

# Fall 2005 Undergraduate Courses

## **ENGL 10100:01 Introduction to Creative Writing**

**Lilly Hoang**

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

An introduction to creative writing, poetry, and fiction. Each week, students will read either canonical or contemporary writers, focusing on the craft of writing. This course will consist of in-class writing prompts/exercises, discussions about assigned readings, and workshopping both in-class and outside compositions. Attendance and participation are vital. Students are required to present their final portfolio to the class.

## **ENGL 10100:02 Introduction to Creative Writing**

**J. Jackson Bliss**

**MWF 1:55-2:45**

An introduction to writing fiction and poetry, beginning with short exercises which will lengthen with the semester. Outside reading in both fiction and poetry, and coverage of basic critical terms. In-class discussion of student work. Regular attendance and participation are essential; you will also be required to attend several readings on campus. Exams will be in the form of writing assignments.

## **ENGL 10100:03 Introduction to Creative Writing**

**Lynne Chien**

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

An introduction to writing fiction and poetry, beginning with short exercises which will lengthen with the semester. Outside reading in both fiction and poetry, and coverage of basic critical terms. In-class discussion of student work. Regular attendance and participation are essential; you will also be required to attend several readings on campus. Exams will be in the form of writing assignments.

## **ENGL 10101 Introduction to Fiction Writing**

**Sarah Micklem**

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

In the first half of the course, students will be assigned short 1-3 page exercises to generate ideas for stories, characters, and settings. In the second half each student will concentrate on developing and revising two longer pieces of 10-20 pages each. Exercises and stories will be discussed in class, and students are

expected to read each other's work carefully and offer thoughtful critiques. Through assigned readings, we'll look at how different writers tackle aspects of the craft, such as point of view, description, dialogue, and pacing.

### **ENGL 20111 Fiction Writing**

**Steve Tomasula**

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

"Fiction Writing" is a course in inventing and crafting short stories. The class will mainly be conducted as a workshop in which students read and critique the stories written by their classmates. In addition, we will draw on a variety of other materials--including short fiction by contemporary authors--to use as a basis for discussion and as examples of the types of solutions working writers have found for problems often encountered by student writers. The spirit of the course is eclectic: it is expected that students will be working in a variety of genres. However, the standards of the class will encourage everyone to work toward an execution that reflects an understanding of "serious" art--writing as an art form rather than writing as commercial or formulaic product. That is, students will be encouraged to find their own personal, cultural, and historical relation to literature as we go about discovering the ways literature is created from these same spheres of concern.

### **ENGL 20013 Fiction Writing**

**Matt Benedict**

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

What does it mean to write fiction? What is fiction? What is a writer? Let's find out.

This class will be a workshop on student writing. Over the course of the semester, each member of the class will be expected to produce from 25-40 pages (7,500-10,000 words) of prose fiction. We will begin with short assignments designed to practice specific fiction-writing techniques (dialogue, point-of-view, voice, conflict, etc.). Beyond this, we will discuss student-written stories in-class (two, possibly three per student over the semester). At semester's end, students will submit a portfolio of revised work. We will also read a selection of contemporary short fiction and attend campus literary events as announced.

Everybody's got a story to tell. What's yours?

### **ENGL 20039 Poetry Writing**

**Cornelius Eady**

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

The class will be organized around two assumptions: Poems are made things, and no good poem is an accident. Using June Jordan's *Poetry For The People* as

a guide and jumping off spot, we will explore the idea of voice, and various ways and methods poets have used it to define and organize the world they know, in the ways they know it. Some of the questions we will ask as we read will be: How does one's culture influence a poet's language? Who is a poet's audience, and what obligations (if any) do they have to it? Who gets to tell the story, and what changes occur when assumptions about the canon are questioned? 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.

Required Texts: June Jordan's *Poetry for the People*, Lauren Muller, ed. (Routledge 1995), plus texts TBA.

### **ENGL 30111:01 Fiction Writing For English Majors**

**William O'Rourke**

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

Over the semester, in a workshop setting, student stories will be taken through various stages: due attention will be paid to revision, rewriting, polishing, and editing, with a goal that the stories be brought as close as possible to the point of submission as finished work. Practical as well as theoretical issues will be investigated; there will be assigned readings.

### **ENGL 30111:02 Fiction Writing for English Majors**

**Frances Sherwood**

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

In this course, using a comfortable workshop forum, we will write and discuss our own short stories with emphasis on character, theme, setting, and plot. We will also read and critique published stories which exemplify each of these elements.

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

**Orlando Menes**

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

**(Formerly listed as ENGL 402B)**

**Majors only; Fulfills either the Fine Arts Requirement or 1 Major-level Elective**

In this 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. As English majors, students' knowledge of these traditions will provide an important and productive background for class readings and for feedback on peers' poems. We will also examine performative aspects of poetry by attending a variety of readings either on or off campus. 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. Assignments will be fashioned so as to provide practice both in traditional forms and in free verse.

Requirements: Students will write poems on a regular basis, keep a reading journal, attend poetry readings, and submit a mid-semester portfolio and a final portfolio. Regular attendance is crucial to the ongoing success of the course, and is thus mandatory.

**ENGL 20106 The Novel: Point of View As Structure**  
**Noreen Deane-Moran**  
**TR 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, *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*; and Richard Brautigan, *Trout Fishing in America*.

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

**ENGL 20108 Interaction of Text & Image**  
**Anne Montgomery**  
**TR 9:30-10:45**

Written language text and two-dimensional visual imagery have been combined since the beginning of writing technologies. This course explores the dynamics among the various media to find the purpose and the effect achieved by such combinations.

Using a course web site to provide us with an image study archive, along with visits to the Special Collections of the UND Library and the Medieval Institute to work with original material, we will study how verbal imagery works without the visuals, and how illustration can enhance, supplement, illustrate, and on occasion subvert the accompanying text.

Course work requires a mid-term, a final, and a formal oral presentation to the class based on a 20-page research paper. Four short papers will be revised, illustrated, and bound in book form with the student's introductory essay. Purchase and study of six text books and a packet of readings in criticism and method are required.

**ENGL 20121 Chinese Literary Traditions**

**Xiaoshan Yang**

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

**Crosslisted from LLEA 23101**

A survey course introducing students to the major themes and genres of Chinese literature through selected readings of representative texts.

**ENGL 20207 The Journey in Medieval Literature**

**Terri Bays**

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

This course explores "the literature of errancy, knightly and otherwise." Texts representing a range of genres, regions, and generations will enable assessment of those factors' effect on the shape of the journey. Texts (in Modern English translation): Dante's *Divine Comedy*, Chaucer's *Canterbury Tales*, and Cervantes' *Don Quixote*.

Assignments: 3 papers and a Final Exam, plus informal responses and an oral presentation.

