

# Spring 2006 Undergraduate Courses

## **ENGL 20106 The Novel: Point of View As Structure**

**Noreen Deane-Moran**

**TH 12:30-1:45**

This course will focus on an introduction to the novel as a form, a means to view the world of the author/artist and the reader. Literature is an art whereby one consciousness seeks to communicate with another consciousness. One of the artist's techniques for controlling this flow is the concept of Point of View. We will explore various approaches and uses of this "framing" in some nineteenth and twentieth century novels. The goal is to use an understanding of Point of View to more fully comprehend, enjoy, and sensitively read, this popular genre.

Texts: Henry James, *The Turn of the Screw*; Emily Bronte, *Wuthering Heights*; Gustave Flaubert, *Madame Bovary*; Edith Wharton, *Ethan Frome*; James Joyce, *Dubliners*; William Faulkner, *Absalom, Absalom!*; Carson McCullers, *The Heart is a Lonely Hunter*; E. L. Doctorow, *Ragtime*; Roddy Doyle, *Paddy Clarke Ha Ha Ha*; Richard Brautigan, *Trout Fishing in America*.

Requirements: regular class participation; two short papers, a midterm; and a final.

## **ENGL 20108 Interaction of Text and Image**

**Anne Montgomery**

**TR 9:30-10:45**

This course examines the tradition of illustrated texts in the Western Tradition from the ancient to the contemporary. Topics include the history of writing systems, text as image, illuminated manuscripts, illustrated books, photographic literature, the embedded graphic of non-fiction prose, and the graphic novel. In addition to our texts, students will work in the Medieval Institute facsimile collection and with original works from the Rare Book Collections of the Hesburgh Library. For the older works, required texts are widely available and familiar classics on reserve in the library and accessible on line. Students will purchase contemporary works, a history of the genre, and a course packet of criticism and examples.

Course work includes 6 illustrated essays on the image-text constructs studied, a midterm, and a comprehensive final.

## **ENGL 20123 Food and Consumption in North American Literature**

**Heidi Oberholtzer Lee**

**MW 3:00-4:15**

Food and eating, components of the larger category of appetite, are central to understanding how American authors articulate cultural and racial difference, as well as

matters of aesthetics, religion, and even sex and romance. In this course, we will explore the literary world of eating, food, and food culture through a long chronological span of American and Mexican writing and through a wide range of genres. We will investigate the meanings assigned to food and eating in our texts and will explore how each author articulates his/her arguments through the language of orality, satiety, or hunger. By examining these literary representations of the preparation, presentation, exchange or refusal of food, we can gain a better understanding of these authors' visions of art, community, and individual identity. The course will include readings from authors writing from the sixteenth through the twenty-first centuries, possibly Bernal D'az del Castillo, Mary Rowlandson, Edward Taylor, Herman Melville, Katherine Anne Porter, Rebecca Harding Davis, Mark Twain, Upton Sinclair, J.D. Salinger, Ruth Reichl, M.F.K. Fisher, and Laura Esquivel, as well as recent films that address food. Course requirements include five 3-5 page rhetorical analysis papers, several 1-2 page response papers, a mid-term exam, and a final exam.

**ENGL 20130 Swarming Cities: Urban Transformations of Body and Soul in the 20th Century**  
**Joan Arbery**  
**MWF 10:40-11:30**

Writers have long struggled to find words adequate to represent the massive modern city. For instance, Baudelaire described 19th-century Paris's crowds as teeming insects in a spectral world—it is a nightmarish place where phantasms haunt the city during daylight, leaving Parisians nauseous with the encounter. Transformed under Haussman's urban planning, Paris attempts to shake off its ghastly skin, but despite its pristine boulevards and its elaborately decorated dance-halls, death and disease loom large. Beginning with Zola's *Nana*, a tale about a vampirish prostitute, and ending with Gavin Friday's *Shag Tobacco*, a vaudevillian album that plays with transvestitism, this course will examine changes enacted upon the city and its citizens. These metamorphoses of the urban environment will include disease, accidents, flights of fancy, authorial intrusions, and clothes- and sex-changes. Course materials include selections from Ovid, as well as Zola's *Nana*, Padraic O'Conaire's *Exile*, Thomas Mann's *Death in Venice*, selections from *Ulysses*, T.S. Eliot's *The Waste Land*, Virginia Woolf's *Orlando*, Flann O'Brien's *At Swim-Two-Birds*, Salman Rushdie's *The Satanic Verses*, Neil Jordan's *The Crying Game*, and Gavin Friday's *Shag Tobacco*. Course requirements will include one in-class presentation, weekly quizzes, a 4-5 page paper, a midterm, and a final paper of 10-12 pages. Class participation is mandatory.

**ENGL 20135 Post-Colonial New Zealand Literature and Cinema**  
**Anne Magnan-Park**  
**TR 2:00-3:15**

From the 1900s onwards, New Zealand's literature has focused on defining its national identity. Sometimes it defines itself against Eurocentric colonial values; at other times it advances a more universal sense of identity meant to transcend the specifically regional. Literature in New Zealand has also struggled to make sense of its past and

present, working through and beyond the opposition between Maori and Pakeha (Caucasian) to embrace a polyphonic, inclusive, and celebratory notion of national identity.

In this course we will study a wide range of texts dating from the 1890s to the present day. The core authors include: Frank Sargeson, Janet Frame, Keri Hulme, Patricia Grace, Margaret Mahy, Witi Ihimaera, and Alice Tawhai. The major feature films—attendance at which is a mandatory part of the course — will include: Jane Campion's *The Piano*, Lee Tamahori's *Once Were Warriors*, Niki Caro's *Whale Rider*, and Peter Jackson's *Heavenly Creatures*.

Anticipated requirements include: short thesis-driven response papers, one oral presentation, two exams, and one final paper.

### **ENGL 20215 Introduction to Shakespeare**

**Holly Martin**

**MW 3:00-4:15**

This course introduces students to a wide variety of forms and themes in Shakespeare's plays as well as to the plays' context, conventions, and performance history.

In Shakespeare's plays, the social and personal relationships that hold society together are often tested by conflicting loyalties, individual desires, and external pressures. Using a variety of critical approaches, we will explore these and other related themes in Shakespeare's comedies (*Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*), histories (*Henry the Fifth*), tragedies (*Romeo and Juliet*, *Hamlet*, *Othello*, *Macbeth*), and romances (*The Tempest*).

Care will be taken to give the plays a cultural and literary context, and particular emphasis will be placed on the plays' nature as scripts for the stage and, more recently, film. We will study the historical circumstances under which they were first produced as well as current trends. There will be required videos for most of the plays under discussion, several essays, and a midterm and final examination.

### **ENGL 20307 Imagining 'Far, Far Away' in 19th Century British Literature**

**Benjamin Fischer**

**MW 1:30-2:45**

Fascination with the unknown has been as much a part of the human experience as any other common impulse that has led to literary production. As the British Empire expanded in the nineteenth century, the exposure to new lands and peoples challenged British thinkers to reconceive themselves in relation to cultures and societies unlike their own. This course will consider how fascination with the lands and peoples "far, far away," perhaps in itself benign, was combined with a Victorian need to define and categorize, and eventually drew British writers to stake out imaginative claims on distant lands and to justify imperial acts by refiguring non-European peoples as savage,

puerile, effeminate, beastly, primitive, or vanishing. Texts for the course reveal both a history of ideas and a contestation of varying responses to contact with other peoples.

We will read texts by Daniel Defoe, Sir Walter Scott, H. Rider Haggard, Robert Louis Stevenson, and Joseph Conrad.

Requirements: Reading responses, one 8- page paper, midterm and final exams.

**ENGL 20312 Empire and "The Woman Question" in 19th Century British Literature**  
**Angela M. Thum**  
**TR 3:30-4:45**

What, in unenlightened societies, colour, race, religion, or, in the case of a conquered country, nationality, are to some men, sex is to all women; a peremptory exclusion from almost all honourable occupations, but either such as cannot be fulfilled by others, or such as those others do not think worthy of their acceptance. Sufferings arising from causes of this nature usually meet with so little sympathy, that few persons are aware of the great amount of unhappiness even now produced by the feeling of a wasted life.

----John Stuart Mill, *On the Subjection of Women*

'The Woman Question' is a debate that dominated literary and political dialogue during the nineteenth century. Debates about empire and 'The Woman Question' frequently intersected. We will examine these debates about gender roles, especially as they relate to the British Empire. We will also look at how the social expectations for women, and roles available to women, changed as more women began traveling throughout the empire and writing their own travel narratives.

