

## Fall 2006 Undergraduate Courses

Descriptions and teaching assignments occasionally change. Check insideND for updates as well.

### University Fine Arts Requirement

#### **ENGL 20000 Introduction to Creative Writing**

**Section 01: Instructor TBA MWF 10:40-11:30 Section 02: Instructor TBA MWF 11:45-12:35** An introduction to writing fiction and poetry, beginning with short exercises which will lengthen through the semester. The class covers reading in both fiction and poetry and basic critical terms. There will be 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. This course is open to current sophomores and juniors only. It fulfills the Fine Arts Requirement.

**ENGL 20018 Fiction Writing William O'Rourke TR 2:00-3:15** In the first half of the semester, we'll read plenty of modern and contemporary fiction in traditional and experimental modes. Students will try out a variety of narrative forms. In the second half, student stories will become the assigned texts, and we'll function as a workshop, responding to each other's writing. Throughout the semester, we'll question the connections between content, form, and meaning, not to mention the gaps between literary commerce and art. This course is open to current sophomores, juniors, and seniors. It fulfills the Fine Arts requirement. Prerequisite is one English course numbered 20XXX or above, or a University Literature Seminar, or PLS 20201 (Poetic Diction), or PLS 30202 (Shakespeare and Milton).

**ENGL 20021 Writing Speculative Fiction Sarah Micklem MW 3.00-**

**4.15** This course is for students interested in writing speculative fiction – whether historical, fantastical, or scientific – that gets beyond tired tropes of rocket ships and gadgets or wizards and dragons. Certain speculations are fundamental to many kinds of fiction, as writers ask themselves, with every sentence and scene they put on paper: What will these characters say and do, think and feel in a certain situation? How will they change? How will they change the situation? How is the story to be told? Who is telling it? Writers of speculative fiction must answer these questions at the same time that they pursue other questions that fascinate them (How does the nature of identity change if many people are duplicates? What will happen in New York City if the sea level rises 4 feet?). They must try to create convincing un-realities that immerse readers in what John Gardner called “the vivid and continuous dream” of fiction. Students will write short thought experiments, create interactive texts, and write two stories or novel chapters of 8-20 pages. We will read fiction by writers such as Borges, Le Guin, Lem, Butler, and Gibson to examine their themes and the fictional techniques they use to explore ideas. Guest lecturers from other fields (such as anthropology, law, physics, engineering) will visit the class to discuss issues raised by their research. This course is open to current sophomores, juniors, and seniors. It fulfills the Fine Arts requirement. Prerequisite is one English course numbered 20XXX or above, or a University Literature Seminar, or PLS 20201 (Poetic Diction), or PLS 30202 (Shakespeare and Milton).

**ENGL 20040 Poetry Writing Joyelle McSweeney TR 3:30-4:45** In this course we will ask ourselves: What is this thing called ‘poetry’, and what can it do? We’ll check out traditional poetic modes and techniques (lists, riddles, protests, and praise) as well as contemporary iterations. We’ll examine poetry’s intersection with visual arts, drama, music, movies, and sculpture. We’ll explore collaboration, performance, collage, gesture, and even publication as acts of poetry. Course assignments will include the weekly

writing of poems, in-class impromptu writing, collaboration and games, peer assignments and responses, a mini-zine, presentations, and a final project reflecting the aims of the course. Course texts will include books, journals, handouts, and on-line reading. Because of the hands-on nature of this class, attendance will be mandatory. This course is open to current sophomores, juniors, and seniors. It fulfills the Fine Arts requirement. Prerequisite is one English course numbered 20XXX or above, or a University Literature Seminar, or PLS 20201 (Poetic Diction), or PLS 30202 (Shakespeare and Milton).

## University Literature Requirement

**ENGL 20116 Poetry and Prayer James Wilson MW 1:30-2:45** In common speech, words like "poetic" and "prayer" are thrown about frequently but with very unpredictable meanings attached to them. Even in literary and religious circles, these words tend to be used with a confidence that conceals a certain amount of instability. In this course, we shall explore the meaning of both these terms, especially in view of the way in which poetry and prayer tend to be identified with each other. We shall read lots of poems, including some poems that call themselves "prayers." We shall read a number of essays and excerpts from longer works on the nature of poetry, prayer, art and belief, to help us reflect on what it is that these things "do" and what they "are." In the second half of the semester, we shall focus particularly on the late works of T.S. Eliot (*Four Quartets* and prose essays) and Denis Devlin (*The Heavenly Stranger* and *The Passion of Christ*) to consider what it is that makes a poem a prayer, and what it is we might mean by "religious poetry." Students will be expected to prepare two short in-class presentations, write four short essays, and complete a written and oral final exam.

**ENGL 20127 Weird Tales: Literature of the Supernatural and Fantastic Scott T. Smith TR 9:30-10:45** H. P. Lovecraft once

observed, “The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown.” Many writers have explored such fear of the unknown by imagining macabre and supernatural forces lurking just outside (or within) the everyday world. This course surveys the long tradition in Western literature that depicts the intrusion of supernatural forces into social order. The fantastic elements of these tales—monsters, madness, ghosts, and magic—might be their most well-known traits, but such literature can also express social desires and fears, and ruminate on personal and political history. The supernatural, in other words, works to reveal those individuals and institutions that face it. This course will explore “weird” writings ranging from the medieval to the modern, investigating issues raised by each individual text and proposing possible connections between them.

Course texts will include: *Beowulf*, *Sir Gawain and the Green Knight*, William Shakespeare, *Macbeth*; Henry James, *The Turn of the Screw*; Stephen King, *Salem’s Lot*; and selected short stories by Nathaniel Hawthorne, Edgar Allan Poe, Algernon Blackwood, M. R. James, H. P. Lovecraft, Mary E. Wilkins Freeman, F. Marion Crawford, Rhoda Broughton, and Angela Carter. The class will also view George Romero’s *Night of the Living Dead* (1968) and assorted clips from other films. Course requirements will include two short papers, one group presentation, a midterm, and a final exam.