**ENGL 20329 The Victorian City**

**Kristin Mahoney**

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

In this course, we will examine literary representations of the city in the Victorian period, focusing on the ways in which images of the urban allowed the Victorians to articulate anxieties about class, sexuality, race, and gender. We will interrogate the beliefs that underwrote the sensational accounts of the city as a world of danger in Charles Dickens's *Oliver Twist* and Sir Arthur Conan Doyle's Sherlock Holmes stories. We will also look at portrayals of urban spaces that appeared in Victorian newspapers and discuss the manner in which nineteenth-century journalists attempted to transform the city into a catalogued and orderly entity. In our presentations and discussions, we will situate Victorian representations of the city in relation to historical events such as the Jack the Ripper murders and the emergence of the department store. Our readings of literary texts will position the city as a protagonist in, rather than simply a setting for, these stories of the radical social transformations occurring in nineteenth-century England.

Requirements: Class participation, short response papers, one presentation, a 5-7 page paper, a mid-term and a final exam.

### **ENGL 20333 Religion and Ridicule in the Eighteenth Century**

**John C. Traver**

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

It is the test of a good religion whether you can make a joke about it.

-----G.K.Chesterton

This course will examine the use of satire and comedy in the depiction of religious institutions, Christian theology, and the clergy in eighteenth century English literature. Though England had a national church in the form of Anglicanism, the nation's established religious identity inevitably faced questions and challenges because of the presence of Catholics, "religious enthusiasts," dissenters, and "free thinkers" residing in England. By writing works of satire and of comedy, both critics and defenders of England's national church were able to probe the tensions in the religious beliefs of other groups and of their own. This class will explore the subversive tendencies and ambiguities of laughter in different "funny" works of the eighteenth century as they engage seriously with issues of religious belief, tolerance, and behavior in the shaping of England's national and religious identity.

Readings for the course should include the following: Molière's *Tartuffe*, Jonathan Swift's *A Tale of a Tub*, Henry Fielding's *Joseph Andrews*, and Elizabeth Inchbald's *A Simple Story*.

Course Requirements: very short biweekly response papers, a 7-8 page paper, a mid-term, and a final.

### **ENGL 20512 Culture and Politics in Northern Ireland**

**Mary Burgess Smyth & Jennifer Molidor**

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

This course explores the politics of culture, and the cultures of politics, in the North of Ireland during the twentieth century. Using a multiplicity of genres - drama, fiction, poetry, film, painting, and documentary material - we will unravel the history behind partition, the causes of the Troubles, and the nature of the conflict. Among the key moments or events upon which we will concentrate are: The Somme, the sinking of the Titanic, Bloody Sunday, the hunger strikes, Drumcree, the Anglo-Irish Agreement, and the Shankill Butchers. Certain key themes will stretch through our semester's work. Among these are: sectarianism; the relationship between violence and culture; the role of religion in the state; borders; hatred; identity; and issues of social and political justice.

Some of the writers whose work we will read are: Seamus Heaney, Frank McGuinness, Sam Thompson, John Montague, Seamus Deane, Eoin MacNamee, Robert MacLiam Wilson, Colin McCann, and Thomas Kinsella.

This class is discussion-based, and will involve student presentations and engaged participation. There will also be a mid-term essay and a final written examination.

**ENGL 20518 Anglo-Irish Literature: The Cultured Misrule of Dissolute Lords and Rebel Countesses**

**John Witek**

**MWF 1:55-2:45**

From the Act of Union in 1800 to the first decades of the twentieth century, the Anglo-Irish dominated the political and literary life of Ireland. Then, in a few decades, they disappeared from Ireland's public life. They left behind a troubled history and a literary legacy that forms a central portion of the canon of "Irish" literature today. This course will look at this "Irish" identity as it figures in a sampling of "Irish" literature.

The reading for the course will be: Maria Edgeworth, *Castle Rackrent*, Sheridan Le Fanu's horror stories and Somerville and Ross's *Stories of an Irish RM*. We will also look at the poetry of W.B. Yeats and the fiction of Elizabeth Bowen. We will explore some contemporary Irish literature as well, most notably John Banville's novel *The Newton Letter* and Molly Keane's darkly comic novel *Good Behavior*.

Required work for the course includes two tests (a midterm and a final), papers and biweekly quizzes.

**ENGL 20530 20th Century Irish & Native American Literature: When We Were Noble Savages**

**Jessica Dougherty-McMichael**

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

From the outset of colonization in both Ireland and North America literature was employed in similar fashion to romanticize, demonize and, more often than not, silence Irish and Native American cultures. Today, with the surge in post-colonial literatures, Irish and Native American literatures have found new voices that look to the past in order to explore the present. Instead of romanticizing cultural memories, these authors subvert and challenge heroic representations while dispelling stereotypes. Together these separate literary traditions intersect and diverge, challenging accepted perspectives of history and culture while blending stories with oral tradition, popular history and pop culture.

With these intersections in mind, we will explore an array of literature from both Irish and Native American traditions, from novels to poetry to film. We will look at a variety of authors including Flann O'Brien, Nuala Ní Dhomhnaill, Éilís Ní Dhuibhne, Leslie Marmon Silko, Sherman Alexie, and Simon Ortiz. Requirements include a midterm exam, one short paper (3-5), one longer paper (8-10) and a presentation.

**ENGL 20532 City Streets, City Beats: Belfast, Dublin, London and Paris from Baudelaire to Bono**

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

As one of the most dominant themes of modernity, the city figures as a poster child of trendsetters, go-getters, floozies and philanderers. It is the embodiment of shabby chic. Wherever there's couture there are cutthroats, and if there's a ballroom there's bound to be a bordello. Baudelaire's Paris sets the tone for the modern city's fast-paced but staggering tempo, and 150 years later, it can still be heard in Bono's gravelly tones and nostalgic lyrics. This course focuses on four cities intimately connected through literature, art, music and film. It will study both their tense political and social relationships with one another as well as their idiosyncratic cultures and geographies (including their landmarks, streets, transportation and water systems, etc.), and will think about the resonance of these cities' histories on global, contemporary culture.

Readings include selections from Baudelaire and Apollinaire, works by Pádraic O Conaire, Joseph Conrad, James Joyce, Liam O'Flaherty, Samuel Beckett, Virginia Woolf, Elizabeth Bowen, John Banville and Michael McLaverty, and selected poems from Seamus Heaney, John Montague, Derek Mahon, and Ciaran Carson. Photos, paintings and song lyrics will supplement the readings, and there will also be a few movie showings. Course requirements include class participation, weekly quizzes, one 10-12 page paper and a midterm.

**ENGL 20717 Modernism and Everyday Life**

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

The momentous eruption of everyday life into literature should not be overlooked. -----Henri Lefebvre

How does a way of life become ordinary? Do everyday habits and routines ground our sense of the world or is such repetition alienating and restrictive? Are the most extraordinary lives and events separate from the everyday or are they deeply connected to it? This course will examine the overwhelming concern with the everyday that we see in so many of those works we call "modernist" or "avant-garde." Why must Virginia Woolf's *Mrs. Dalloway*, for instance, occur in the space of a single day? What significance may we attribute to the presence of

junk and debris--newspaper clippings, pieces of maps, cloth--in avant-garde collages? Is there a politics to these intersections of art and the everyday?