Readings will include: Wollstoncraft's *Vindication of the Rights of Women*, Mill's *On the Subjection of Woman*, Brontë's *Jane Eyre*, Collins's *The Moonstone*, Carroll's *Alice in Wonderland*, and Stoker's *Dracula*. We will also examine some women's non-fiction travel narratives. Assignments will include response papers, essays, a mid-term and a final exam.

**ENGL 20513 Introduction to Irish Writers**  
**Christopher Fox**  
**MW 11:45-12:35**

This course is an introduction to selected Irish writers from the eighteenth- to the twentieth century, including Swift, Edgeworth, Stoker, Joyce and Yeats. Along with Irish writing in English, we will also look at several Irish language works in translation. We will read the writers with special attention to Irish history, to Anglo-Irish relations, to the question of Irish identity and identities, to the emergence of nationalism and to the rise of the modern Irish state and the crisis in the north. Since the excitement of the course is in the readings themselves, each student is expected to read the assigned texts and to come to class prepared. Each student is also expected to come to the weekly Friday group not only prepared but prepared to say something intelligent, indeed, to do

anything short of public mayhem to contribute to the discussion and to make the group a body unto itself. Each student will also take two tests along with a final, and write a short paper.

Note: Students are also required to register for one section of ENGL 22514, Introduction to Irish Writers — Discussion, F 11:45-12:35.

**ENGL 20515 Celtic Mythology**  
**Kate Hennessey**  
**MWF 12:50-1:40**

What defines a hero? From the towering strength of Cuchulainn to the miracles of St. Patrick, from the daring exploits of Queen Maeve to the transatlantic voyage of St. Brendan the Navigator, medieval Irish literature is replete with remarkable stories of saints, scholars, and warriors. This class will examine a selection of 8th to 14th century Irish, Welsh, and Scottish heroic tales, situating them within their historical and geographical contexts. We will also study the ways in which 20th-century authors like James Joyce and William Butler Yeats incorporate the most famous of these legendary characters into their works. Requirements for this class will include 20 pages of written work over the course of the semester (generally in the form of short responses to the readings), a class presentation, a mid-term and a final exam, as well as consistent and thoughtful participation in class discussion.

**ENGL 20530 Contemporary Irish & Native American Literature**  
**Jessica Dougherty-McMichael**  
**TR 9:30-10:45**

Postcolonial literature often attempts to meld the traditional with the contemporary. Whether this takes the form of an Irish fairy operating a Black and Decker or a Spokane man inheriting a blues guitar possessed by demonic forces, both Irish and Native American literatures have found success with the often comic, frequently discordant, and always interesting combinations of the traditional and the global. In this course, we will explore ways in which both literatures understand themselves through these meldings, all the while keeping an eye on the possibilities this combination suggests in other world literatures.

This course addresses the work of Patrick McCabe, 'il's N' Dhuibhne, Sherman Alexie, Colum McCann, Louise Erdrich, and Joy Harjo, among other authors. In addition to texts in the form of novels, poetry and short stories, we will read visual art and films which engage, or are engaged by, these literatures.

**ENGL 20607 Religious Imagination in American Literature**  
**Thomas Werge**  
**MWF 10:40-11:30**

A consideration of the ways in which selected American writers and works are informed and illuminated--formally and in their ideas and preoccupations--by religious traditions,

ideas, and concerns. Readings will be selected from the following: Melville, *Billy Budd, Sailor*; or *Moby Dick*; Stowe, *Uncle Tom's Cabin*; DeVries, *The Blood of the Lamb*; Hemingway, *The Old Man and the Sea*; Dickinson, *Final Harvest*; Hurston, *Their Eyes Were Watching God*; Steinbeck, *The Grapes of Wrath*; Hawthorne, *Selected Tales and Sketches*; O'Connor, *Everything That Rises Must Converge*; Maclean, *A River Runs Through It*; Eliot, *Four Quartets*; Agee, *A Death in the Family*; Updike, *Pigeon Feathers*; Salinger, *Franny and Zooey*.

## Creative Writing Courses

### **ENGL 20001 Introduction to Fiction Writing**

**Jackson Bliss**

**MWF: 12:50-1:40**

An introduction to writing short fiction. Each week students will read canonical and contemporary short stories or a novel with an eye to one particular aspect of writing fiction (character, setting, conflict, point of view, etc.). Weekly written exercise of 1-3 pages are intended to further develop these particular skills; exercises will be discussed and critiqued by your peers in the weekly 'workshop' component of the class. Exercises will prepare students to write and revise two short stories of around ten pages.

### **ENGL 20002:01 Introduction to Poetry Writing**

**Lynne Chien**

**MWF 11:45-12:35**

An introduction to writing poetry, beginning with short exercises that will lengthen with the semester. We will read plenty of poetry and cover basic critical terms. There will be in-class discussions of student work. Regular attendance and participation are essential. You will also be required to attend several readings on campus.

### **ENGL 20002:02 Introduction to Poetry Writing**

**Francisco Aragon**

**MW 11:45-1:00 PM**

Reading, Writing, Revising, Reciting: Poetry

This course is intended for students who have little or no experience with poetry. Thus, in addition to writing poems, acquiring experience as a reader of poems will be equally important. Because the course is for 'beginners,' the prevailing technique to be honed will be the effective use of the image. Our models will come from the work of younger poets who have published books and 'chapbooks.' Also key will be our emphasis on the oral aspect of the art, underscoring the idea that the poem, as a work of art, is not fully realized until it is read or recited or performed aloud—by the author or, perhaps more importantly, by someone other than the author. And finally, 'success' in this course will depend on the rigor with which students revise their poems. Our method will be the 'workshop,' where poems are distributed to be read at home, and then discussed in small groups at the next class meeting. In addition to being required to write and revise

poems at regular intervals, students will attend, and write briefly about, three poetry readings, write one 'book report' on a book of poetry by a living author, fulfill a 'book browsing' assignment, and recite from memory a poem of their choosing. Consistent and punctual attendance is mandatory.

### **ENGL 20020 Fiction Writing**

**Sarah Micklem**

**TR 3:30-4:45**

In this writing workshop, we will use assigned readings and short exercises to explore sources writers can draw on to create fiction: from memory, observation, and myth to eavesdropping and newspaper headlines, and everything in between. Other exercises are designed to help students focus on the craft of fiction, building sentences and characters and scenes and plots. In the second half of the course, students will develop two longer pieces of 10-15 pages (short stories or chapters in a novel) and revise them. The writers in this class are expected to be careful readers of other students' fiction and to join in class discussions. Learning to critique helps writers sharpen their own work as well.

### **ENGL 20031 Poetry Writing**

**Orlando Menes**

**TR 12:30-1:45**

*(course description added 15 November 2005)*

In this poetry-writing course, students will read and model their poems upon writers who, by virtue of their talent and craft, have left their mark in the English and American poetic traditions. We will also examine performative aspects of poetry by attending readings on campus and watching videos of celebrated poets reading their works. Students will circulate their own poems among all the participants, who will then discuss and critique them in a workshop setting. Throughout the semester attention will be given to those proven strategies for composing and revising one's poetry. More theoretical issues could also be investigated. Assignments will be fashioned so as to stimulate poems inspired in art, myth, the natural world, dreams, childhood, and other rich sources for the imagination.

Students will write at least ten poems throughout the semester, keep a reading journal, attend poetry readings, give a group report on a major poet, and submit midterm and final portfolios. *Regular attendance is crucial to the ongoing success of the course, and is thus mandatory.*

### **ENGL 30011 Fiction Writing for Majors**

**Matt Benedict**

**MWF 10:40-11:30**

Between my finger and my thumb,  
The squat pen rests.  
I'll dig with it.

--Seamus Heaney

This class will be a workshop on student prose writing, designed for and limited to English majors.

In the first segment of the course, we will be looking at several contemporary short stories. "Looking at" in terms of how a fiction writer "looks at" short fiction. We will examine how the stories are (and are not!) constructed, what narrative techniques are (and are not!) employed by their authors, what the authors are (and are not!) "saying" in their works. The second segment of the course will be a workshop, in which student-generated stories will be discussed.

There will be short (1-4 pages) writing assignments at the beginning of the semester; afterwards, students will be expected to produce two (possibly three) full-length short stories. Active class participation will be expected, as will oral and written critiques of student work. At semester's end, students will submit a portfolio of their revised work. We will also be attending campus literary events as announced.

(Note: Course fulfills either the Fine Arts Requirement or a Major-Level Elective Requirement.)