### **ENGL 20208 Staging the Religious: Marlowe and**

**Shakespeare Joel Dodson MWF 12:50-1:40** How do we imagine religious experience? What happens when religion becomes an image, whether visually, dramatically, or on the page? In this course, we will approach these questions through the plays of William Shakespeare and his contemporary Christopher Marlowe, two English Renaissance playwrights whose works “stage” the cultural tensions and competing religious claims of Protestants, Catholics, Jews, Muslims, and atheists, not to mention the supernatural (ghosts, witches, devils, etc.). While we will explore a handful of

themes in relation to these works--faith and the will, religious outcasts, and violence and justice--we will spend most of our time asking how the presentation of these religious themes in dramatic form on the stage affects their meaning. We will do so by way of comparison, both comparing Shakespeare's plays with the frequently under-read works of Marlowe, as well as setting their images of religious experience against the Bible, Renaissance painting (e.g., Bosch, Bruegel, Caravaggio, and Rembrandt), and contemporary film versions of the plays. We will read eight plays this semester: (Shakespeare's *Hamlet*, *The Merchant of Venice*, *Othello*, *Measure for Measure*, and *A Midsummer Night's Dream*; Marlowe's *Doctor Faustus*, *The Jew of Malta*, and *Tamburlaine*. Course requirements include four short essays (3-4 pages), as well as midterm and final exams.

**ENGL 20213 The World of the Middle Ages Thomas Noble MW**

**1:55-2:45** The Middle Ages have been praised and reviled, romanticized and fantasized. The spectacular popularity of *Harry Potter*, *The Lord of the Rings*, and *Narnia* have brought a revival of interest in and curiosity about the Middle Ages. But what were they like, these ten centuries between Rome and the Renaissance? In this course, we will explore major themes and issues in medieval civilization in an attempt to offer some basic answers to that question. We will have in view three kinds of people: rulers, lovers, and believers. But we will also study carefully those who wrote about those kinds of people. We will constantly ask *how* can we know about the Middle Ages, and *what* kinds of things can we know? We will consider major literary texts, including various kinds of religious literature, as both works of art and historical documents, in an effort to understand the limits, boundaries, and achievements of philosophy and theology. Readings will include *Beowulf*, *The Song of Roland*, *Tristan and Iseult*, *The Rule of St. Benedict*, and works by Chrétien de Troyes, Aquinas, Dante, Petrarch, and Chaucer. Some lectures will incorporate medieval art so as to add a

visual dimension to our explorations. This course will constitute an extended *introduction* to the dynamic and fascinating world of the Middle Ages. Required Work: two exams, final exam, short papers, and discussion sessions.

**ENGL 20214 Arthurian Tales Jennifer Nichols MW 11:45-**

**1:00** Knights, dragons, magic, castles, quests for the holy grail, chaste damsels in distress, chivalry and codes of honor—this is the fascinating world of Arthurian legend that this course will explore. How do the fantastic and monstrous work out society's anxiety about the unknown? How do enchantments, spells, and uncanny transformations figure a culture's political transitions and questions about gender? Readings will include *Sir Gawain and the Green Knight*, "The Story of the Grail" by Chrétien de Troyes, the tale of Merlin as narrated by Malory, a few cantos from Book 1 of Spenser's *Faerie Queene*, and short excerpts from Tennyson's *Idylls of the King*, including Lancelot's affair with Queen Guinevere. All readings will be in modern English. We will conclude the course by looking at a short essay by J. R. R. Tolkien on the fairy tale and discussing how the Arthurian tradition has informed modern culture in popular works such as *The DaVinci Code* and *The Lord of the Rings*.

Requirements: two short papers and final exam.

**ENGL 20325 Gender And The Nineteenth-Century British Novel Brooke Cameron MWF 11:45-12:35**

"One is not born, but rather becomes a woman" --Simone de Beauvoir *The Second Sex* From early childhood, we learn that gender plays a major role in defining who we are and how others see us. In this class, we will look at how gender is addressed in a variety of nineteenth-century novels. Our conversations will focus on historically specific figures such as the single woman, the married woman, the factory girl, the prostitute, the mother, the fallen woman, the type-writer girl, and the modern New Woman. Our

conversations on gender in the novel will not be confined to femininity. We will also examine how these texts navigate various representations of masculinity, including such figures as working-class and middle-class men, the heterosexual male, the modern New Man, the effeminate man, and the emasculated male. Students will learn to read the novel in conversation with legal, political and scientific texts. Overall, students will be asked to consider how the representations of gender articulated by each text challenge or reposition the social conventions surrounding gendered subjectivities. Ideally, students will leave this class with an appreciation for the nineteenth-century novel as a sophisticated participant in constructing modern gendered subjectivities. Course requirements will include one oral presentation, four short response papers, a final essay, a midterm, and a final exam.

Required texts: *Emma*, Jane Austen; *Mary Barton*, Elizabeth Gaskell; *The Woman in White*, Wilkie Collins; *Dracula*, Bram Stoker; *The Type-Writer Girl*, Grant Allen.

**ENGL 20506 Celtic Heroic Literature Hugh Fogarty TR 5:00-6:15** Cross-listed from Irish Language and Literature IRL 20109 An exciting introduction to Celtic literature and culture, this course introduces the thrilling sagas, breathtaking legends and prose tales of Ireland and Wales. Readings include battles, heroic deeds, feats of strength and daring and dilemma faced by the warrior heroes of the Celts. Celtic Heroic Literature, which requires no previous knowledge of Irish or Welsh, studies the ideology, belief system and concerns of the ancient Celtic peoples as revealed in their saga literature. By examining the hero's function in society, students investigate the ideological concerns of a society undergoing profound social transformation and religious conversion to Christianity and the hero's role as a conduit for emotional and social distress. Among the heroes to be studied in depth are: Cú Chulainn, Lug, St. Patrick and the king-heroes. Wisdom literature, archaeological and historical evidence will also be considered in this

course. No prior knowledge of Irish required. All texts provided in English.