Readings by Freud, Agamben, Foucault, and Felski will frame our inquiries into the everyday. We will examine literary texts by Virginia Woolf, André Breton and the French Surrealists, Mass-Observation, W.H. Auden, Samuel Beckett, and written accounts of hunger strikes by the British Suffragettes. We'll also pay attention to visual art, specifically those works of the Surrealists, their "inheritors" the Situationist International and Joseph Cornell, and Grierson's documentary film *Night Mail*.

Requirements: active class participation, frequent short responses on WebCT, a mid-term, a final, and an essay (5-7 pages).

### **ENGL 20822 Beats, Rhymes, & Life/Intro to Cultural Studies**

**Keith Lee**

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

This course is an introduction to cultural studies using literature, music, art, film, and other media. We will explore and review the African American experience through creative writing, visual and performance art, and other creative media. The class will examine definitions of cultures and aesthetics as presented through the works of African American writers, artists and scholars. We will develop working definitions of black aesthetics and compare it to other philosophical concepts linked to beauty and creativity. Cultural studies, though specific at times, can bridge multi-ethnic populations and create additional meaning and opportunity for discussion of social, economic, and political factors that influence literary and visual cultures. The class will examine black creativity and aesthetics as these relate to creative writing, music, film, theatre and fashion. We will discuss the influence of African American musical genres like the Negro Spirituals, Jazz, Worksongs, the Blues, Rhythm and Blues, and Hip Hop in American life, culture, and literature. This course will introduce students to major themes associated with black life, culture, and art. Students participate in class discussions and demonstrate critical analysis of literature, art, and culture of African Americans in the development of working thesis for their own research.

Some questions we will consider are: How and why do Americans think of themselves as a nation? How does identity and self-definition influence concepts associated with being an American? Does location--read social, political, gender, and class--influence definitions of culture? How does popular culture influence literature, art, life, ethnicity, and traditions? The class will employ the internet to identify recent events associated with our understandings or may influence American literature and arts in future generations. Course texts may include short stories, poems, plays and art by: Gwendolyn Brooks, Wanda Coleman, Ishmael Reed, Amiri Baraka, Sonya Sanchez, Lucille Clifton, WEB DuBois, Romare Bearden, Kara Walker, Michael Ray Charles, Glenn Ligon, Betty Saar, Allison

Saar, Faith Ringold, Annie Lee, August Wilson, James Baldwin, Yusef Komunkayaa, Tyler Perry, Woodie King, Jr., Spike Lee, and Julie Dash.

Requirements: Three short response papers (1 to 3 pages), 1 op-ed piece (1 to 2 pages), 1 research paper (to 8 to 12 pages), and an oral presentation group presentation.

### **ENGL 20828 Tropical Heatwaves: Contemporary Latino/a and Caribbean Literature**

**Marion Rohrleitner**

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

This course explores how contemporary Latino/a and Caribbean literature can be read as a manifestation of the complex relationships between the United States, the Caribbean, and Latin America in the twentieth century. The careful analysis of literary works will enable us to discuss how and why the Southern hemisphere of the American continent is often "tropicalized" (represented as both exotically attractive and dangerously repulsive), and how Latino/a and Caribbean writers engage with this phenomenon. Our readings include novels, short stories, and poems by authors of Antiguan origin (Jamaica Kincaid. *Lucy*), Cuban origin (Oscar Hijuelos. *The Mambo Kings Play Songs of Love*), Dominican origin (Loida Maritza Perez. *Geographies of Home*), Haitian origin (Edwige Danticat. *Krik? Krak!*), Mexican origin (Oscar Casares. *Brownsville*), and Puerto Rican origin (Judith Ortiz Cofer. *Silent Dancing*), emphasizing the complexity of the Latino/a experience in the US. We also include film, music, and art in our discussions. Some of the questions we will address are: Do Latino/as change what it means to be an American? Why and how are Latino/as romanticized, eroticized, or vilified in art and media in the US? What are the tensions among first, second and third generation Latino/a immigrants? Is there a pan-Latino (or pan-Caribbean) identity and literature? This course is based on students' active participation in (and occasional leading of) class discussion, one-page weekly response papers, one review of a film or art exhibition, and a research paper (10 pages).

### **ENGL 20838 20th Century American Feminist Fiction**

**Jacqueline Brogan**

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

In this course we will read a number of works, by both women and men, which may be described as feminist fiction. In so doing, we will raise issues about the relation of aesthetics to politics, about the process of canonization, and about aesthetic integrity. Ultimately, we will also be examining the place of women within American culture during the twentieth century--how it has changed, how it has remained the same. At the end of the course, students should feel that they have discovered a new body of exciting literature, as well as new ways of reading some of our best-known literature.

Texts: Kate Chopin, *The Awakening*; Edith Wharton, *The Age of Innocence*; Zora Neale Hurston, *Their Eyes Were Watching God*; William Faulkner, *The Sound and the Fury*; F. Scott Fitzgerald, *The Great Gatsby*; Alice Walker, *The Color Purple* and *The Temple of My Familiar*; Toni Morrison, *Sula* and *Song of Solomon*; possibly Elizabeth Dewberry Vaughn, *Many Things Have Happened Since He Died*.

Requirements: Two papers, a mid-term, and a final examination (25% each).

### **ENGL 20840 Democratic Personality: Performing Selfhood in the Public Sphere**

**JP Shortall**

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

This course explores performances of democratic personality in the context of six important episodes in American political, cultural, and social history: the Salem witchcraft trials, the Great Awakening of the 1740s, the American Revolution, the antebellum period, the 1920s, and the 1960s. During each of these episodes some Americans created and discovered themselves in the context of public events, before alert public audiences, sometimes amid dangerous tensions. We will look at how they seem to create and perform their identities in creative interaction with social formations such as audiences, traditions, political orders, reform movements, churches, friendships, and cities. Through attention to the intimate relationship between democratic personality and the social contexts from which it emerges this course aims to explore an alternative to the image of American selves as autonomous individuals.

Readings will include selections from the following: accounts from both the accused and the afflicted in the Salem witchcraft trial; George Whitefield's sermons and responses to those from the Great Awakening of the 1740s; tracts, broadsides, and pamphlets from the Revolutionary period; Paine's *Common Sense* and *Franklin's Autobiography*; essays and lectures on self-culture by Lydia Maria Child, Fredric Henry Hedge, Margaret Fuller, William Ellery Channing, Maria Grey, and Ralph Waldo Emerson; poetry by Walt Whitman and Emily Dickinson; essays by Thoreau; Douglass's autobiography and speeches; Lincoln's speeches and letters. When we come to the twentieth century our focus will change to the productions of popular culture, such as the music and comic films of the 1920s, and we will examine film, music, and poetry, as well as civil rights and sports personalities of the 1960s.

Evaluation will be based upon short weekly response papers, mid-term and final exams, one longer paper (5-7 pages), and class participation.

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

**Dolores Frese**

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

This is an introductory survey of English poetic and prose texts written from the eighth to the mid-seventeenth century. We will study these literary artifacts as imaginative representatives of experience, as cultural maps, and as human messages-in-a-bottle, set afloat in the seas of time.