### **ENGL 30012 Poetry Writing for Majors**

**Cornelius Eady**

**TR 2:00-3:15**

This class is a reading and writing workshop. You will be required to write and revise your work with your classmates. Good poets take in the world, and through the poets we will read, and the prompts and exercises you will be given, you will be encouraged to go out and examine it. Students will be required to write and revise poems, leading to a portfolio of revised work as a final project, keep a writers' journal, write response papers to the books we read (there will be at least four, plus hand-outs), attend at least one reading, and commit to memory a poem to be recited by the end of the semester.

(Note: Course fulfills either the Fine Arts Requirement or a Major-Level Elective Requirement.)

### **ENGL 40015 Advanced Fiction Writing**

**Steve Tomasula**

**MW 4:30-5:45**

This is a course in writing short fiction for students who have moved beyond the introductory level. It is conducted through a discussion format centered on fiction written by students in the class, in the context of prose and poetry by notable modern and contemporary writers. Students will be encouraged to think of fiction in terms of the form used to express it: how form creates aesthetic experience and conveys ideas. No one style or type of fiction is advocated over another; in fact, students are encouraged

to find their own voice, their own subject matter. However, students will be expected to write fiction that demonstrates an awareness of the difference between serious literature and formula entertainment.

## Traditions Courses

### **ENGL 30110:01 British Literary Traditions I**

**Graham Hammill**

**TR 2:00-3:15**

In this course, we will read a select survey of British literature from *Beowulf* to Milton's *Paradise Lost*. The main purposes of this course will be for students to learn some of the conventions of early British literature and to learn how to read that literature in relation to its literary, historical, and cultural contexts. In addition to *Beowulf* and *Paradise Lost*, readings will include *Sir Gawain and the Green Knight*, selections from Chaucer's *Canterbury Tales*, poetry by John Donne, and a Shakespeare play (probably *Merchant of Venice*). Students will be required to write a series of short essays, take a midterm and final exam, and participate in class discussions.

### **ENGL 30110:02 British Literary Traditions I**

**Katherine O'Brien O'Keeffe**

**TR 11:00-12:15**

ENGL 30110 explores the early literature of England from a variety of perspectives. The course explores various genres (among them, epic, romance, lyric, drama) and the expectations created by these forms. Throughout, it raises issues about contemporary conventions and cultural contexts for the works on which we focus. One of the aims of the course will be to develop various theoretical frames within which to read early literature, and to this end students will also read selected contemporary critical essays. The authors of our medieval and early modern texts will include men and women, some whose names are legend, and others whose names have been forgotten, some who were holy, some who were rogues, and some who were both.

Required work: Mid-term examination, final examination, two papers, active class participation.

### **ENGL 30111 British Literary Traditions II**

**John Sitter**

**TR 12:30-1:45**

This course follows the large contours of British literature from 1660 to the present through close study of selected poems, fictions, and essays and through attention to social change, history of ideas, and visual culture. Works studied will include most or all of the following writers: Aphra Behn, Alexander Pope, Jonathan Swift, Samuel Johnson, William Wordsworth, John Keats, Jane Austen, Alfred Lord Tennyson, Robert Browning,

Matthew Arnold, Gerard Manley Hopkins, William Butler Yeats, T. S. Eliot, Virginia Woolf, W. H. Auden, Seamus Heaney, Chinua Achebe, Tom Stoppard, Anne Carson. Lectures will engage texts, contexts, and parallel developments in the visual arts. Particular attention will be paid to the capacities and opportunities offered by consciousness of a literary tradition-- for readers as well as writers. Requirements include frequent short essays, midterm and final examinations.

**ENGL 30115:01 American Literary Traditions I**  
**Heidi Oberholtzer Lee**  
**MW 11:45-1:00**

This course will introduce students to a broad survey of early American literature, from the period of first contact through the Civil War. Using the *Norton Anthology* and selected other individual works, we will read narratives of travel, seduction, captivity, conversion, and slavery. We will explore a range of texts that help to form, preserve, or subvert American political, religious, and aesthetic traditions and will consider the historical and cultural contexts of each work that we read. The course will also introduce students to the skills of literary analysis and the process of writing literary critical essays. Course requirements include active class participation, two 5-10 page essays, a mid-term exam, and a final exam.

**ENGL 30115:02 American Literary Traditions I**  
**John Staud**  
**MWF 10:40-11:30**

This course surveys American literature from its emergence through 1865. We will read, discuss, and appreciate (I hope!) texts representing a variety of genres including essay, short story, poetry, and novel, with an eye toward understanding better the works themselves and exploring several recurring themes of particular concern for authors of the time (religion, democracy, American identity and national destiny, slavery, and the problem of race, to name a few). Particular emphasis will be paid to writers of the nineteenth century, when the questions of what constitutes an American literature preoccupied many authors seeking to fashion a specifically American tradition.

**ENGL 30116 American Literary Traditions II**  
**Randy Boyagoda**  
**TR 9.30-10.45**

Mobility and migration are recurrent features of modern American life; many writers have responded to these elements by exploring forms of economic and spatial movement in their works. This course will survey American literature with a particular focus on twentieth century writing; it will devote attention to intersections between mobility and migration, with issues of race, class and national history as complicating factors, in works by Mark Twain, Henry James, Mary Antin, James Weldon Johnson, T.S. Eliot, William Faulkner, Gwendolyn Brooks, Ralph Ellison, Flannery O'Connor and

Don DeLillo. Time and schedule permitting, we will also watch films by Orson Welles and Mira Nair. There will be two exams and one paper.

## Methods Courses

### **ENGL 30308 Methods: Hemingway & Walker**

**Jacqueline Brogan**

**MW 1:30-2:45**

*(description added 2 November 2005)*

We will study five different critical approaches to interpreting literary texts, with the subsequently different (or overlapping?) ways of evaluating four works, two by Ernest Hemingway and two by Alice Walker. On the surface no two 20th Century American writers could seem to be more different -- one, a white male, usually regarded as both macho, sexist, even racist in his writings; the other, a black female often considered to be an unrelenting feminist, or, actually, "womanist" (a word she coined). And yet the different approaches we will use over the course of this semester yield some surprising conjunctions between the aesthetics and politics of these two authors (to use the terms in their widest sense). After considering very different but equally valid critical perspectives, we will hope to determine which (if any) of these approaches proves best in allowing us to enter the individual works.

Requirements: Five short papers, using each of the critical approaches listed above and one final project of more extensive discussion of a chosen text that also justifies the final critical approach chosen for that work. Texts: Ernest Hemingway, *In Our Time* and *The Garden of Eden*; Alice Walker, *The Color Purple* and *The Temple of My Familiar*.

### **ENGL 30320 Methods: Subjectivity and Autobiography**

**Barbara Green**

**MW 11:45-1:00**

Life-writing is a capacious term that can be used to describe a variety of private and public statements about the self: some easily recognizable as artistic representations of subjectivity (for example, memoirs, diaries, letters, self-portraits) and some less so (for example, legal testimony, graphic novels, oral narratives delivered on Oprah, even medical forms have been read as part of the complex project of articulating subjectivity). This course will attend to a wide variety of forms of life-writing in order to trace shifting notions of what counts as a self and track the complex project of defining and representing subjectivity. A broad range of critical approaches to subjectivity (cultural studies, psychoanalytic, etc.) will assist us as we attempt to map changing notions of the self. Many, but not all, of our primary materials will be drawn from the twentieth century: texts may include selections of writings by Wordsworth and Rousseau, Gertrude Stein's *Autobiography of Alice B. Toklas*, Art Spiegelman's graphic novel *Maus*, Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Virginia Woolf's *Sketch of the Past*, Maxine Hong Kingston's *The Woman Warrior*, selections from Samuel Delany's *The Motion of Light in Water*, photography by Cindy Sherman and Jo Spence,

self-portraits by Frieda Kahlo. Requirements include four brief essays and a final examination.