**ENGL 20510 The Hidden Ireland Breandan O'Buachalla TR 2:00-3:15** Cross-listed from Irish Language and Literature IRL 30107

Daniel Corkery's study of the literature and society of Irish-speaking Munster in the eighteenth-century (*The Hidden Ireland*, first published in 1924) is an acknowledged classic of Irish literary history. This course will examine aspects of the corpus of eighteenth-century poetry in the Irish language in the light of Corkery's analysis and of subsequent reassessments of that analysis (Louis Cullen and Breandán Ó Buachalla, for example). Selections from the corpus of poetry will be taken from Ó Tuama and Kinsella *An Duanaire: poems of the dispossessed* (1981).

**ENGL 20709 God and Evil in Modern Literature Thomas**

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

A study of selected modern writers whose concern with God and evil, faith and despair, and the reality and significance of suffering, animates their writings. In considering the relationships between the religious imagination and experience and its expression in literature, we will discuss the ways in which writers envision the nature and purpose of narrative and of language itself--as efficacious and even sacred or as ineffectual. Before dealing with particular modern writers, we will reflect on the presuppositions of the Bible and medieval thought and literature in relation to truth, faith, and narrative. Readings will be selected from the following: St. Francis, *Little Flowers*; Dostoevsky, *The Brothers Karamazov*; DeVries, *The Blood of the Lamb*; Melville, *Billy Budd*; Greene, *The Power and the Glory* or *The End of the Affair*; Flannery O'Connor, *Everything That Rises Must Converge* or *The Violent Bear It Away*; Hammarckjold, *Markings*; Roth, *Job*; Kazantzakis, *Saint Francis*; Weil, *Waiting for God*; Hawthorne, *Selected Tales*; Wiesel, *Night*; and narratives by Primo Levi, Dinesen, and Updike.

**ENGL 20710 Latina/o Literatures: Stories of the New**

**America Javier Rodriguez MW 11:45-1:00** The Latino populations of the United States increasingly influence many sectors of American society. Despite this ongoing demographic shift, mainstream American society often views these populations within the severely restricted fields of view of undocumented immigration, drugs, and crime. In response, this course asks two large questions: What can be said about the complexities of these American populations? And how might the America of the future differ from today's version? Course readings will include Norma Cantús's *Canicula*, Cristina Garcia's *Dreaming in Cuban*, Nuyorican poetry by Tato Laviera, Rudolfo Anaya's *Bless Me, Última*, Richard Rodriguez's *An Argument with My Mexican Father*, and various selections by Gloria Anzaldúa, Julia Álvarez, Tino Villanueva, Pedro Pietri, and others. Our films will include *Come and Take It Day* and the film version of Tomás Rivera's classic work *...and the earth did not devour him*. We will augment our primary fiction and poetry with critical, scholarly articles to illuminate our materials and broaden our discussions. Students will write four essays and take a mid-term and final exam.

**ENGL 20790 Asian American Literature Maria Valenzuela MW**

**3:00-4:15** Cross-listed from East Asian Languages and Literature, LLEA 30600 This course will explore the development of Asian American Literature from the 1800s to the present, focusing on writers of Chinese, Filipino, Indian, Hmong, Japanese, and Korean descent. Discussions will focus on questions of race/ethnicity, identity/representation, nation and exile. Primary texts, including novels, short fiction, poetry, theory, and film will be supplemented by critical articles. Some works to be discussed will include Carlos Bulosan's *America Is In the Heart*, Jessica Hagedorn's *Dogeaters*, Maxine Hong Kingston's *The Woman Warrior*, Faye Ng's *Bone*, John Okada's *No-No Boy*, in addition to other texts. Course requirements will include several oral presentations and a 12-15 page research

paper due at the end of the semester. The research paper will consist of the following components: a paper proposal, outline, annotated bibliography, and draft due in stages throughout the course.

**ENGL 20815 The Postmodern Gothic Brett Paice MWF 9:35-10:25**

We all have notions of what “gothic” or “goth” means. Typically, the gothic suggests ghoulish tales of haunted castles, night-stalking vampires, towering monsters, and menacing ghosts. While, as a genre, it does indeed include these ghastly figures, new interpretations of the gothic have emerged within contemporary culture, from the relive terrors of American slavery to Columbine’s deadly Trenchcoat Mafia to corporate paranoia. The purpose of this course will be to track these new manifestations throughout various media and discuss how the gothic, as a concept, has evolved to address contemporary social issues such as gender, sexuality, race, global capitalism, imperialism, and nationality. More specifically, we will be examining contemporary, postmodern examples of the gothic in literary texts, popular novels and films, graphic novels, and horror films. Some texts and films that we will address: Toni Morrison's *Beloved*, Richard Kelly's *Donnie Darko*, Thomas Pynchon's *V.*, Angela Carter's *The Infernal Desiring Machines of Dr. Hoffman*, and Bret Easton Ellis' *American Psycho*. Given the wide array of media we will be discussing, this course invites students who are interested in addressing current social issues implicated within various artistic practices. Course requirements: 2 short papers, mid-term exam, weekly response papers, one class presentation, and a final paper.