As we read these selections composed in English from centuries past, we will be looking for both familiarity and strangeness. We will also be forming a sense of the variety and differing uses of literary genres: epic and romance (*Beowulf* and *Sir Gawain & the Green Knight*); short story (Chaucer's *Canterbury Tales* and the *Lais of Marie de France*); religious diary (excerpts from the mystical visions of Julian of Norwich in *Revelations of Divine Love*); and autobiography (from the first written in English, authored by Marjorie Kempe, a laywoman who records her business ventures, her negotiations of marital sex life, her adventures on pilgrimage, and her religious examination by the archbishop as a potential heretic).

We will also read lyric poems from the Old and Middle English periods, and from the Renaissance and seventeenth centuries, including some of Shakespeare's sonnets; political satire (excerpts from *Utopia*, a prose fiction authored by Sir/Saint Thomas More); and at least one play--possibly two--from the Medieval and/or Renaissance performing tradition. The semester's literary pilgrimage will conclude by coming full circle, back to the epic revisited, with selections from Milton's *Paradise Lost*.

Regular short quizzes. Midterm & final examinations. Two short (5-10 pp.) Essays, due at mid-term and end-term.

Text: *The Norton Anthology Of English Literature*, Vol. I, 7th edition.

**ENGL 30110:02 British Literary Traditions I**  
**Christina DiGangi**  
**MW 11:45-1:00**

This course will provide a grounding in the British literary tradition, beginning with *Beowulf* and ending with Milton and stopping off at several junctures along the way. Students will read a variety of texts from the Medieval and Renaissance periods, both in order to understand how English developed as a literary language and to explore the kinds of questions which each age asked of itself and asks of us. What is the purpose of literature? Can literature be dangerous? Why read literature? Does poetry matter? Students will take a midterm and a final and write three short essays.

**ENGL 30111 British Literary Traditions II**  
**Christopher Fox**  
**TR 9:30-10:45**

Starting with William Wycherley's Restoration comedy *The Country Wife* and ending with James Joyce's *A Portrait of the Artist as a Young Man*, this course surveys selected British and Anglo-Irish writers from 1660 through the early twentieth century. Using Volume II of The Norton Anthology and some selected texts, we will read a splendid array of authors, including Pope, Swift, Dryden, Johnson, Austen, Coleridge, Byron, Tennyson, and T.S. Eliot. Along with reading the material, each student will be asked to write two short papers, a midterm, and a final.

### **ENGL 30115:01 American Literary Traditions I**

**Thomas Werge**

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

A consideration of American literature to the Civil War in light of cultural, philosophical, and religious currents and the history of ideas. We will pay special attention to the relation between American "exceptionalism" and national self-criticism and to the dynamic between faith and writing, commitment, and narrative. Readings: *Norton Anthology of American Literature* (Fifth Shorter Edition) and several selected works by individual writers.

### **English 30115:02 American Literary Traditions I**

**Glenn Hendler**

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

This course is a selective historical survey of American literature from first contact through the Civil War. We will read stories of exploration, captivity narratives, slave narratives, lyric poetry, journals, essays, short stories, and novels, with an emphasis on the role played by these genres in the construction of American identities. How did the various cultural groups that encountered one another in the Americas represent one another, and how did this encounter change their own self-representations? How did some of these groups come to re-imagine their identities as a specifically national identity in the 18th century, and what was the response of people who were not included in the category of American citizenship? How have American identities been inflected and informed by categories such as ethnicity, gender, sexuality, and especially race? Why did some writers in the late 18th and 19th centuries think it important to construct a national literature as part of the new nation? Grading will be based on participation, several short response papers, one longer essay, and a final exam.

### **ENGL 30116 American Literary Traditions II**

**William Krier**

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

And, in the isolation of the sky,  
At evening, casual flocks of pigeons make  
Ambiguous undulations as they sink,

Downward to darkness, on extended wings.  
-----Wallace Stevens, "Sunday Morning"

What are we to make of these ambiguities? This course is a survey of American literature with an emphasis upon writers from the twentieth century, writers struggling to discover or invent a life that was not ambiguous. Our emphasis will be upon the issue of meaning. How does a life become meaningful, particularly in a century of two world wars along with racial and feminist turmoil. We will give careful attention to the works of Henry James, Wallace Stevens, Ezra Pound, T.S.Eliot, and Elizabeth Bishop.

We will also study the following novels: Mark Twain, *Adventures of Huckleberry Finn*; Kate Chopin, *The Awakening*; Ernest Hemingway, *The Sun Also Rises*; F. Scott Fitzgerald, *The Great Gatsby*. There will be two exams and a paper.

### **ENGL 30303 Methods: Approaches to Otherness**

**Tiffany Kriner**

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

This course focuses on a key question: How does American literature address the ethical problem of "the other"? Investigating exchange and conflict between various "selves" and "others," we will explore how different types of identity are claimed, performed, masked, and/or suppressed in texts of American literature, and to what ends. Further, we will consider the pursuit of ethical relationships between self and other in literature. This methods course is designed to equip students with skills in analysis and research central to literary studies and the English major. Students in the course will practice: close-reading; researching historical/cultural contexts of literature; evaluating critical contexts; and understanding and deploying literary theory. We will center our examination of ethics and otherness on literary works by Rowlandson, Melville, Larsen, O'Connor, and Valdez. Theoretical readings will draw from the fields of ethics, critical race studies, gender studies, postcolonialism, disability studies, and deconstruction. Requirements include class participation, several short writing assignments, a 12-15 page research paper, and a final examination. (*new course description added 3 August 2005*)

### **ENGL 30305 Methods: Reading Ulysses**

**Cyraina Johnson-Roullier**

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

How do we read James Joyce's *Ulysses*? In this course, we will learn how to read literature by using various approaches to study Joyce's most famous text. Along the way, we will also consider such issues as censorship, nationality, colonialism, literary canons, language and signification, the Irish Literary Renaissance, late nineteenth-century Irish politics, exile, and much more. Digging deeply into Joyce's text, we will discuss the meaning and significance of

literature and literary study, while gaining a deeper appreciation for the wide variety of modes by which literary interpretation may be performed. And we will, of course, accomplish all of this while having great fun!

Course Texts: *Ulysses*, of course. Such a big text, it's all we will need in the way of literature. Other texts to be announced.

Course Requirements: three short papers, class presentation.

### **ENGL 30313 Methods: Twentieth-Century Forms of Close Reading**

**Romana Huk**

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

When you're asked to do a close reading of any text, what do you assume you're meant to do? What goes into a close reading and what doesn't? The usual first response is that it's a matter of common sense -- but common sense actually has very little to do with the matter. In fact, answers to these questions have changed quite radically over the course of the twentieth-century, and bear little resemblance to those of the nineteenth. This Methods section will examine the cultural and philosophical reasons for close reading's "birth" in its modern form, its devaluation after mid-century, and its very recent come-back status in a practice that, though not yet fully developed or satisfying at the moment, attempts to synthesize many of the opposing practices that have gone before it. Students will finish with a good, up-to-date grasp of the intriguing history of literary approaches that have developed since WWI, as well as a gentle introduction to snippets of what we call postmodern "literary theory" through hands-on practice in applying its various principles to the close-reading of poems effected together as a group in class. The two required papers will be designed to enhance students' skills in both doing research in the library (where one class session will be set) and in, of course, close reading texts of several kinds. Since this course will focus primarily on poetry, with no expectation that students have the requisite skills, a brief introduction to how to read poems will occur at the start of the term. Then, after an encounter with T.S. Eliot's "The Waste Land" and its first interpreters, we will view this poem and others picked up after mid-century through the lenses of new ideas about language and reading that turned initial practices on their head. The final portion of the course will be dedicated to reading very recent work, in order to give students a sense of how the poems themselves have come to respond to their latest, "postmodern" readers' theories.

