

Spring 2007 Undergraduate Courses

University Fine Arts Requirements

ENGL 20001
Introduction to Fiction Writing
Silpa Swarnapuri
MWF 10:40-11:30

This class is designed to help the student become a more equipped reader and writer. ENGL 20001 is a basic writing course in fiction. We will be looking at a number of formal constraints on this genre, in addition to examining how to develop interesting characters (and when not to), how to use setting, how to create effective dialogue, etc. Reading, class discussions and critiques, numerous writing exercises, and two short stories.

This course is like any other course, and, indeed, like any other “context.” You need to know what words mean, the ideas they evoke, and when and how to use them. There is a specialized vocabulary I expect you to learn and learn to apply, just as there are specialized vocabularies for all sorts of contexts, from ordering food at a fast food restaurant to following a political campaign. Our focus will be on using this specialized knowledge to improve our writing creatively, and also on having a more educated eye while reading.

ENGL 20002
Introduction to Poetry Writing
Hsiao-Shih Lee
MWF 11:45-12:35

A course in the nuts and bolts of poetry. Through reading craft essays and poems by various authors, we will study poetic techniques, such as image development, form, sound, and voice. Students will also write and revise their own poems and critique the works of their peers through workshops. Requirements for this class include response papers to readings, weekly writing assignments, attendance at several poetry readings, and a final portfolio.

ENGL 20018
Fiction Writing
Valerie Sayers
TR 2:00-3:15

In the first half of the semester, we'll read plenty of modern and contemporary fiction in both conventional 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 (expect to write from 35-50 pages over the course of the semester). We'll question the connections between content, form, and meaning, not to mention the gaps between literary commerce and art.

ENGL 20021
Writing Speculative Fiction
Sarah Micklem
TR 3:30-4:45

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 complete two stories or novel chapters of 8-20 pages. A revision of a story or chapter will serve as the final exam. We will read fiction by writers such as Jorge Luis Borges, Ursula Le Guin, Stanislaw Lem, Octavia Butler, and William Gibson to examine their themes and the fictional techniques they use to explore ideas. Guest lecturers from other fields (such as anthropology, law, physics, and engineering) will visit the class to discuss issues raised by their research.

ENGL 20040
Poetry Writing
Zhenkai Zhao
MW 1:30-2:45

A course on the writing of poetry as an art form. In this course, students will come to appreciate both the beauty and artistry of writing poetry. We will read a wide range of poetry, from the traditional to the experimental, as well as read the classical and the contemporary. Students will practice writing different forms and styles of poetry, and each student will submit her/his work for public discussion in

a workshop format. At the end of the course, students will submit a portfolio of their work.

University Literature Requirement

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

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

ENGL 20108

Text and Image in the History of Literature

J. Anne Montgomery

TR 9:30-10:45

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

Course work includes 3 illustrated research papers and a class presentation based on a 15-20 page research paper.

ENGL 20127**Gender by the Gaslight: The Detective in Film and Fiction****Jennifer Molidor****MW 3:00-4:15**

From sensational Victorian stories to contemporary police procedurals, from Sherlock Holmes to Nancy Drew, the character of the detective remains a cultural icon. This course investigates the gender dynamics at the heart of crime puzzles and the masterminds who solve them. Students will write two short essays and one term paper. Texts include: Edgar Allan Poe, "The Murders in the Rue Morgue"; Wilkie Collins, *The Moonstone*; Sir Arthur Conan Doyle, "The Speckled Band"; Carolyn Keene, *Nancy Drew Mystery Stories*; Raymond Chandler, *The Big Sleep*; and the film *Chinatown*.

ENGL 20128**Words in Time: Greek, Latin, and the History of English****B. Krostenko****TH 2:00-3:15****Crosslisted from CLAS 20100**

Greek and Latin language and literature exercised a profound influence on the growth and development of English, affecting everything from vocabulary to literary structure. This course examines that influence. Topics to be covered include: the phonological and morphological development of Greek, Latin and English from Indo-European; Greek, Latin, and Romance borrowings into English; borrowings as a sign of cultural interaction; the mechanics of semantic change; and the translation of literary style. Illustrative readings will include Chaucer, Milton, Shakespeare, and Tennyson. Knowledge of Greek and Latin not required.