**ENGL 20949 Masterpieces of Japanese Literature Michael**

**Brownstein TR 3:30-4:45** Cross-listed from East Asian Languages and Literature, LLEA 23301 This course was designed for students who wish to fulfill their University or College literature requirement with a survey of Japanese poetry, fiction, and drama from the

earliest times through the 18th century. All texts are in English; no special knowledge of Japan or Japanese is required. The course is divided into three parts. In Part I we will begin with the development of court poetry (waka) as found in the Manyoshu (Collection of Ten Thousand Leaves) and the first Imperial Anthologies, episodes from “tales about poems” (uta-monogatari) such as the Tales of Ise, and selected chapters from Murasaki Shikibu’s epic of courtly love, The Tale of Genji (ca. 1000 A.D.). In addition to social and historical factors influencing the development of a courtly aesthetic, we will also consider the influential role played by Buddhism and Chinese literature. In Part II, we will look at how Japanese literature developed under the patronage of the samurai warrior-aristocracy of the 13-15th centuries with readings of Noh plays, linked verse (renga) and philosophical essays such as An Account of My Hut and Essays in Idleness. Of special interest here is the influence of Zen Buddhism on a wide range of aesthetic practices, including Tea Ceremony, landscaping and painting. In Part III, we will study the “popular” literature of the 17th and 18th centuries, the products of a new merchant-class culture that flourished in Edo (now Tokyo), Kyoto and Osaka. The main topics will be the haiku poetry of Basho; short stories by Saikaku (Five Women Who Loved Love); and The Love Suicides at Amijima, a play by Chikamatsu Monzaemon. There will be a “unit” exam on each of the first two parts, a final exam that includes the material covered in Part III, and short writing assignments throughout the semester on the readings.

## **Required Courses for English Majors**

**In this section you'll find courses, all numbered 30XXX, that are specifically required for the English major.**

**The first course listed is the new "Intro" course. If you declared the major in or after February 2006, you should sign up for a section of this course. For students who declared the major before February 2006, if you have taken one of the old**

**"Methods" courses, you need not take an Intro course. But if you have not taken a Methods course, the Intro will serve as a Methods course.**

**After that are listed the Literary History courses. To fulfill the requirements for the English major, you must take one course designated Literary History A, one designated Literary History B, and one designated Literary History C.**

### **ENGL 30101 Introduction to Literary Studies**

**Section 01 Nathan Elliott MWF 10:40-11:30 Section 02 Romana Huk TR 11:00-12:15 Section 03 Barbara Green TR 12:30-1:45 Section 04 Maud Ellmann TR 2:00-3:15 Section 05 John Wilkinson TR 3:30-4:45 Section 06 TBA MWF 10:40-11:30**

This course provides beginning English majors with experience in the analysis, interpretation, and appreciation of literary works of different kinds and eras. Texts assigned will vary from one section to another, but all sections will include attention to poetry and at least one other genre (fiction, drama, non-fiction prose). Frequent writing about works studied will introduce students to the practice of critical argument and consideration of how to read criticism as well as literature critically. English 30101 is a prerequisite for all English 40XXX majors-level electives, but not for 301XX Literary History courses such as "American Literary Traditions" and "British Literary Traditions."

### **Literary History**

**ENGL 30110:01 British Literary Traditions I Dolores Frese TR 12:30-1:45 English majors taking this course fulfill the Literary History A requirement. (note: new instructor & course description added 28 April 2006.)** 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 Miranda Wilcox TH 2:00-3:15** English majors taking this course fulfill the Literary History A requirement. This class provides a basic knowledge and understanding of the emergence of vernacular literature in England before 1700 and the literary tradition that forms the foundation of the English major. We will survey styles, forms, and genres across almost a thousand years of English literary history as we explore the historical, cultural, and material contexts of literature written in the Middle Ages and Renaissance. Together we will develop the reading strategies necessary to appreciate texts that are

historically, generically, and culturally distant from and sometimes surprisingly familiar to the twenty-first century. Highlighted authors include Geoffrey Chaucer, Christopher Marlowe, William Shakespeare, and John Milton. Required work: Two short analysis papers, two exams, weekly reading responses.

**ENGL 30115:01 American Literary Traditions I John Staud TR 9:30-10:45** English majors taking this course fulfill the Literary History B requirement. 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. Course requirements include four essays (3-4 pp.), an oral presentation, regular class participation, a question submitted on the reading for each class, and a final exam.

**ENGL 30116 American Literary Traditions II Jacqueline Brogan MW 11:45-1:00** English majors taking this course fulfill the Literary History C requirement. The emphasis of this course will be on the plurality of American literary traditions and their interesting intersections. Consequently, we will read works by not only men and women and by members of different ethnic groups, but also works representing different genres. We will spend significant time on five novels (written by Mark Twain, Kate Chopin, William Faulkner, Zora Neale Hurston, and Alice Walker), five short stories (by Stephen Crane, Jean Toomer, Ernest Hemingway, James

Baldwin and Flannery O'Connor), and a variety of poems, ranging from those by Robert Frost and Wallace Stevens, to Elizabeth Bishop and Adrienne Rich, concluding with Lorna Dee Cervantes, Li-Young Lee, and Joy Harjo. The course will be demanding, but rewarding, especially as it seeks to explore the various contradictions and rich overlappings of our rich American literary heritage. Course Requirements: class attendance and discussion; two papers, a midterm, and a final (worth 25% each).

## Electives for English Majors

Courses in this section count toward the five Electives that are required for the English major. These include 308XX Creative Writing courses and 40XXX literature electives. ENGL 40850, Advanced Fiction Writing and ENGL 40851, Advanced Poetry Writing are open to non-majors, as explained in their descriptions. These also include the 1-credit ENGL 40194, which is required of students who will be tutors in the Writing Center, and ENGL 40196, "The Teaching of Writing." To register for any other 40XXX English class, you must have completed *either* one of the old "Methods" classes *or* the new "Intro" class, ENGL 30101. If you declared the major before February 2006, have not yet taken a Methods or Intro class, and wish to register for a 40XXX elective course, you will need to get approval in advance, as explained in e-mails you should have received in March.

**ENGL 30850:01 Fiction Writing for English 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. This course fulfills either the Fine Arts requirement or a major-level Elective requirement.

**ENGL 30850:02 Fiction Writing for English Majors Frances Sherwood MW 1:30-2:45** 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. This course fulfills either the Fine Arts requirement or a major-level Elective requirement.