### **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 of her contemporaries. This period also marked the burgeoning 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*. 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.

**ENGL 30111:01 Fiction Writing For English Majors**

**William O'Rourke**

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

Over the semester, in a workshop setting, student stories will be taken through various stages: due attention will be paid to revision, rewriting, polishing, and editing, with a goal that the stories be brought as close as possible to the point of submission as finished work. Practical as well as theoretical issues will be investigated; there will be assigned readings.

**ENGL 30111:02 Fiction Writing for English Majors**

**Frances Sherwood**

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

In this course, using a comfortable workshop forum, we will write and discuss our own short stories with emphasis on character, theme, setting, and plot. We will also read and critique published stories which exemplify each of these elements.

**ENGL 30012 Poetry Writing for English Majors**

**Orlando Menes**

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

In this 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. As English majors, students' knowledge of these traditions will provide an important and productive background for class readings and for feedback on peers' poems. We will also examine performative aspects of poetry by attending a variety of readings either on or off campus. 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. Assignments

will be fashioned so as to provide practice both in traditional forms and in free verse.

Requirements: Students will write poems on a regular basis, keep a reading journal, attend poetry readings, and submit a mid-semester portfolio and a final portfolio. Regular attendance is crucial to the ongoing success of the course, and is thus mandatory.

**ENGL 40106 Classical Greek Tragedy**  
**Chris McLaren MW 11:45-1:00**  
**(Crosslisted from CLAS 40125)**

This advanced course in literature provides detailed study of the theory and practice of classical Greek tragedy. The structures and sensibilities that inform tragedy are assessed, with special attention to plays written by the three great tragedians, Aeschylus, Sophocles, and Euripides. The Greeks' own responses to tragedy, as represented by Aristophanes, Plato, and Aristotle, are also discussed. The form and function of Greek tragic plays, their place in classical culture, and their distinctive approach to issues of human life are key topics of the course.

**ENGL 40120 Greek Literature and Culture**  
**Catherine Schlegel**  
**TR 2:00-3:15**  
**(Crosslisted from CLAS 30021)**

This course surveys the leading works of ancient Greek literature and examines the cultural contexts in which they were written, received, and transmitted. Students read poetry and prose from many genres, and sample works from a thousand years of extraordinary literary creativity. Among the authors introduced are Homer, Sappho, Aeschylus, Herodotus, Aristophanes, Plato, Theocritus, Plutarch, Lucian, and Longus. Special attention is paid to the formal structures of Greek literary works, the cultural issues they raise, and the lasting value of Greek literature to the modern age. The course prepares students for more advanced work in classical literature and culture.

**ENGL 40121 The Art & Literature of Metamorphosis**  
**Martin Bloomer**  
**TR 5:00-6:15**  
**(Crosslisted from CLAS 30365)**

This course begins with a critical study of Ovid's great poem, the *Metamorphoses*. The poem itself became a subject of metamorphosis in poetry and art in the hands of such figures as Statius, Dante, Botticelli, Bernini, Rembrandt, Hughes and Heaney. The course addresses the modeling of transformation within the literary text by examining first Ovid and his sources, and

second, adaptations of his poem by writers such as Shakespeare and Kafka. Connections with folklore, magic, and religion are explored. The graphic arts receive equal consideration as the course explores how Ovid's ideas of the transformation of the body, the capacity of the human body for allegory, and the fragility of identity have influenced later artists and authors.

**ENGL 40122 Love, Death and Exile in Arabic Literature and Cinema**

**Li Guo**

**MWF 3:00-3:50**

**(Crosslisted from MELC 30030)**

This course explores literary and artistic presentation of the themes "love, death, and exile" in Arabic literature and popular culture from pre-Islamic era to the present day. Through close readings of Arabic poetry, essays, short stories, and novels (in English translation), and analyzing a number of Arabic movies (with English subtitles), we discuss the following issues: themes and genres of classical Arabic love poetry; gender, eroticism, and sexuality in Arabic literary discourse; alienation, fatalism, and the motif of *al-hanin ila al-watan* (nostalgia for one's homeland) in modern Arabic poetry and fiction.

**ENGL 40123 Canon and Literature of Islam**

**Asma Afsaruddin**

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

**(Crosslisted from MELC 30050)**

This course is an introduction to the fundamental religious texts and literature of Islam. The list includes the Qur'an (the central, sacred scripture of Islam), the hadith (record of the speech and actions of the Prophet Muhammad), biography of the Prophet, exegetical literature, historical texts, mystical and devotional literature. Students will read primary texts in English translation with a focused discussion and analysis of form, content, historical background, religious significance, and literary allusions of the various texts. Themes such as "the unity and majesty of God;" prophecy and revelation;" good and evil; "this world and the hereafter" will be dealt with in the lectures and conversation in class. The course lays heavy emphasis on class discussion and student preparedness.

**ENGL 40124 Japanese Literature in the 1990s**

**Heather Bowen-Struyk**

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

**(Crosslisted from LLEA 33309)**

Japanese Literature in the 1990s looks at the Japanese literary boom of the 90s as a literary project of re-remembering the past and intervening in the present. In the last decade and a half, Japan has undergone a transformation from the "economic miracle" of the 60s and 70s to economic recession, and with the recession, many of the values that helped to sustain high economic growth have

come to be questioned: strict gender differentiation, dedication to the company for men and to the home for women, frugality, sacrifice of the personal for the social, emphasis on high growth policies at the risk of the environment, a resurgence in narratives of national homogeneity, etc. In this course, we'll look at work by Japanese writers from the beginning of the recession until today, thinking about the way that writers are problematizing previous homogenous notions of gender, ethnicity and race; raising questions about the costs of high economic growth on society's subalterns; rethinking the emblem of that growth, the salaryman, who has lately become a favorite butt of dissatisfaction; rethinking the as-of-yet unresolved significance of an ambitious and often cruel imperialist war on the Asian mainland; and finally, we'll think about the significance of globalization and nationalism in Japanese literature.

**ENGL 40194 Writing Center Theory and Practice**

**John Duffy**

**W 6:00-7:15**

This course will introduce the writing and tutoring processes to students interested in Writing Center teaching. The course will involve readings, practice tutoring sessions, and observations in the University Writing Center. In lieu of a final paper, students will draft a conference proposal for the National Conference on Peer Tutoring.

Note: The course is pass/fail, one credit.