**ENGL 30321:01/02 Methods: Introduction to Literary Study: Author, Convention, Context, Reader**

**Chris R. Vanden Bossche**

**Sec. 01: TR 11:00-12:15**

**Sec. 02: TR 2:00-3:15**

A literary text comes into being when an author puts pen to page (or fingers to keyboard), but until a reader encounters it, the text remains only so many marks on paper. Those marks in turn can have meaning only because the author and reader share a knowledge of conventions and of contexts. This course will be divided into four sections each of which will take up one of these aspects of the literary encounter: 1) how conceptions of authorhood come into play in our understanding of the literary text; 2) how literary conventions function as a kind of grammar that enables us to make sense of the text; 3) how we understand the text in relation to its contexts, the world to which it refers; 4) how readers make sense of literary works. Students will write one essay exploring each of these four relations to literature. We will conduct our investigations through the study of a variety of poems, plays, and fiction, including works by China Achebe, Joseph Conrad, Christina Rossetti, and Tom Stoppard. Details about the organization of the course, specific readings, and assignments will be available at <http://www.nd.edu/~cvandenb/30320.html>

**ENGL 30325 Methods: Furious Flowers: The American Renaissance in Black and White**

**Ivy Wilson**

**MW 3:00-4:15**

In a five-year span from 1850 to 1855 Emerson's *Representative Men*, Hawthorne's *The Scarlet Letter* and *The House of Seven Gables*, Melville's *Moby-Dick* and *Pierre*, Thoreau's *Walden*, and Whitman's *Leaves of Grass* were all published. Later identified as "The American Renaissance," this flowering of literature also witnessed the publication of Stowe's *Uncle Tom's Cabin*, a novel that was consumed by more American-and international-readers than any work by any of her contemporaries. Also burgeoning in this period was the landscape of African American writings including Brown's *Clotel*, Whitfield's *America and Other Poems*, Harper's *Poems on Miscellaneous Subjects*, and Douglass' *My Bondage and My Freedom*. Focusing on three methodologies (New Historicism, Feminism, New Criticism), this course examines the literary and aesthetic productions of The American Renaissance in the context of a shared cultural history. Major themes include individualism, Transcendentalism, slavery, and sentimentalism. Grading will be based on participation in class discussion, a group presentation, three writing assignments that use the critical methodologies studied throughout the semester, and a final examination.

**Electives for English Majors**

## **ENGL 30011 Fiction Writing for Majors**

**Matt Benedict**

**MWF 10:40-11:30**

Between my finger and my thumb,  
The squat pen rests.  
I'll dig with it.  
--Seamus Heaney

This class will be a workshop on student prose writing, designed for and limited to English majors.

In the first segment of the course, we will be looking at several contemporary short stories. "Looking at" in terms of how a fiction writer "looks at" short fiction. We will examine how the stories are (and are not!) constructed, what narrative techniques are (and are not!) employed by their authors, what the authors are (and are not!) "saying" in their works. The second segment of the course will be a workshop, in which student-generated stories will be discussed.

There will be short (1-4 pages) writing assignments at the beginning of the semester; afterwards, students will be expected to produce two (possibly three) full-length short stories. Active class participation will be expected, as will oral and written critiques of student work. At semester's end, students will submit a portfolio of their revised work. We will also be attending campus literary events as announced.

(Note: Course fulfills either the Fine Arts Requirement or a Major-Level Elective Requirement.)

## **ENGL 30012 Poetry Writing for Majors**

**Cornelius Eady**

**TR 2:00-3:15**

This class is a reading and writing workshop. You will be required to write and revise your work with your classmates. Good poets take in the world, and through the poets we will read, and the prompts and exercises you will be given, you will be encouraged to go out and examine it. Students will be required to write and revise poems, leading to a portfolio of revised work as a final project, keep a writers' journal, write response papers to the books we read (there will be at least four, plus hand-outs), attend at least one reading, and commit to memory a poem to be recited by the end of the semester.

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**Steve Tomasula**

**MW 4:30-5:45**

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**ENGL 40116 Greek and Roman Epic Poetry**

**Catherine Schlegel**

**MW 11:45-1:00**

**Cross-listed from CLAS 40355**

This advanced course in literature provides detailed study of the major epic poems of the classical literary tradition—the *Iliad* and *Odyssey* of Homer, the *Aeneid* of Virgil, and the *Metamorphoses* of Ovid. Discussion centers on the cultural contexts in which the works were written or produced, and the literary conventions on which they rely for their ever-appealing aesthetic and emotional power.

**ENGL 40118 Philosophy and Literature Seminar**

**Steven Affeldt and David O'Connor**

**TR 3:30-5:10**

**4 credits; Cross-listed from PHIL 43313**

After starting off from ancient Greek debates about poetry, tragedy, and philosophy, this course will focus on issues raised by philosophy's relationships to literature in Romanticism and its aftermath. The ancient debates are renewed and transformed in the 19<sup>th</sup> and 20<sup>th</sup> centuries, often with Shakespeare as a central topic of conversation.

Common readings for the seminar will include: Sophocles, *Oedipus The King*; Plato, *Phaedrus*; Aristotle, *Poetics*; William Shakespeare, *Hamlet*; Friedrich Nietzsche, *The Birth of Tragedy*; and shorter selections from Percy Shelley, Ralph Waldo Emerson, Henry James, T.S. Eliot, Martin Heidegger, Wallace Stevens, Jacques Derrida, Michel Foucault, Stanley Cavell, and William Bronk.

The course will be a true seminar. Student papers, distributed to the seminar participants in advance, will often be the focus of discussion. Some class meetings will also be used for tutorials with one of the faculty members, two students at a time. There will be at least 20 pages of writing, and probably an oral final exam.

This intensive four-credit seminar is the gateway course for the Minor in Philosophy and Literature. Some priority will be given to students intending to participate in the minor,

but other interested students are encouraged to apply. To apply for the seminar, or for further information about the course or the minor, please email Professor Affeldt ([Affeldt.2@nd.edu](mailto:Affeldt.2@nd.edu)) or Professor O'Connor ([doconnor@nd.edu](mailto:doconnor@nd.edu)). Registration is by permission only. Students who have been selected for the seminar will be contacted no later than November 18, before sophomore registration begins.

### **ENGL 40119 Monsters & Cyborgs**

**Steve Tomasula**

**MW 1:30-2:45**

From tribal scarification practices to the Human Genome Diversity Project, people in all places and times have conceived of the body as something that could be written and read. With the advent of Dolly the Sheep, however, the text that is the body has become a much more open book, one in which ideas of authorship, originality, and meaning merge with ideas of bio-engineering, cloning, plastic surgery, and cultural significance. That is, just as visual media began to "infect" the writing of literary works toward the end of the last century, so "thinking through the body" increasingly seems to permeate contemporary prose and poetry. In *Monsters, Cyborgs, and Other Invented Bodies* we will read a broad spectrum of literary works and visual objects in light of how they both reflect and generate thinking about the body: how they express ideas of what we see when we look at each other, who we think we are, and how what we see influences how we act: our laws, literature, beliefs, art, and other cultural phenomenon. A tentative reading list includes: *The Inferno*, Dante; *Frankenstein*, Mary Shelly; *Anhil's Ghost*, Michael Ondaatje; *Fidget*, Ken Goldstein; *Blood and Guts in High School*, Kathy Acker; *Fight Club*, Chuck Palahniuk; *The Fan-Maker's Inquisition*, Rikki Ducornet; *Neuromancer*, William Gibson; *Galatea 2.2*, Richard Power, and a selection of poetry, short stories, film, and non-fiction.

### **ENGL 40124 Japanese Literature In The 1990s: Lost And Found In Contemporary Japan**

**Cross-listed from LLEA 33313**

**Heather Bowen-Struyk**

**TR 3:30-4:45**

The bursting of the high growth "economic bubble" in Japan in 1991 revealed that some of the costs of high economic growth—such as socially prescribed gender differentiation which urged dedication to the company for men and to the home for women, tremendous pressure put on children to achieve academically at ever younger ages, and emphasis on high growth policies at the risk of the environment—were simply too great to bear unreflectingly anymore. The 90s, then, knows itself as a "lost" decade, a decade in which an American, Alex Kerr, won a prestigious literary prize for his non-fictional *Lost Japan* (originally written in Japanese); a decade in which international best-seller Murakami Haruki continuously rejects the tenets of the past decades—family and company—for a fluffy lyricism of loneliness; a decade in which the resurgence of millenarian cults captivated readers and writers; a decade featuring apocalyptic animation and adult comics; a decade well suited to the noir detective novel, with its

seamy underside and lack of redemption; a decade in which even the awarding of the Nobel Prize for Literature to Oe Kenzabur' in 1994 served ironically to question whether Japan has lost its tradition of high literature. As the "lost" narratives of multiply, however, so too do the "found" narratives, whether they take the forms of neo-nationalism, personal memoir, post-national globalism, estheticized alienation, or other. As the most salient features of the 90s continue, this class is also about the way that the present knows the past.