**ENGL 40194 Writing Center Theory and Practice John Duffy W 6-8pm** This course is reserved for new Writing Center tutors. 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. 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 40130 Performance Art Jessica Chalmers TR 9:30-10:45** Crosslisted from Film, Television & Theatre, FTT 31010

0. Create a Happening at a local gallery or on the Internet. Perform a silent response to current controversies. Celebrate. Listen to the silence. Embrace the absurd.

This is a class for body and mind, combining a hands-on workshop environment with in-depth discussions of texts by and about artists. Every class begins with a short yoga warm-up practice to focus the mind. Over the semester, students will be expected to create 3-4 performance art pieces, both in groups and individually. We will look at critical and theoretical texts about performance, modernism, and the avant-garde and consider their relation to the works themselves. Performance art is anti-art. Performance art is public art. Performance art is art that takes risks, that aims to shock, protest, or transform. Before the *Vagina Monologues*, there was so much more ...

**ENGL 40170 The History and Theory of Literary Criticism Maud Ellmann TR 5:00-6:15** This course provides a historical introduction to the theoretical debates that have galvanized literary studies over the last century. We will look at formalism, Marxism, American New Criticism, phenomenology, structuralism, poststructuralism, psychoanalysis, New Historicism, feminism, queer theory, and postcolonialism, and will examine how these schools of thought reflect on classic problems of literary theory and criticism raised by Plato and Aristotle and their successors. We will also consider how

different theoretical approaches transform our understanding of key texts, such as Shakespeare's *Hamlet* and Joseph Conrad's *Heart of Darkness*. Course requirements will include regular response papers, class presentations, and a final paper.

**ENGL 40206 Shakespeare and Film Peter Holland and William Krier TR 3:30-4:45 T 5:00-7:00pm, co-requisite: FTT 41600, "Shakespeare and Film Lab."** A course built upon conversations. In terms of method, the course will rely on conversations between the professors as well as conversations with and between the students. In terms of subject, the course will be about what one might call conversations between the plays and films of those plays. Additionally, there will be conversations between certain subjects or events from the plays and other films structured upon those elements. To play with the metaphor a bit further, we can also suggest that there will be conversations between theatre and film, between the Renaissance and late 20th century, between Britain and America, and, particularly, between cultural versions of gender and ethnicity. We expect to explore four or five plays in film versions among *Hamlet*, *Henry V*, *Macbeth*, *A Midsummer Night's Dream*, *Taming of the Shrew*, and *As You Like It*. Additional films might include *Men of Respect*, *Maqbool*, *Scotland, PA*, *A Midwinter's Tale*, *10 Things I Hate About You*, an episode of *Moonlighting*. There will be a "lab," a showing of films on Tuesday evenings. Written work will include a major independent project. So, a lot of talk: good talk by interested people about great art. Join the conversation.

**ENGL 40212 Introduction to Old English Tom Hall TR 3:30-4:45** In November 1882 Gerard Manley Hopkins wrote to his friend and fellow-poet Robert Bridges, "I am learning Anglo-Saxon and it is a vastly superior thing to what we have now." W. H. Auden was similarly inspired by his first encounter with Anglo-Saxon: "I was spellbound. This poetry, I knew, was going to be my dish . . . I

learned enough to read it, and Anglo-Saxon and Middle English poetry have been one of my strongest, most lasting influences.”

The language that so fascinated Hopkins and Auden is what we now call Old English, the language spoken and written in England through the Norman Conquest, when English was still recognizable as a West Germanic language closely akin to Old Saxon, Old High German, and Old Norse. The Old English literary corpus is the largest, the oldest recorded, and the most sophisticated body of non-Latin European literature prior to the twelfth century, and of course it also represents the earliest phase of the literary culture of England. This course provides an introduction to that literature through a study of the language. Our focus for about half of the term will be the morphology, phonology, syntax, and vocabulary of Old English, but as soon as possible we will begin reading from a variety of texts in verse and prose, and the course will culminate in an intensive study of *The Wanderer* and *The Dream of the Rood*. The course is especially useful for students interested in historical linguistics and the history of the English language, in the Anglo-Saxon foundations of British literature, and in medieval literature in general. Requirements include two exams, a series of grammar quizzes, and a translation project. The final exam will involve a short oral recitation. Graduate students will meet for a couple of extra class periods and will be given some additional reading.

**ENGL 40224 Dante: Divine Comedy Thomas Werge MWF 12:50-1:40** A study of *The Divine Comedy*, in translation with facing Italian text, with special attention to the history of ideas, the nature of mimesis and allegory, and Dante's sacramental vision of life. We will also consider the influence of Augustine's *Confessions* on Dante's imagination and experience and read selections from the *Fioretti*, or *Little Flowers of St. Francis*, and from such later figures as Teresa of Avila as well as modern writers-- including T. S. Eliot--for whom Dante constitutes a powerful presence. Readings: *Inferno*, *Purgatorio*, and *Paradiso*, trans. John D. Sinclair (Oxford); St.

Augustine, *Confessions*.

**ENGL 40226 Shakespeare I Jesse Lander MW 11:45-1:00** In this course we will read, in roughly chronological order, the plays from the first half of Shakespeare's career as dramatist. Beginning with *Two Gentlemen of Verona* and concluding with *Henry V*, we will cover eighteen plays over the course of the semester. Though comedy and history dominate the syllabus, *Titus Andronicus* and *Romeo and Juliet* provide two notable examples of tragedy. This course is paired with Shakespeare 2 (Spring 2007), which covers the second half of the Shakespeare canon. Requirements will include a midterm, a final, several passage analyses, and one 5-7 page paper.