**ENGL 40196 The Teaching of Writing**

**Kelly Kinney**

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

This course is designed to acquaint students seeking professional training in English with the methods, theories, and pedagogies appropriate for teaching English language arts and composition based on National Council of Teachers of English (NCTE) and International Reading Association (IRA) standards. Throughout the semester students will engage in an array of writing tasks, including lesson planning, research writing, and other formal and informal writing activities. Most of the writing projects serve as models for the kinds of assignments you might develop and implement in future classrooms.

**ENGL 40206 Shakespeare and Film**

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

**(Crosslisted from FTT 40600)**

This course explores the phenomenon of "Shakespeare and film," concentrating on the ranges of meaning provoked by the conjunction. We shall be looking at examples of films of Shakespeare plays both early and recent, both in English and in other languages, and both ones that stick close to conventionalized and

historicized conceptualizations of "Shakespeare," and adaptations at varying degrees of distance towards the erasure of Shakespeare from the text. The transposition of different forms of Shakespearean "textualities," (printed, theatrical, filmic) and the confrontation with the specificities of film produce a cultural phenomenon whose cultural meanings--meaning as Shakespeare and meaning as film--will be the subject of our investigations. There will be regular (though not necessarily weekly) screenings of the films to be studied.

Note: Students taking ENGL 40206 must register for lab, FTT 41600 (formerly FTT 419 L).

### **ENGL 40211 History of the English Language**

**Katherine O'Brien O'Keeffe**

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

This course is designed to introduce you to the historical development of the English language, from its earliest recorded appearance to its current state as a world language. It will cover the ways in which languages are written down and how English has been written, the ways people have understood language to work in the past and in the present, the major developments in the grammar, syntax, and pronunciation of English over time, loan words and foreign influences on the word stock of English, and the social forces driving linguistic change in English. This is a course for anyone who loves words and is curious about their history or for anyone who is interested in developing a deeper knowledge of the structures of English, early and late. Requirements: Three semester examinations, ten worksheets, and one collaborative project.

### **ENGL 40212 Introduction to Old English**

**Katherine O'Brien O'Keeffe**

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

Canst \_ u \_ is gewrit understandan? Want to? "Beginning Old English" will give you the tools to read a wide variety of writings from Anglo-Saxon England. Approximately half the course is dedicated to getting students up and running with the language, and the rest will provide practical experience in reading and discussing Old English works on monsters, saints, and heroes. In-class discussion will cover questions of cultural difference, translation, subjectivity, and otherness. Students in the course will get hands on experience with facsimile texts in the library and will work as well with on-line and CD-rom resources. Requirements: daily class work, a brief manuscript assignment, a midterm, a short paper, and a final exam. No prior experience with Old or Middle English is necessary for this course.

### **ENGL 40229 Shakespeares Religions**

**Jesse Lander**

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

Though recent scholarship has once again taken up the question of Shakespeare's religious identity, this course will focus not on the vexed issue of Shakespeare's personal faith but on the various religious practices and discourses represented in the plays. Writing during a time of turbulent religious change, Shakespeare's plays evince an almost anthropological interest in the varieties of religious experience. Depictions of pagan rites, of the old religion, and of the new learning associated with the Reformation all find a place on Shakespeare's stage. Arguably Shakespeare's willingness to display a multiplicity of religious orientations both registers and contributes to a momentous shift in European culture: the splitting of the once unitary and singular notion of *religion* into a plurality of religions. Plays read will likely include *Titus Andronicus*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *Hamlet*, *Lear*, *Cymbeline*, *The Winter's Tale* and *King Henry VIII*. Requirements will include a midterm, a final, an OED exercise, a passage analysis, and one 5-7 page paper.

**ENGL 40335 Nineteenth Century British Victorian Literature: Victorian Literature of the British Empire**

**David Thomas**

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

This course reads Victorian literature in tandem with a review of British imperial history in the nineteenth century. We emphasize the Indian subcontinent and read well-known works by the likes of Rudyard Kipling and Wilkie Collins. We also look to some of the period's most popular (if now less well known) works, such as Philip Meadows Taylor's *Confessions of a Thug*. We pay some attention to other geographical contexts, in particular Africa and the Middle East (Rider Haggard, T.E. Lawrence). Finally, we also consider why recent critics often read as imperialist certain texts that might seem unrelated to imperialism. (Such reading generally isolates supposedly marginal imperial references and reads them as crucial to the British construction of an ideal "Britishness" fundamentally dependent on the existence of foreign colonies--Charlotte Brontë's *Jane Eyre*, for instance, is often discussed now in this way.) Graded work includes two short papers (3-5pp); a final paper (6-8pp); reading quizzes; class participation; and a final exam.

(This course will be taught by a new faculty member who will join the English Department in Fall 2005 from George Washington University.)

**ENGL 40339 The Very Long Victorian Novel**

**Sara Maurer**

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

In order to fully examine the texture of the very long novel, this course will focus intently on only four. William Thackeray's *Vanity Fair*, Charles Dickens's *Dombey and Son*, Anthony Trollope's *The Way We Live Now*, and George Eliot's *Daniel Deronda* are all distinguished by their ambitions to reproduce the whole of

society, from top to bottom, within their pages. Of central concern to us, as we make our way through plots overflowing with courtships, investment schemes, secret identities, railway journeys, afternoon teas, gambling debts, motherless children, elaborately staged balls, and at least one pair of racing pigeons, is the paradox of the realist novel: the works claim to represent both "how the real world is" and "what fiction ought to be." We will supplement our explorations with readings in the historical and cultural contexts of the novels, as well as in theories of realism. Students will be graded on two papers, several short response papers, an in-class presentation, and a final exam.

### **ENGL 40340 Celebrity, Scandal, Obscurity: The 19<sup>th</sup> Century Poet**

**Kristin Mahoney**

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

Lord Byron, who is frequently referred to as the "first modern celebrity," once boasted, "My great comfort is that the temporary celebrity I have wrung from the world has been in the very teeth of all opinions and prejudices. I have flattered no ruling powers; I have never concealed a single thought that tempted me." Byron seemed to believe that it was possible for the artist to achieve fame without sacrificing his freedom or the authenticity of the work of art. In this course we will consider the phenomenon of literary celebrity by examining the works of nineteenth-century poets in the context of the responses they evoked in nineteenth-century readers. We will ask if it is truly possible to experience success in the marketplace without somehow compromising the work of art. In addition, we will think about why poets like Byron and Whitman produced such ecstatic responses in their readership. Why were their works so popular? We will also look at poets who remained obscure in their lifetime and, for example, discuss Emily Dickinson's radical and strange poems in relation to her seclusion. Why did she write poetry that flew in the face of nineteenth-century taste, and why did she conceal so much of it from the world? We will consider some of the great literary scandals of the nineteenth century, such as Oscar Wilde's imprisonment for homosexuality and the attempted censorship of Swinburne's perverse poetry. What makes literature scandalous, and how scandalous can poetry be before it becomes too radical for the public to digest?

Requirements: Class participation, short response papers, one presentation, a 10-12 page paper, and a final exam.