### **ENGL 40125 Heroism and Eroticism in Chinese Fiction**

**Liangyan Ge**

**TR 3:30-4:45**

**Cross-listed from LLEA 33101**

In this course we will read works in Chinese fiction from the late imperial periods. We will discuss the aesthetic features of such works and their cultural underpinnings, especially the infusion of Confucian Taoist, and Buddhist meanings. Particularly, we will focus on heroism and eroticism as two major themes in Chinese fiction and their specific expressions in each work. We will consider the transition from heroism to eroticism as a shift of narrative paradigm, which coincided with a general trend of "domestication" in traditional Chinese fiction. Through the readings and discussions, the students are expected to become familiar with pre-modern Chinese narrative tradition and acquainted with some aspects of Chinese culture. All the readings are in English translation, and no prior knowledge of China or the Chinese language is required.

### **ENGL 40128 Twentieth Century International Poetry**

**Bei Dao**

**MW 4:30-5:45**

This course is designed with a precise aim to introduce students into a condensed and distinctive poetry writing with rich imageries. This objective will be mostly achieved through close readings and appreciation of some masterpieces of twentieth century poetry in an international context, departing deliberately from a kind of narrative poetry that has been dominant in the American mainstream poetic world today. We will cover international poets such as Federico Garcia Lorca, Georg Trakl, Paul Celan, Rainer Maria Rilke, Boris Pasternak, Osip Mandelstam, Gennady Agyi, Gunnar Ekelof, Thomas Transtromer, Paul Eluard and Dylan Thomas, etc.

### **ENGL 40140 Russia Confronts the East**

**John Hope**

**TR 12:30-1:45**

**Cross-listed from RU 30550**

*(description changed 1 November 2005.)*

This course will explore the prominent place the Caucasus and the Islamic East hold in the Russian literary imagination. We will take a broad view of the topic, ranging from medieval epic to modern film, from prose to poetry, and from literature's "greatest hits"

to the justly and unjustly forgotten. Throughout, we will seek to understand the uses of the East in Russian culture as a whole and in individual literary works in particular, the role it plays in the formation of a Russian national identity, and the literary resources the East provides to Russian authors. Readings will include works by Pushkin, Lermontov, and Tolstoy, among others, as well as contemporary journalism on the war in Chechnya. Class format will be lecture/discussion, and grades will be based on class participation and regular writing assignments. In English.

### **ENGL 40180 Performance Art: History, Theory, and Practice**

**Jessica Chalmers**

**MW 11:45-1:00**

**Cross-listed from FTT 31010**

Performance art is anti-art. Performance art is art that contradicts tradition, that aims to shock. This class will equip the student with an overview of its offenses. Class content may include: Dada's early 20th-century assaults on the audience; Absurdist experimental performance works by Yoko Ono, Lygia Clark, John Cage, and Nam June Paik from the 1960s; Performance art addressing racism by Adrian Piper and William Pope L. from the 1980s; Current performance works by Internet artists and others

Discussions will focus on the aesthetics and politics of marginality. In other words: why shock? Why experiment? Is there any market for such work today? We will also look at critical and theoretical texts about performance, modernism, and the avant-garde and consider their relation to the works themselves. These may include: Manifestos by performers and artists; Debates about the autonomy of art; Poststructuralist writings on art and aesthetics; Theories of performativity

Finally, students will be expected to create one or more performance art pieces themselves. Students should expect to be asked to participate in other students' pieces as well as in their own.

### **ENGL 40195 Literature of Disability**

**John Duffy**

**TR 9:30-10:45**

What is a 'disability'? What does it mean to be considered "disabled"? What is the relationship of "disability" to what is said to be "non-disabled," or "normal"?

In this course, we will examine writings and films about "disability" and individuals considered 'disabled.' Our readings will include fiction, nonfiction, and historical works about people with multiple sclerosis, autism, deafness, blindness, and other conditions. We will explore the ways in which "the disabled" have been represented in such works, and the rhetorical resources for constructing the concept of "disability." We will consider the ways in which writers considered "disabled" write about themselves, telling their own stories, and the ways in which these stories may complicate, subvert, or defy conventional portrayals of "the disabled." In exploring these and related issues, we will

consider what the idea of "disability" represents, and the implications of this for individuals and society.

### **ENGL 40202 Arthurian Legends**

**Dolores Frese**

**TR 2:00-3:15**

The myth, history and fiction which goes by the collective term of "Arthurian Legend" will be the object of our study as we try to understand the powerful attraction which these materials have exercised upon the imaginations of readers & writers from the 12th to the 20th century. The texts we will read have been written in Latin, French, German, Welsh, Middle & Modern English, but we will read all of them in modern English translation. The great characters—Arthur, Launcelot, Guinevere, Galahad, Gawain, Merlin, Morgan, Vivien, etc.—and the great thematic templates—the quest for the grail (holy and unholy), the fellowship of the Round Table, the sword in the stone, the fatherless child, etc.—will be studied in their various fictional forms as we try to build a broadly based sense of the textual traditions surrounding the once-and-future-king.

Midterm and final examinations. Term paper (10-15 pp.) or equivalent project.

Readings will include Geoffrey of Monmouth, *History of the Kings of Britain*; Chretien de Troyes, *The Story of the Grail*; Anon., *The Quest of the Holy Grail*; selected short fictions from the Welsh *Mabinogion*; Marie de France, *Lais*; "Sir Gawain & the Green Knight"; selections from Malory's *Morte D'Arthur*; Tennyson's *Idylls of the King* and T. H. White, *The Once & Future King*.

### **ENGL 40209 The Canterbury Tales**

**Kathryn Kerby-Fulton**

**MW 3:00-4:15**

An introductory study of Chaucer's Canterbury Tales, this course will cover a range of genres (romance, fabliau, saint's life, mock-epic, legend, dream vision and allegory). We will read Chaucer's texts in the original language, and examine the historical, literary, and cultural contexts of his poetry, exploring themes like popular piety, anticlerical satire, women's issues, courtly love, magic, and social unrest.

### **ENGL 40223 Dante II**

**Christian Moevs**

**TR 9:30-10:45**

**Cross-listed from LLRO 40116**

Dante's Comedy is one of the supreme poetic achievements in Western literature. It is a probing synthesis of the entire Western cultural and philosophical tradition that produced it, a radical experiment in poetics and poetic technique, and a profound exploration of Christian spirituality. Dante I and II are a close study, over two semesters, of the entire Comedy, in its cultural (historical, literary, artistic, philosophical) context.

Dante I covers the works that precede the Comedy (Vita Nuova, Convivio, De vulgari eloquentia) and the Inferno, Dante II covers the Purgatorio and Paradiso, along with the Monarchia. These are separate courses, and can be taken independently, though they do form an integrated sequence. The course and all discussion will be conducted in English. Dante's minor works will be read in English translation; all critical articles will be in English. The Comedy will be read in facing-page translation, and we will refer to it in Italian. Acquaintance with Latin or a Romance language is therefore helpful, though not strictly necessary.

### **ENGL 40230 Shakespeare's London**

**Jesse Lander**

**MW 4:30-5:45**

Young William Shakespeare left the quiet country life of Stratford-upon-Avon to make his way in the booming metropolis of London. This course will explore the consequences of Shakespeare's move from the country to the city. Did urban life, in all its messy turbulence and creative ferment, contribute centrally to Shakespeare's formation as a dramatist? Alongside Shakespearean plays concerned with London or the idea of the city, such as *Henry IV* and *Measure for Measure*, we will read city comedies by his contemporaries (Dekker's *The Shoemaker's Holiday*, Middleton's *A Chaste Maid in Cheapside*, and Beaumont's *The Knight of the Burning Pestle*), poems that reflect on city life, and several prose pamphlets. Students will be asked to produce a multi-media presentation on some aspect of life in early modern London (possible topics include taverns, guilds, local government, executions, brothels, prisons, bedlam, Bridewell) as well as a formal paper. In addition there will be a midterm and a final.

### **ENGL 40231 The Renaissance Woman**

**Jo Ann Della Neva**

**MW 3:00-4:15**

**Cross-listed from LLRO 40230**

This course is designed as an introduction to the study of women and literature of the Renaissance period in Europe. It will treat the subject of the "Renaissance woman" in three ways. First, there will be a brief historical overview of the condition of women of different social classes during this period, focusing on topics such as their education, the role of marriage, and the convent as an alternative to married life. Secondly, it will survey how women were viewed in the literature written by men in various European countries. Here we shall read excerpts from Dante and the courtly love tradition, Petrarch and the Petrarchists, Shakespeare, and Rabelais, among others. We shall also consider the portrayal of women in artistic works of this time, comparing this to their literary representation. Next, we shall study the literature created by women during the Renaissance in Europe. During this part of the course, we shall consider some of the problems generated by women's writing, using Virginia Woolf's *A Room of One's Own* as a point of departure for our discussions. At the end of the course, we will resume our study of the image of woman in the Renaissance by reading a modern play set at that time (Peter Whelan's *The Herbal Bed* on the trial of Shakespeare's daughter) that treats

some of the issues facing women at that time. All foreign texts will be read in English translation. There will be two short analytical papers. In addition, there will be a final examination, but no midterm. Furthermore, active participation in classroom discussions—including oral presentations on assigned topics—will be expected and a close reading of the texts will be emphasized.