**ENGL 40233 Allegory and Symbol: Tolkien, Lewis, and their Medieval Inheritance Miranda Wilcox TR 11:00-12:15** In this class, we will read two works by professional scholars of medieval literature: *The Lord of the Rings* and *The Lion, the Witch, and the Wardrobe*. These popular and accessible works enact two important modes of literary narrative: allegory and symbol. The broad aim of this course is to be an introduction to medieval literature, and more specifically to bring some important theoretical writings on allegory and symbol to bear on several medieval texts and modern texts that they inspired. Medieval literature can seem intimidating and not very relevant to the twenty-first century, but I hope that as we read medieval English texts juxtaposed with modern texts and movies we will be able to identify elements of contemporary society that are rooted in the Middle Ages. Although the class will be primarily focused on the function of symbol and allegory, we will also discuss the concept of medievalism, that is, the "translation" of medieval into modern. Required work: Two papers, two group presentations, ten reading responses.

**ENGL 40302 Romanticism and the Public Theater Greg Kucich TR 2:00-3:15** "Just now the drama is a haunted ruin" (Thomas

Lovell Beddoes). “Dramatic genius . . . is kindling over the whole land” (*Blackwood’s* review). One of the conventional stereotypes about British romanticism involves its alleged failure to produce significant public drama. With vapidly sensational special effects and animal entertainments taking center stage in cavernously huge theaters, while unperformable “closet dramas” preoccupied many of the period’s leading writers, it has seemed that unstaged lyrical drama like Shelley’s *Prometheus Unbound* emerged as romanticism’s sole aesthetic success in dramatic form. Yet Beddoes’s vision of a “haunted ruin” was triumphantly contradicted by *Blackwood’s* championship of a teeming “dramatic genius” representative of the age’s theatrical fecundity. Recent historicist scholarship, alert to the problematics of staging meaningful drama in the romantic era, has also begun to recover the prolific richness of the period’s stage life while demonstrating the political importance, especially for women dramatists and actors, of the public theater. Our class springs from these new developments with the aim of joining the burgeoning critical effort to relocate the drama and the social life of the theater within the centers of romantic era culture. Focal points of this enterprise will include: the material history of stage performance, audience reactions, and state censorship; the flourishing of a new golden age of theatrical criticism; the relationship between so-called “closet drama” and stage plays; the politics of gender, empire, and revolution as manifested in the public theater. Readings will address canonical figures like Wordsworth, Coleridge, Shelley, and Byron but we will also engage with a number of lesser known dramatists, many of them women, who achieved prominence in their time: Joanna Baillie, Elizabeth Inchbald, Charles Maturin, Ann Yearsley, Hannah More, Hannah Cowley, Felicia Hemans, Mary Russell Mitford. Readings will further include selected theatrical criticism of Hazlitt, Coleridge, Lamb, and Hunt. We will also attend to the aesthetic structure and political significance of wildly popular pantomimes and melodramas, with such outlandish titles as *Harlequin and Humpo*, *Timour the Tartar*, and *Jocko the Brazilian*

*Monkey*. Students will produce a shorter essay and a longer research paper while staging romantic era entertainments of their own. Enthusiasm for acting encouraged, but no acting experience required.

**ENGL 40310 Visits to Bedlam Chris Fox TR 9:30-10:45** Until visitation was restricted in 1770, London's Bethlem Hospital (popularly known as "Bedlam") attracted as many as 96,000 spectators per year who paid for the privilege of watching mental patients; like the tigers in *The Tower*, these patients were not simply chained, but shown, put on exhibition. The cruelty of this practice and the fact that it was stopped both point to the eighteenth-century fascination with madness, with the irrational, with what Freud would call the "unheimlich," the "uncanny." Johnson's astronomer who comes to believe that he personally controls the weather, Sterne's mad Maria, piping for her lost lover, Locke's man who believes himself made out of glass and who acts, "reasonably," to avoid hard objects; or Swift's modest proposer who concocts a cookbook to save the Irish nation--all bear witness to this other side of the eighteenth century, which will be the subject of this course. We will begin with selections from Cervantes' *Don Quixote* and some short readings in Locke and others who attempted to analyze madness. We will then move on to explorations of Johnson, Smollett, Sterne, and Swift. Our major focus will be the last writer, with special attention to his poetry: *Gulliver's Travels*, and *A Tale of A Tub*. (Swift, who was a Governor of Bethlem Hospital, left most of his money to fund the first mental hospital in Ireland, St. Patrick's, which is still there). For the sake of comparison, we will conclude with several nineteenth-century selections.

**ENGL 40312 Nineteenth-Century British Novel Nathan Elliott MW 1:30-2:45** This course is intended to introduce you to the nineteenth-century British novel. We will read six

representative novels from six representative authors: two from the Romantic era and four from the Victorian Period. We will discuss the development of the novel as a genre, and we will also examine the development of sub-genres of the novel such as the industrial novel, the marriage plot novel, and the historical novel. We will also cover the nineteenth-century historical events that helped to shape these novels. Our reading list tentatively includes *Pride and Prejudice*, *Waverley*, *Wuthering Heights*, *Vanity Fair*, *Hard Times*, and *Adam Bede*. Students will be graded primarily on the basis of three papers and one brief presentation.

**ENGL 40401 Literature Between the Wars: Modernist Writing in the 1930s James Wilson MWF 10:40-11:30** In 1936, W. H. Auden mused, "A child may ask when our strange epoch passes, / During a history lesson, 'Please, sire, what's / An intellectual of the middle classes?" Writers in the decade before the start of WWII had a clear sense that the era of mass democracy ruled by middle class manners, elected government and the free market was coming to an end. They also saw that the great works of literary modernism published in the previous decade had established art as an autonomous realm, set apart from the frightening variabilities of everyday life. Such a removed notion of literature seemed unsatisfactory, even dangerous, in a time when fascist and communist movements were rising everywhere, when the world economy was in "depression" or "slump," and where parliamentary democracy seemed incapable of rising to any of these challenges. We will look at how writers in the '30s embraced three interrelated artistic innovations in order to restore art to life and make it representative of and effective in the turning world. These writers saw surrealism in France as a way of collapsing the distance between art and life by merging them in dreams, in uncensored unreflective self-expression. They saw the rise of mass media (film, newspaper and radio), and tried to introduce "journalism" and social science into literature. Finally, they sought to combine these two

ultramodern artistic strategies with the traditions of ritual and pageant plays dating back to the Christian Middle Ages. All three sought to upset the sovereignty of art by making it relevant again to present disasters. In this course, we will read travel books that combine fiction, documentary, collage, essay and poetry (by W. H. Auden, Christopher Isherwood, Louis MacNeice and George Orwell); samples of surrealist-influenced poems and manifestos (Denis Devlin, Charles Madge and others); drama (Auden); a hybrid novel/poem (David Jones); a novel about ritual and drama (Virginia Woolf), and several other short works, to get a full sense of the experimentation and variety of responses to politics and art in the 1930s. Students will be expected to make short informal presentations, write three brief response papers, one longer research essay, and take a written final exam