### **ENGL 40602 Tragedy: Shakespeare & Melville**

**John Staud**

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

In this course we will read some of the great tragic works in the English language, indeed, in all of literature. Our syllabus will cover four plays by Shakespeare and Melville's finest achievement, *Moby-Dick*. As the course title suggests, we will study these works in the context of their historical moments and

in the context of tragedy as a genre. Reading *Moby-Dick* after Shakespeare will also enable us to witness in detail the nature of literary influence and to compare the tragic visions of Shakespeare and Melville as they explore such themes as good and evil, freedom and fate, and the individual and society. As we study these texts, we will consider the various reasons for their important place in the literary canon. Ultimately, let us make the most of our time together with works of art that are timeless in their beauty and ever timely in their relevance, works that continue to teach and to delight.

Assignments include four essays (3-4pp), a final exam, an oral presentation, and a daily question or close reading on the assigned text.

**ENGL 40606 Mark Twain and the American Imagination**  
**Thomas Werge**  
**MWF 12:50-1:40**

A study of Twain's life and writings in light of the history of ideas and the literary, political, philosophical, and religious currents of nineteenth-century American culture. We will also consider such figures as Harte, Stowe, Douglass, and Lincoln, who illuminate Twain's style and social and moral preoccupations. Special concerns: Twain's place in the tensions between conventional literary forms and the emerging American vernacular; his vision and critique of American democracy, slavery, "exceptionalism," and later geopolitical expansionism; his medievalism, including *Joan of Arc*, and larger interpretations of history; his treatment of women, individualism, and the family; and the later gnosticism of #44, *The Mysterious Stranger*. We will also address the current (and perennial) discussions of unity and pluralism in American culture, as in Garry Wills's delineation of an underlying American identity in *Under God* and Arthur Schlesinger, Jr.'s fear of "balkanization" in *The Disuniting of America*. Readings: selected shorter works, including *Diary of Adam and Eve*; *Innocents Abroad*; *Life on the Mississippi*; *Tom Sawyer*; *Huckleberry Finn*; *A Connecticut Yankee*; *Pudd'nhead Wilson*; #44, *The Mysterious Stranger*, and selections from the *Autobiography*.

**ENGL 40702 American Film: Images of Women**  
**William Krier**  
**TR 12:30-1:45**

This course is about images--the images of women created by men. The center of our inquiry will be the dynamics between the maker and the made, particularly between directors and actresses and characters. From one perspective we can locate in these images certain needs, fears, hopes, desires, and passions of the makers. From the other side of the dynamic we can explore the interface between the real "the living woman" and the scripted versions of women. Why have men created these types of women and how have actresses translated these images? Our inquiry will rely on a genre approach to film, especially the

inventions of romance comedy and the development of film noir. We will start, therefore, with *The Maltese Falcon* and *The Lady Eve*. Other films may include *Thelma and Louise*, *Tootsie*, *French Kiss*, *The Hours*, *Carried Away*, and *Zero Effect*.

There will be two exams and a paper.

**ENGL 40705 Literature & Consumer Culture--Limitless Desire**  
**Collin Meissner**  
**TR 9:30-10:45**  
**(Crosslisted from AMST 43128)**

This course traces the social changes which accompanied America's movement from early retailing to a full-blown consumer culture. Beginning with representations from the later part of the nineteenth century, particularly of the development of Chicago as a mail order capital of the world, and moving into the present through an examination of television shopping networks, this course will use material from a variety of perspectives and disciplines to examine what became a wholesale transformation of American life. In attempting to trace the trajectory of change from a country often identified by its rural isolation to a country of relentless publicity, from the farm to Paris Hilton (who returned to *The Simple Life*), we will look at a series of linkages each of which played a specific and contributory role in the cultural shift toward a fully saturated consumerism. For instance, the early mail order catalogue empires of Aaron Montgomery Ward and Richard Warren Sears depended on the capacity of the railroad and postal service to transport their goods from shopping catalogues to country kitchens. All of our discussion will take place against the backdrop of a larger question about the democratization of desire, about whether American culture became more or less democratic after the introduction of the mail order catalogue. Thus the linkage between the catalogue, the home shopping network, and the notion that freedom to desire goods is a measure of democratic freedom. Of course, the possibilities for manipulation and control are also limitless.

**ENGL 40725 Class, Labor, Narrative**  
**Valerie Sayers**  
**MW 3:00-4:15**

An exploration of U.S. short stories and novels depicting the "working stiff" from 1920 to the present. Our reading list will include many of the usual suspects (Steinbeck, Wright, Hurston, Porter, Saroyan, Hughes, Paley, Olsen, Carver); writers not usually associated with labor (Toomer, Stein, Barthelme); and contemporary writers (Alexie, Cisneros, Hemon, Danticat, Diaz, Jen and Saunder). Critics of labor fiction often emphasize content and representation, but we'll also be asking aesthetic questions: What narrative forms most provocatively explore particular kinds of work? What work do experimental texts perform that more conventional narratives cannot (and vice versa)? Many of the theorists

we'll rely on for insights about workers, class, and writing (Tillie Olsen, James Agee, Barbara Ehrenreich) make good use of narrative themselves, and will help us contemplate how writing about labor can also reflect the labor of writing.

**ENGL 40720 Poetry & Painting in Manhattan 1950-1965**

**John Wilkinson**

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

This course approaches the poetry and painting of Manhattan during its rise to international pre-eminence as an artistic center through the work and friendships of Frank O'Hara (1926-1966), poet and curator at the Museum of Modern Art. It introduces the New York School of poetry, referring to visual art from de Kooning to Warhol and with side-glances at film, photography, music and dance. The course will develop primarily through reading poems, although students will be directed to the critical and historical context. Readings will draw on *The Collected Poems of Frank O'Hara* (ed. Donald Allen); John Ashbery, *The Mooring of Starting Out*; Ted Berrigan, *The Sonnets*; and a course pack. Course requirements are written analyses of poems (every two weeks), a final exam, and a 5-7 page paper.

**ENGL 40730 Great American Novels: Art and Public Memory**

**Heidi Oberholtzer Lee**

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

We will begin this class with an interrogation of its title, asking: What is the novel, are there "great" novels, and what is the relationship of the American novel to the novels of other nations? We will then read a variety of popular and influential texts from eighteenth- and nineteenth-century America, with a particular focus on how American novels construct and remember an American political and aesthetic past. We will consider: What is the relationship between these works of art and the history they seek to create? How and with what aesthetic tools and assumptions do these texts seek to reform the morals, imagination, and behavior of the American public? We will also discuss transatlantic counterparts to the American novel and possible precursors to the American novel. Our syllabus will include works by Susanna Rowson, Hannah Webster Foster, Charles Brockden Brown, James Fenimore Cooper, Nathaniel Hawthorne, Herman Melville, Catharine Marie Sedgwick, Harriet Beecher Stowe, Mark Twain, and Henry James, as well as by contemporary critics of their texts.

Course requirements include class participation, one presentation, a twelve-page and multi-draft research paper, and mid-term and final exams.