**ENGL 40301 17th Century British Poetry: Milton**

**Regina Schwartz**

**TR 11:00-12:15**

*(description added 2 November 2002)*

We will study John Milton's poetry and prose, emphasizing *Paradise Lost*, with sustained attention to the complexities of his art, the crisis of his times, the subtlety of his thought, and the extent of his influence. Milton's defenses of political, personal, and religious liberty, his self-presentation, and his grappling with key ethical questions—involving free will, gender definitions, authority, rebellion and redemption—will be among the many concerns that arise as we explore his part in the raging political and theological controversies of his time. Evaluation is based on several short response papers, a class presentation, class participation, and a final paper.

**ENGL 40305 Global Romanticisms: Lakers, Cockneys, and Cosmopolitans**

**Greg Kucich and Lara Karpenko**

**TR 3:30-4:45**

Some of the most enduring stereotypes of British Romanticism involve the cultivation of solitary genius, the return to a pristine Nature, and the celebration of local, often rural community. Compelling as these cultural ideals may seem, they have been complicated and ultimately enriched by recent scholarship that situates the cultural productions of literary Romanticism within the larger geopolitical frameworks of their historical epoch, such as Britain's colonial enterprise, the Napoleonic wars, worldwide commercial systems, the slave trade and the abolition movement, travel and exploration, transatlantic networks of political and economic exchange, the collision of regional environments and the worldwide migration of catastrophic diseases, global feminisms. To become alert to the interaction of these global forces with the period's literary activity is to develop a new, complex appreciation of multiple forms of 'Romanticism' operating and clashing together in relation to rapidly changing, increasingly interconnected world developments. Building on the new scholarly fascination with such larger maps of 'Romanticism,' this class will explore the intersections of the local, the national, and the global in well-known canonical works of romantic era literature as well as a considerable number of lesser-known writings. Readings and discussion will range generically across fiction, drama, poetry, journalism, travel writing, abolitionist writing, and political prose. Particular concentration will center on the differences and similarities between the conventionally separated first ('Lakers') and second ('Cockneys') generations of romantic era writers. We will also focus substantially on women writers ("Cosmopolitans") and their movements toward global feminisms, one of the most provocative areas in the new, transformative approaches to "Global Romanticisms." Readings and discussion will also attend to recent theories of 'Romanticism' and

'Cosmopolitanism,' and our overall intellectual investment will be keenly sensitive to relationships between global culture during the romantic era and the global crises of our own time. This course will be team-taught by Greg Kucich and Lara Karpenko. Writing assignments include a longer research paper.

### **ENGL 40317 Victorian National Romance**

**Sara Maurer**

**TR 12:30-1:45**

This course will examine how nineteenth-century texts, through their obsessive focus on the intimate details of the marriage plot, created a collective sense of identity that came to be understood as "national." By examining texts from the different nations within the British Isles - Scotland (Scott's *Bride of Lammermoor*), Ireland (Owenson's *Wild Irish Girl*, Moore's *Drama in Muslin*), and England (Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*), we will explore the complex question of how national boundaries are drawn, how a sense of membership in a nation is created, and what that might have to do with falling in love, getting married, and staying married. Because the aim of this course is to provide both an in-depth exploration of Victorian culture, and to contextualize it in recent scholarship, our primary texts will be buttressed by Victorian commentators on love and marriage as well as both Victorian and contemporary theorists of nation.

### **ENGL 40411 20th Century British Women Writers**

**Barbara Green**

**MW 1:30-2:45**

This course has been designed for both students of English and students of Gender Studies. We will examine novels, short fiction, and non-fiction prose by a number of modernist British women writers with an eye to women's movement through the spaces of modernity. Readings drawn from feminist geography, 'space studies,' women's history, and literary criticism will help us map women's relationships to both the private spaces of a domestic modernism and a few of the public spaces that organize urban life: street, office, and department store. New Women and typewriting girls, suffragettes and sapphists, will move through the public and private spaces of the first decades of the 20th century. Authors may include Rebecca West, Virginia Woolf, Katherine Mansfield, Mary Butts, Leonora Carrington, Radclyffe Hall, Elizabeth Robins and Jean Rhys. Requirements include a presentation, two 8-10 page essays, and a final examination.

### **ENGL 40419 20th Century British and Irish Poetry**

**Romana Huk**

**MW 3:00-4:15**

This course is designed to give students a firm grasp of the major developments that occurred in poetry overseas during the last century. That grasp will depend on our linkage of rather spectacular changes in poetic form to changes in culture. Students will

exit the course with an understanding of how the century's unprecedented violence in warfare and grand upheavals in philosophy, science, social psychology and political thought had an impact upon the art forms of these nations. The United Kingdom in fact contains four nations – England, Scotland, Wales and Northern Ireland – and requires study as a sometimes uncomfortable political 'unity' with much internal turmoil. As we go, we'll discuss the differences between African American and Black British poetry, as well as differences between women's poetry in the States and women's poetry in the U.K. and Ireland. We'll consider, too, the morphing ways that poems overseas registered their spirituality from the 1910s to the 1970s, which saw the onset of the "postmodern" era; the century's innovations in painting and the plastic arts will serve us as visual illustrations of such changes. Moving decade by decade, we'll recover the shifting background for major figures like W. B. Yeats, Wilfred Owen, Mina Loy, Edith Sitwell, T.S. Eliot, Hugh MacDiarmid, Stevie Smith (a woman poet, despite the nickname!), David Jones, W.H. Auden, Louis MacNeice, David Gascoyne, Dylan Thomas, Elaine Feinstein, Brian Coffey, Basil Bunting, Philip Larkin, Roy Fisher, Sorley MacLean, Ian Hamilton Finlay, James Berry, Grace Nichols, Eavan Boland, Seamus Heaney, Liz Lochhead, Gillian Clarke, Geoffrey Hill, Linton Kwesi Johnson, Maggie O'Sullivan, David Dabydeen and others, including performance poets encountered only on CD or videotape. We will require only one book, a poetry anthology, and a xeroxed course anthology of essays to do our work in the course; evaluation will be based on two papers, two multi-media presentations, and class participation. No prior experience of reading poetry is expected.

## **ENGL 40425 Modern British Novel**

**Vincent Sherry**

**TR 3:30-4:45**

This course will follow the development of the English novel from the turn of the last century through 1950. The tumultuous history of these years includes two world wars, a global depression, and revolutions equally in the understanding of human character and the conditions of social and political existence. We will be reading novels of social record, where the interest lies in the imaginative interpretation of historical events, and the major examples of the modern novel of consciousness, where the focus falls revealingly on the interior life of the characters and their narrator. These pieces of fiction offer some of the most compelling reading in all of English literature, and our approach will seek to establish the value and longstanding importance of these imaginative works. To put the period into perspective, we will conclude the course with a reading of Zadie Smith's *On Beauty*, a contemporary novelist's reworking of Forster's *Howards End*.

The novels to be read are Max Beerbohm, *Zuleika Dobson*; Henry James, *The Turn of the Screw*; Joseph Conrad, *Heart of Darkness*; Ford Madox Ford, *The Good Soldier*; Rebecca West, *The Return of the Soldier*; E. M. Forster, *Howard's End*; Virginia Woolf, *Mrs. Dalloway*, *To the Lighthouse*; Evelyn Waugh, *Brideshead Revisited*; Zadie Smith, *On Beauty*.

The requirements for the course include: a short paper early in the term, a term paper, written on a subject the student will develop in consultation with the instructor; an in-

class presentation; mid-term and final examinations. Participation in class discussion is strongly encouraged, and the interpretations offered by students form an expected, essential, and highly respected part of the class experience.

### **ENGL 40509 Modern Irish Drama**

**Susan Harris**

**TR 3:30-4:45**

In this course, we will study both the drama produced by the playwrights of the Irish literary renaissance--W. B. Yeats, J. M. Synge, Lady Gregory, and Sean O'Casey--and the political struggle for Irish independence that was taking place at the same time. We will read the texts of the plays alongside the reviews they generated and the debates that were taking place at the time in the nationalist press. We will be paying particular attention to the relationship between national and sexual politics, and how representations of gender--and audience responses to them--shaped it. Students will write three papers and produce at least one staged scene.