**ENGL 40409 Readings in the Novel Joseph Buttigieg TR 12:30-1:45** This course consists in an attentive reading of a series of major novels, and has two basic purposes: a) to examine diverse aspects of the novel as a genre and its relation to culture in general; (b) to develop and refine the skills of literary interpretation and critical writing. This is not a course in the history of the novel; rather, the selected works will serve to highlight some major aspects of the novelistic tradition and the relation between literature and broader cultural-political issues. Thus, for example, in reading *Robinson Crusoe* special attention will be paid to the technique of realism that literary historians regard a hallmark of the novel as a genre; but the same novel will also be scrutinized as a reflection of the consolidation of bourgeois values and nascent colonial impulses. *Emma* and *Great Expectations* will provide the occasion to discuss the basic structure of the *bildungsroman* as well as the moral dimension of certain literary works. Other novels – *The Picture of Dorian Gray*, *A Portrait of the Artist as a Young Man*, and *To the Lighthouse* – will be clustered together to explore aestheticism and modernism. The question of modernity and modernization will

be considered through *Jude the Obscure* and *Women in Love*. The final third of the course will be devoted to the issue of imperialism and postcolonialism based on the analysis of such diverse texts as *Heart of Darkness*, *A Passage to India*, *Season of Migration to the North*, and *The Quiet American*. In addition to writing two papers, course participants will be asked to make oral presentations in class.

**ENGL 40415 The Avant-Garde: From Dada to Punk and Beyond**  
**Johannes Göransson TR 2:00-3:15** Faced with a rapidly changing world, late 19th century and early 20th century artists and writers began to question the nature of art and the relationship between the artist and society, giving rise to a plethora of avant-garde movements, such as Dada, Surrealism and Futurism. French poet Arthur Rimbaud explained: “The invention of the unknown demands new forms.” In this class we will chart the development of various avant-garde ideas and art works from predecessors (Rimbaud, Whitman) to various contemporary movements and artists inspired by the avant-garde. We will study various genres and mediums (poetry, art, cinema, music, drama, performance, etc) from a range of geographic locations. However, this will not be a strictly historical survey. We will also engage with the issues these artists grappled with: What is the role of the artist in society? Can art “liberate the mind”? Should it? Why question traditional notions of art? What is the role of shock in art? Is “the new” always shocking? Can art affect politics? Should it? Readings will include *The America Play* by Suzan-Lori Parks; *The Basic Kafka* by Franz Kafka; *Great Jones Street* by Don DeLillo; *Poems for the Millennium*, edited by Pierre Joris and Jerome Rothenberg; *The Theater and Its Double* by Antonin Artaud. Assignments will include weekly journals, three critical/creative pieces of writing, and a final project that also involves both critical and creative work.

**ENGL 40502 Ideology, Poetry & Politics in Jacobite**  
**Ireland Brendan O'Buachalla W 6:00-9:00** Cross-listed from Irish

Language and Literature, IRL 40304. Jacobitism, or allegiance to the course of the House of Stuart (from Latin *Jacobus* "James" the deposed James II), was the common voice of political dissent in eighteenth-century Ireland, Scotland and England. Irish Catholic advocacy of the Stuart cause had already become a political orthodoxy in the course of the 17th century and when the Stuarts were deposed by William of Orange ("King Billy") later succeeded by the Hanoverians (1714) the culture of dispossession and displacement and the rhetoric of return and restoration became firmly entrenched in the political ideology of Catholic Ireland. This course will examine the development of Irish Jacobitism in its various literary, historical and ideological aspects in addition to placing it within its wider British and European context in the 18th century.

**ENGL 40516 The Irish in Their Own Words: Introduction to Irish Literature Peter McQuillan TR 12:30-1:45** Cross-listed from Irish Language and Literature, IRL 40306. The purpose of this course is to introduce students to the richness and variety of literature produced in the Irish language during the medieval and early modern periods (we will cover primarily the period between approximately 800 and 1700 A.D). The emphasis in the first half of the semester will be on studying the mainly prose saga literature of the medieval period in its various literary, cultural and historical contexts. This will involve both a close reading of the texts themselves in English translation and an examination of the material in the light of recent scholarship in this area. The second half will investigate the literature of the early modern period, in this case largely the poetry. This period is one of cumulative crisis for the Irish and their linguistic and cultural well-being. Students read closely a selection of texts representative of various facets of this crisis and of Irish responses to them in their own language rather than in the English language of their colonisers. All the translations are accompanied by facing original text so that students gain some

working knowledge of the Irish language which will assist them in evaluating the translations which they are reading and in appreciating the sensuous beauty of much of this poetry. The material provides interesting contrasts and comparisons for those who have already studied some Anglo-Irish literature and it should also be of interest to students of modern Irish history. No prior knowledge of Irish presumed.

**ENGL 40520 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 40728 Our America: Exploring the Hyphen between African-American Toni Irving TH 11:00-12:15** This course is interested in the shaping of national identity and the historical, cultural and moral assumptions about America that facilitate such a shaping. How does one become American? We will read 20th century African-American literature with focus on how "black subjectivity" is created. How does an author's literary imagination construct a character and hail a reader? We will explore the relationships among literature, history and cultural mythology; the American obsession with race; sexual ideology and competing

representations of domesticity. In light of the way blackness is often construed as the ultimate sign of race in America, how do these texts approach the American political landscape to offer a critique of power, identity and social subjectivity in a manner that interrogates whiteness and its ascribed universality?