**ENGL 40735 Witnessing the Sixties**

**Benedict Giomo**

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

**(Crosslisted from AMST 30112)**

The purpose of this interdisciplinary course is twofold: to examine the social context and cultural change of the sixties, on the one hand, and on the other to explore the various journalistic and aesthetic representations of events, movements, and transformations. We will focus on the manner in which each writer or artist witnessed the sixties and explore fresh styles of writing and cultural expression, such as the new journalism popularized by Tom Wolfe and the music/lyrics performed by Bob Dylan. Major topics for consideration include the counterculture and the movement--a combination of civil rights and anti-war protest.

### **ENGL 40740 Perspectives on Nature & Environment in America**

**Matt Doppke**

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

**(Crosslisted from AMST 30119)**

Throughout American history, those who took a hand to alter nature--or raised one to preserve it--have rarely been concerned exclusively with the continent's ecosystems. Rather, they saw themselves as advancing lofty ideals, such as progress or freedom. After a general introduction to American environmental history, this course examines how nineteenth and twentieth century American explorers, activists and writers have understood our alterations to landscape and river, and what the stakes are for modern environmentalists who seek to preserve what wilderness remains.

### **ENGL 40858 Introduction to African-American Literature**

**Ivy Wilson**

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

A broad introduction to the major writings by African Americans. Among the primary fields discussed will be the literature of slavery and freedom, Reconstruction and turn-of-the-century, the Harlem Renaissance, urban realism and the Black Arts Movement, and the ascendancy of black women writers. Genres studied will include poetry, non-fiction prose, drama, and the novel. Major themes include the presence of blacks in the formation of modern American culture, blacks in the diaspora, and the interrelationship of literature with other aesthetics, particularly music and the oral tradition. Authors may include Wheatley, Douglass, DuBois, Hughes, McKay, Brooks, Hansberry, Marshall, Morrison, and Phillips among others. Grading will be based on participation in class discussion, three papers, and a final examination.

### **ENGL 40901 Feminist Theory**

**Lara Karpenko**

**TH 2:00-3:15**

This course introduces students to the study and application of feminist theory. We will track the development of feminist theories and apply them to the analysis

of a variety of texts: from scientific articles and literary works to artifacts of modern pop culture. In the process we will examine how feminist theories engage with other analytical models (i.e. Marxist, Psychoanalytical, postcolonial, public sphere, medical/scientific, race, film, and queer theory). Organizing issues will include identification and spectatorship, the body, the family/domestic, citizenship, sexuality and violence (girl and otherwise).

**ENGL 40906 Gender and Culture**  
**Maud Ellmann**  
**TR 2:00-3:15**

This course focuses on the first half of the twentieth century, a period of upheaval in gender relations that also witnessed the emergence of the modern professional woman writer. While this is primarily a course in literature, we will also study movies that present changing images of women--the New Woman, the Suffragette, the vamp, the lesbian, the hysteric, and the typist--in conjunction with changing images of men: the shell-shocked veteran, the "invert," and the obsessional compulsive. Since this period also witnessed the birth of psychoanalysis, we will study Freud's works both as responses to their historical context and as important sources for gender, film, and literary studies today.

Course Requirements: a weekly response paper (1 page) and a final paper (7-8 pages).

**English 43215 Seminar: Love and Society in Renaissance Poetry**  
**Graham Hammill**  
**MW 1:30-2:45**

Focusing on canonical poets such as Sidney, Shakespeare, Herbert, Donne, Jonson, and less canonical poets like Crashaw, Aemilia Lanyer, Mary Wroth, and the Countess of Pembroke Mary Sidney Herbert, we will explore the ways in which Renaissance lyric poetry engages with, represents, and produces political, ethical, sexual, and metaphysical problems. Topics for discussion will include the political uses of poetry, relations between poetry and history, and the development of imaginary erotic and ecstatic relations that respond to and often challenge social norms. Throughout, we will explore the viability of genre as a category of literary analysis.

Course requirements: one short essay (5 pp.), a longer research essay (15-20 pp.), and active class participation, including some presentations.

**ENGL 43304 Seminar: Nineteenth-Century British Novel**  
**Chris Vanden Bossche**  
**TR 12:30-1:45**

This course will begin with the question: What does the nineteenth-century novel do? How does the novel act on its readers? How does the novel imagine individuals as actors in the social, economic, political realm? Does it produce ideologies of class, race, and gender? What do readers do with novels? In this context, we will also investigate the implications of the histories of class and gender for our understanding of the role the novel plays in the constitution of identity and the formation of social practices. The novels to be studied are: Jane Austen's *Pride and Prejudice*, Charles Dickens's *David Copperfield*, Charlotte Brontë's *Villette*, George's Eliot's *Silas Marner*, and Wilkie Collins's *The Woman in White*. For a previous version of this course, see <http://www.nd.edu/~cvandenb/468Z.syl.html>

**ENGL 43409 Seminar: Woolf & Bloomsbury**  
**Barbara Green**  
**TR 11:00-12:15**

The modernist feminist writer Virginia Woolf lived and worked with a loose collective of writers, painters, and social thinkers that we now call the "Bloomsbury Group." We will look at the novels, essays, art, and political writings of some of the members of Bloomsbury--including Virginia Woolf, E.M. Forster, Roger Fry, Leonard Woolf, Vanessa Bell, and Clive Bell--and explore the complex moments of cross-fertilization, critique, and revision that define their encounters. In addition, we will attend to a few areas that have dominated discussions of Bloomsbury modernism: ideas of nation, "civilization," and critiques of Empire; the formation of literary modernism's often tense relation to mass culture; the development of modern discourses of sexuality; and explorations of women's "experience" of modernity through visual culture studies and contemplations of material culture. Requirements include one seminar paper (written in stages) of 20 pages, and one group presentation.

**ENGL 43502 Seminar: Contemporary Irish Literature**  
**Susan Harris**  
**MW 11:45-1:00**

This course will be devoted to literature written in English by Irish writers since 1968. We will devote equal time to writers from Northern Ireland and to writers from the Republic of Ireland, and will include poetry, drama, fiction, memoir, and film. Because we will be reading the literature in the context of the past 30 years of Irish history, the course will also include materials relating to the Troubles (the political conflict that has been ongoing in the North since the arrival of the British army in 1968), as well as the major debates about gender, sexuality, and the family that shaped politics in the Republic of Ireland during this period. Students will be required to produce a major seminar paper on a contemporary Irish writer along with several short response papers, and will also be responsible for at least one in-class presentation. The syllabus for the Spring 2002 version of this course

is online at <http://www.nd.edu/~sharris2/474Z.html>; however, the version offered in the fall of 2005 will be significantly different.

Authors may include, but are not necessarily limited to: Eavan Boland, Marina Carr, Seamus Deane, Anne Devlin, Emma Donoghue, Brian Friel, Seamus Heaney, Rita Ann Higgins, Jennifer Johnston, Neil Jordan, Patrick McCabe, Martin MacDonagh, Medbh McGuckian, Frank McGuinness, Derek Mahon, Paula Meehan, Paul Muldoon, Tom Murphy, Nuala ni Dhomnaill, and Edna O'Brien.