Texts: *Eleven Plays by W. B. Yeats. Modern Irish Drama.* (Norton anthology.) Ed. John Harrington. *The Aran Islands.* J. M. Synge. *The Complete Plays.* J. M. Synge. *Plays Two.* Sean O'Casey.

### **ENGL 40511 Film, Literature, and Irish Culture**

**Luke Gibbons**

**TR 11:00-12:15**

This course will examine some of the dominant images of Ireland in film and literature, and will place their development in a wider cultural and historical context. Comparisons between film, literature and other cultural forms will feature throughout the course, and key stereotypes relating to gender, class and nation will be analyzed, particularly as they bear on images of romantic Ireland and modernity, landscape, the city, religion, violence, family and community. Particular attention will be paid to key figures such as Yeats, Synge, and Joyce, and contemporary writers such as John McGahern, Brian Friel, William Trevor, Patrick McCabe and Roddy Doyle will be discussed in terms of the wider implications of their work for contemporary Irish culture. The resurgence of Irish cinema and new forms of Irish writing in the past two decades will provide the main focus of the second part of the semester, tracing the emergence of new distinctive voices and images in an increasingly globalised and multi-cultural Ireland.

Students are also required to register for ENGL 475L, Lab: Irish Film and Culture, T, 6:00-8:30.

### **ENGL 40515 Contemporary British and Irish Fiction**

**Mary Burgess Smyth**

**MW 3:00-4:15**

This course will introduce students to the contemporary fiction of Ireland, England, Scotland and Wales, as well as some of the best recent Black British fiction. Some of

the authors whose work we will read are: Pat McCabe, Neil Jordan, John Banville, Zadie Smith, Monica Ali, Andrea Levi, Irvine Welsh, James Kelman and Pat Barker. These writers will be read in the context of 'the Break-up of Britain' and a concomitant sense of the changes in British and Irish identity in the past twenty years or so. Expect a lot of reading; but also some superb novels. Two twelve-page papers and a presentation.

**ENGL 40525 Gender, Genre, and the Short Story**  
**Jennifer Molidor**  
**TR 11:00-12:15**

From detective stories, to ghost stories, from stories of The New Woman to the 'small man,' the modern short story has had an unusual and innovative history of gender representation. In this course we consider the ways in which the short story grapples with modern concerns of exile, sexuality, materialism, violence, and love in representing gender identity. We read such authors as Nikolai Gogol, Guy de Maupassant, Edgar Allan Poe, Kate Chopin, Mary Lavin, James Joyce, Virginia Woolf, Zora Neale Hurston, Flannery O'Connor, and Raymond Carver, in order to trace the influence of French and Russian writers on writers from Ireland, England, and the American South. In considering how these representations differ formally from other genres we incorporate theories of modernism, nationalism, feminism, race, class, and genre as we study this unique and experimental literary form.

Requirements: Presentations, short response papers, a final exam, and a project paper 7-8 pages in length.

**ENGL 40615 The American Novel**  
**Thomas Werge**  
**MWF 12:50-1:40**

A study of selected American novels with special attention to their forms, cultural contexts, religious and philosophical concerns, and relationships to the promise and trials of the American democratic vision. Readings will be selected from the following: Hawthorne, *The Scarlet Letter*; Melville, *Moby Dick* or *Billy Budd, Sailor*; Stowe, *Uncle Tom's Cabin*; Twain, *Adventures of Huckleberry Finn*; Wharton, *Ethan Frome*; Fitzgerald, *The Great Gatsby*; Hurston, *Their Eyes Were Watching God*; Agee, *A Death in the Family*; Steinbeck, *The Grapes of Wrath*; Hemingway, *The Old Man and the Sea*; O'Connor, *The Violent Bear It Away*; Maclean, *A River Runs Through It*. We will supplement these readings with brief selections from Lincoln, Douglass, and others.

**ENGL 40707 Experimental Writing by Contemporary Women Poets**  
**Gerald Bruns**  
**TR 12:30-1:45**

This course will take its bearings from two contemporary North American poets, Susan Howe and Lyn Hejinian. We will begin with one of Howe's collections of poems, *The Nonconformist's Memorial*, which we will read in the context of Howe's *My Emily*

*Dickinson*, in which she locates Dickinson in the tradition of early American antinomians – those who refuse to follow the rules of the prevailing culture, whether it comes to religion or poetry-writing. So we'll read some of Emily Dickinson's poetry through Howe's eyes as an early example of experimental writing. Likewise, we'll be studying Lyn Hejinian's *Writing as an Aid to Memory* and *My Life*, doing so in the context of her essays on Gertrude Stein, whose *Tender Buttons and Stanzas in Meditation* will also be on our reading list. Stein's 'paratactic poetics,' like Dickinson's experiments with the 'poetic page,' foregrounds the materiality of poetic language that characterizes the work of the poets we'll be reading – namely, in addition to Howe and Hejinian, Rosmary Waldrop, Joan Retallack, Karen Mac Cormack, and others featured in *Out of Elsewhere: Linguistically Innovative Poetry by Women in North America and the U.K.*, ed. Maggie O'Sullivan. The challenge of the course will be to learn how to read poetry that is made of language but not (just) of things that we use language to produce – concepts, propositions, descriptions, narrations, expressions of feeling, and so on. Not that this poetry lacks these things, but we will need to experience language in new ways in order to get a grip on them.

### **ENGL 40721 Some Strains in 20th Century American Fiction**

**Jacqueline Brogan**

**MW 11:45-1:00**

**(Cross-listed with GSC 493D; AMST 497E)**

In this course we will study the interconnections among six of our best fiction writers of the past century. Although these six authors could erroneously be divided along the lines of gender and race, as well as chronologically (roughly pre-and post-War), the sometimes painful intersections between these various authors and these texts in particular reveal the dynamic aesthetic and moral development of American fiction from Fitzgerald's *The Great Gatsby* to Morrison's *Jazz*.

Texts: Scott Fitzgerald: *The Great Gatsby*; "The Crack Up"; Ernest Hemingway: *The Sun Also Rises*; *The Garden of Eden*; William Faulkner: *The Sound and the Fury*; *Absolom! Absolom!*; Zora Neale Hurston: *Their Eyes Were Watching God*; Alice Walker: *The Color Purple*; *The Temple of My Familiar*; Toni Morrison: *Sula*; *Jazz*.

Recommended: Fitzgerald's *Tender Is the Night*; Hemingway's *To Have and Not Have Not*; Walker's *Possessing the Secret of Joy*; Morrison's *Playing in the Dark*.

Requirements: three shorter papers (4-5 pages), one longer paper (8-10 pages), and a final exam.

### **ENGL 40726 American Literature and Visual Culture**

**J.P. Shortall**

**MWF 11:45-12:35**

Beginning with late 18th century American portraiture, political documents, and early American fiction, this course takes a stereoscopic view of American culture by juxtaposing American writing and painting. Among other things we will look at how

American literature and art have reflected and created aesthetic, moral, epistemological, and political values from the revolutionary period through the 1950s. We will focus on five sets of juxtapositions, each from a different period in American history. The first is from the late 18<sup>th</sup> century, as described; the second is from the antebellum period and includes transcendentalist writing, luminist landscape painting, Melville's sea-narratives, and JMW Turner's seascapes; the third sets short fiction by James and Wharton alongside paintings that appear in their stories, as well as Sargent's portraits; and the fourth and fifth take late 19th century naturalist and realist painting and fiction and American modernist poetry and painting as their focus. Assignments will include short weekly responses, midterm and final exams, and an 8-10 page paper.

**ENGL 40755 Grand Collage: California Poetry, Arts & Culture at Mid-Century**  
**Stephen Fredman**  
**MW 3:00-4:15**

". . . a poetry of all poetries, *grand collage*, I name It."-Robert Duncan

This course will explore the ways that poetry took a leading role among the arts in California, creating a California culture that through the Beats and the Hippies became a national and international phenomenon. We will begin by looking at the dominant artistic form of the arts in California, collage, and then by considering how collage meets up with four dominant influences on the California aesthetic: Surrealism, the occult, jazz, and political anarchism. The main poets we will read are Kenneth Rexroth, Robert Duncan, Jack Spicer, Gary Snyder, Allen Ginsberg, and Bob Kaufman. Alongside these poets, we will look at Jack Kerouac's novel *The Dharma Bums*, artists like Jess, Wallace Berman, and Jay DeFeo, and filmmakers like Bruce Conner, Kenneth Anger, Stan Brakhage, and Harry Smith. Requirements will include essays and exams.