**ENGL 40947 Love, Death, and Exile in Arabic Literature Li Guo MWF 11:45-12:35** Cross-listed from MELC 30303 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 40948 Myths of the Greeks and Romans Instructor TBA MWF 10:40-11:30** Cross-listed from Classics, CLAS 40350. This advanced course investigates the mythologies of Greece and Rome and traces their transmission to and influence on modern literature and art. Special attention is given to the wide range of media in which ancient stories about gods and heroes were expressed and communicated, and to the process by which these marvelous stories survived in later literature and the visual arts, inspiring writers and artists to adapt them to their own purposes. Current theories at the forefront of scholarship in the humanities are explored for their value in interpreting myths.

**ENGL 40949 Roman Literature & Culture Sabine MacCormack TR 11:00-12:15** Cross-listed from Classics, CLAS 30022. This course surveys the leading works of ancient Roman 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 six hundred years of literary versatility that combined enormous originality with a literary tradition inherited from the Greeks. Among the authors introduced are Plautus, Lucretius, Catullus, Cicero, Horace, Livy, Lucan, Tacitus, Apuleius, Ammianus, and Augustine. Special attention is paid the formal structures of Roman literary works, the cultural issue they raise, and the lasting value of Latin literature to the modern age. The course prepares students for more advanced study in classical literature and culture.

## Research Seminars

These 43XXX Research Seminars can only be taken in your senior year. (The only exception to this rule is if you are an English Honors Concentrator; if so, you may take one as an Elective in the second semester of your junior year). There is no special pre-registration process for Research Seminars, as there was in the past; simply sign up for them at your regular Web Registration time.

**ENGL 43306 Research Seminar: British Romanticism and Human Rights** David Thomas TR 11:00-12:15 Legal historians sometimes assert that human rights had no effective existence prior to about 1950, when horror at Nazi genocide after World War II ushered in newly concrete international agreements. But cultural historians look almost two hundred years earlier and find a discourse of human rights in romantic-era declarations of the rights of man, rights of woman, rights of enslaved peoples, and so forth. What is that romantic-era rhetoric, if not a rhetoric of "human rights"? This course gives students a handle on that question by exploring the modern western discourse of rights from the 1600s into the era of British Romanticism (1770s-1820s). Our readings engage literary, intellectual, legal and political history. Major subtopics for the romantic period are revolution, empire, slavery, gender relations and political reform. Major authors include Thomas Hobbes, John Locke,

Jean-Jacques Rousseau, Edmund Burke, Immanuel Kant, Thomas Paine, Olaudah Equiano, William Wordsworth, Mary Wollstonecraft, William Godwin and Mary Shelley. The course will proceed as a research group, emphasizing library research, in-class sharing of research, collaborative work on a website, and individualized final research papers.

**ENGL 43410 Research Seminar: Feminism, Print, and Spectacle in the 20th Century Barbara Green TR 2:00-3:15**

From movement novels to autobiographies, political theater to street performances, banners, posters, petitions, voiceless speeches, protests, pageants, cartoons, feminist journalism, zines and blogs, the feminist cultures of the 20th century have engaged print culture and visual culture in imaginative ways to carve a space for discussions of women's issues in the public sphere. We will explore documents and images from the suffrage movement, the second wave and the third wave to sample the various strategies women have used to refashion literary genres, to rework elements of popular culture, and to reshape political discourse. We will be reading novels, poems, plays, tracts, manifestoes, rants, histories, confessions, editorials, speeches. We will also pay particular attention to the dynamic relationship between print culture and the performances, spectacles, and events that informed the reception of literary texts. Requirements include a research essay written in stages and one presentation.

**ENGL 43505 Research Seminar: Gender Troubles: Contemporary Irish Fiction Susan Cannon Harris TR 12:30-1:45**

In this course we will be looking at the relationship between gender politics and national politics as it plays out in the development of Irish fiction *after* the era of James Joyce. Focusing on Irish novels and short stories which were groundbreaking and/or controversial in terms of their exploration of gender and sexuality, the course will also investigate the historical contexts in which they were produced and

the controversies they produced. Our investigation will focus on the question of how the 'trouble' generated around these controversial explorations of gender and sexuality relates to other kinds of trouble that have shaped the history of twentieth century Ireland. We will begin with the reaction against government censorship in the Irish Free State during the 1930s and 1940s, follow the emergence of Irish women writers and Irish feminism from the 1950s to the 1980s, and conclude with the rise of gay and lesbian Irish writers in the 1990s and early twenty-first century. Students will be responsible for several short response papers, at least one in-class presentation, and a 20-25 page seminar paper.

**ENGL 43703 Research Seminar: Memory in Latino/a**

**Literature Theresa Delgadillo MW 11:45-1:00** What is memory?

Do we have national or communal memories and, if so, how are these formed? Does the present affect the memory of the past? What is the relationship among memory, history and fiction? In this course we will consider these questions as we study Latino/a novels, short stories, autobiographies, memoirs, poetry, film and performance. Our selected texts frequently address or invoke memory, linking it to an exploration of belonging and to individual and communal identities (national, ethnic, racial, gendered, sexual). Some of the questions we might ask ourselves as we read include: What is remembered in Latino/a literatures? How and why do these literatures invoke and create individual and collective memories? How does memory intersect with the "stance of resistance" that Ramón Saldívar suggests is a central to Chicano/a literature? Who does the remembering? How do acts of memory expand the parameters of what constitutes "Latino/a" or map multiple Latino/a nations? Requirements for this research seminar include: weekly one-page critiques, regular participation in discussion, one oral presentation, and an original research paper of 15 pages length (including bibliography and first draft for review. This small group research seminar affords students the opportunity for more in-depth work with professor and peers.