The course will include a professional workshop with a testing development specialist, the possibility of a follow-up internship with American College Testing in Iowa City, and freelance writing opportunities.

WTG 373 The Graphic Novel

The graphic novel, a genre of literature combining writing and art, has become increasingly popular in the past decades. The term “graphic novel” broadly refers to any fictional or non-fictional story that is told by means of both writing and illustration—often, though not necessarily, in cartoon form. In this class, students will read selections from various award-winning graphic novels and illustrated memoirs, among them *Persepolis* by Marjane Sarpati, *Blankets* by Craig Thompson, *Ghost World* by Daniel Clowes, *Principles of Uncertainty* by Maira Kalman, and the Pulitzer Prize winning *Maus* by Art Spiegelman. Students are expected to write and illustrate their own graphic novel during the class. In the process, they will hone all techniques relevant to this genre: Writing-wise, the focus will be on dialogue, scene, plot, pacing, character development, selection of detail, language, voice, and editing. Artistically, the focus will be on choice of materials, drawing technique, page layout, the relationship between positive and negative space, color, and shape.

WTG 399 Directed Study

(variable credits) *Prerequisite:* consent of the department faculty

WTG 410 Travel Writing: Discovering the Universal in the Particular — Conveying the Sense of Feeling at Home in Unique Places of the World

From Mark Twain to John Steinbeck, many of the world’s best writers have been drawn to travel writing. By analyzing the work of great travel writers and through in-class writing workshops, students become familiar with techniques of travel writing. Highlighting the course are three day-trips to nearby tourist destinations, during which students learn to research articles and record their personal observations in a travel journal. The course culminates in the writing of a personal travel essay for publication. How to write a query letter and the top online markets for travel articles will also be covered. (4 credits) *Prerequisite:* WTG 192 or consent of instructor