**ENGL 40808 Latino/a Poetry**  
**Orlando Menes**  
**TR 3:30-4:45**

This course will focus on several prominent contemporary Latino/a poets whose work has enriched and diversified the canon of American poetry in the last 20 years. Among them are such established and acclaimed authors as Gary Soto, Lorna Dee Cervantes, Pat Mora, Martín Espada, and Victor Hernández Cruz. Because Latinos are not homogenous, emphasis will be given to these poets' diverse ethnic and cultural origins. Though it is almost axiomatic that poets of Latin origin will be grouped together, is this merely a social construction or does a Latino poetics actually exist? This is one important (and I think crucial) question that we will consider throughout the semester. In the process we will discuss not just style, language, and form, but topics like social justice, spirituality and the sacred, the family, and identity (in its multiple forms) that shape and inform the poetic. Readings will be assigned in individual poetry collections and in one anthology. We will also make judicious use of texts in cultural and gender studies, as well as in postcolonial and queer theories.

*Assignments:* group presentations, response papers, three 4- to 5-page academic papers, and regular attendance. Graduate students are expected to substitute one of the short papers for a longer (10- to 12-page) research paper.

**ENGL 40815 African-American Poetry; Continuing the long reach: Poets and Poetics after the Black Arts Movement**

**Cornelius Eady**

**TR 5:00-6:15**

This course will examine African-American poets and poetics in the years following the Black Arts Movement. (1965-1976). Attention will be paid to the poets of the Dark Room Collective and the Cave Canem workshop. Poets whose works may be studied include Harryette Mullins, Elizabeth Alexander, Rita Dove, Kevin Young and Yusef Komunyakaa. Readings will be assigned in individual poetry collections and in one anthology.

**Research Seminars**

**ENGL 43223 Seminar: Shakespeare's Major Tragedies**

**Jesse Lander**

**MW 1:30-2:45**

This seminar will examine the four tragedies upon which Shakespeare's reputation most securely rests: *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. In particular, we will focus on the ways in which these tragedies raise questions about authority: cultural, social, political and textual. Along with our modern editions of Shakespeare, we will read excerpts from facsimiles of various early printings of the plays as well as two short histories (Christopher Haigh's *Elizabeth I* and J.P. Sommerville's *Royalists and Patriots*) and a number of recent scholarly essays.

**ENGL 43404 Seminar: "Trying to say 'God'": Postmodern Poetry and the Desire for the Other**

**Romana Huk**

**TR 11:00-12:15**

This course has three objectives: 1) to introduce students to the philosophical collisions that resulted in what we now call the 'postmodern' era of thought following the Second World War; 2) to make them comfortable with reading the surprising forms of writing that emerged from that collision; and 3) most importantly, to help them focus on one line of their own interests and inquiry, in order to help them navigate personalized and therefore deeply satisfying routes into research for their term papers. The many dilemmas of postmodernity include redefining the very notion of 'belief' after the secular revelations of modernity. We will explore foundational aspects of the latter alongside a particular line of poet-thinkers who began to question the authority of secular reason. We will ask, among other things, why these recent writers developed an interest in the operations of ancient Christian and Jewish texts, and why mystical frameworks for conceptualizing God and 'the word' – for 'trying to say God,' as American poet Fanny

Howe would put it – seem newly hospitable in the face of postmodern suspicions about language and institutions. We'll also consider late-20th-century reconsiderations of postmodern thought, some of which claim that its theories are, ironically, structured 'like religions' and that their desire to approach 'the Other' is analogous to the desire for God. Beginning with the most famous modern religious poets in order to lay the groundwork for the course, we'll move on to study three postmodern writers in depth: the Irish writer Brian Coffey (much neglected, though he was heralded as one of the two most important Irish poets of the century by Samuel Beckett), the British poet John Riley (also neglected, and murdered at the age of 41 in Leeds), and Fanny Howe, one of the most compelling Catholic writers to emerge in the present era. The final paper will be a work students develop over the course of the term with the help of the group as a whole. Presentations, student feedback, and discussions with me about progress along the way should cause the experience of writing to be unrushed, enjoyable and valuable.

### **ENGL 43504 Seminar: Modern Irish Fiction**

**Mary Burgess Smyth**

**MW 11:45-1:00**

This research seminar is designed to introduce students to some of the major Irish writers of fiction in the twentieth century, excluding James Joyce. We will begin with the Irish short story, and along with some theoretical material on the genre, we will read stories by Michael MacLaverty, Frank O'Connor, Liam O'Flaherty, and Mary Lavin, as well as some more recent work by Colum McCann.

Novels to be read may include: Edna O'Brien's *The Country Girls*; Elizabeth Bowen's *The Last September*; John McGahern's *Amongst Women*; Seamus Deane's *Reading in the Dark*; Pat McCabe's *The Butcher Boy* and *The Dead School*; Roddy Doyle's *Barrytown Trilogy* and a *Star Called Henry*, Robert McLiam Wilson's *Eureka Street*, Neil Jordan's *Shade*, and John Banville's *Birchwood*.

### **ENGL 43602 Seminar: Gender and Emotion in American Literature**

**Glenn Hendler**

**MW 3:00-4:15**

This course will examine the representation of emotions in U.S. literature and culture. Emotions are not natural, universal, and unchanging things, we will discover, and they have served varied political and literary ends in different historical periods. We will explore the changing politics of emotion by asking questions such as: What did it mean for George Washington to weep in public, as he did more than once? Why did hundreds of working-class men gather in public meetings in the 1840s to weep over their drunken debauchery, and why did Walt Whitman write his only novel about this branch of the temperance movement? Were popular female writers such as Susan Warner, Fanny Fern, and Harriet Beecher Stowe really more "sentimental" than their male counterparts such as Ralph Waldo Emerson, Frederick Douglass, and Nathaniel Hawthorne, who infamously dismissed them as a "damn'd mob of scribbling women?" Do literary movements such as realism, naturalism, and modernism draw on a different repertoire

of emotions than the mid-nineteenth-century writings that will occupy our attention for most of the semester?

Grades will be based on attendance and participation, a few short written responses to critical readings, and a substantial research project on a topic of your own design. You will start on this project early in the semester, and the research process will include a presentation of your research to the rest of the class and a sharing of rough drafts with a small "working group" of fellow students.

## **ENGL 43807 Seminar: Literature of the Cold War**

**Kate Baldwin**

**TR 2:00-3:15**

'The most effective kind of propaganda is the kind in which the subject moves in the direction you desire for reasons which she believes to be her own.'

(1950 U.S. National Security Council Directive)

The Cold War was arguably the longest conflict in U.S. history, the defining 'event' of the second half of the twentieth century. However, the intersections between Cold War cultures and gender have only begun to be addressed. This course places gender and its multiple discourses at the center of Cold War studies. By opening a space for exchange, we will explore the preoccupation of U.S. gender ideals with Soviet ones (and vice versa) and question the implicit divide between the forces of Americanization and Sovietization in women's lives during this period. We will investigate how paradigms such as motherhood, domesticity, and the idea of the dutiful daughter may have been restrictive for women, but may simultaneously have functioned as expansionist discourses by assigning women key roles in a global dissemination of national power. In the case of the U.S., we will investigate how the need to form bonds with other nations in order to define the 'free world' as an entity worth defending not only fostered anti-communism, but also nurtured a notion of mutual obligation between the U.S. and its dependent nations. Government policies concerning international adoption, reproductive rights, immigration and miscegenation will be read alongside literary and filmic texts that engage these concerns. In the case of the USSR, we will investigate how the devastation of the population during WWII led to a revalorization of maternity which normalized the feminine as a figure for male control over the nation. Texts by authors of diverse sexual orientation, racial, ethnic, class, and religious backgrounds will be used to examine how the threat of each nation as essentially 'other' was challenged by women cultural producers in a variety of media including poetry, popular fiction, films, magazines, advertisements as well as government policy. Authors and texts will likely include: photography by Margaret Bourke-White; Lillian Hellman, Mary McCarthy, Sylvia Plath, Ann Petry, Alice Childress, Lorraine Hansberry; *South Pacific* (1958), *Imitation of Life* (1959), *Butterfield 8* (1960); the prison writing of Anna Barkova, Lydia Chukovskaya's Sofia Petrovna, and stories by Irina Grekova and Natalia Baranskaya.