ENGL 20129**Asian Americans Writing Sexuality****Maria Theresa Valenzuela****MW 3:00-4:15 pm****Crosslisted from GSC 40429**

This course will introduce students to major works of Asian American Literature while exploring issues of sexuality and gender in this body of literature. We will focus on race/ethnicity, authenticity, and representation as contested sites in Asian American Literature and how these contested sites produce inter/intraracial tensions about the Asian body as it is viewed from both within and without Asian American Literature. Primary texts will include novels, short fictions, poetry, film, drama, the graphic novel, and critical essays.

ENGL 20131**Anti-Social Behaviors in Modern Chinese Fiction**

Sylvia Lin
MW 3:00-4:15

Crosslisted from LLEA 33108

Chinese society is often characterized as highly conformative and lacking in individuality. Is this true? What kind of behaviors then would be considered anti-social, and why? What are their moral, social, and political consequences? In this course, we will read fictional works depicting behaviors and attitudes that are considered by society in general as anti-social, anti-conventional, and sometimes anti-Party. We will investigate the contexts of these behaviors and their political implications. For instance, are these behaviors justified? Are different standards applied to women? What are the temporal and spatial factors in people's conception of an anti-social behavior? To what extent are these behaviors culturally determined?

This course is taught in English and no prior knowledge of the Chinese languages or China is required.

ENGL 20213

The World of the Middle Ages

Tom Noble

MWF 1:55-2:45

Crosslisted from MI 20001

The Middle Ages have been praised and reviled, romanticized and fantasized. The spectacular popularity of Harry Potter, *The Lord of the Rings*, and *Narnia* has 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 as both works of art and historical documents. We will explore various kinds of religious literature. We will try to understand the limits, boundaries, and achievements of philosophy and theology. 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.

ENGL 20216

Heroic Fantasy in Early British Literature

Craig Brewer

MWF 10:40-11:30

Stories about idealized knights and impossible lands fascinate us as much as they fascinated writers of the Middle Ages and Renaissance, the so-called

golden age of knights, dragons, and beautiful ladies in literature. And with our news media and popular imagination increasingly mirroring these stories (from warriors in Iraq to Middle Earth and Narnia), it is important to investigate this difference between fantasies that enchant us and the reality against which we judge them. What is the reality behind fantasy, and how do we tell the difference between the two? How do these stories about idealized heroes and faraway lands relate to problems in society, politics, and gender? Are they simply an escape from real problems, or does fantastic literature offer a way to reflect on, criticize, and potentially change reality?

By looking at the early history of heroic fantasy in the British literary tradition (including Welsh legends, Arthurian romance, Chaucer's tales, and Shakespeare and other Renaissance poets and dramatists), we will investigate the ways that fantastic and heroic literature both reflects and criticizes its own culture, paying particular attention to what imaginative fantasy can do that "realistic" writing cannot.

ENGL 20315

Virgins & Vixens

Samara Cahill

MW 11:45-1:00 pm

Crosslisted from GSC 40133

The course will look at various "virgins" and "vixens" of Enlightenment England (the "long" eighteenth century of 1660-1800) as a means of studying how "woman" was constructed and why she was represented in certain ways during an important period of British history. Literary representations of women argued for certain views of how the individual, society, and the nation should be interrelated; thus narratives by and about women tell stories with historical, social, and political implications. In class we will look at some of the constructions of women and "woman" that real women had to navigate in order to function in society and in private; for instance, by what methods can integrity and individual dignity survive when chastity is commodified, marriage is an economic transaction, and financial and professional independence for women is almost impossible? Our aim will be to study and critically evaluate the binary opposition between "virgins" and "vixens" so that the complexity of the terrain women had to engage – intellectual, spiritual, social, political, personal – will be addressed alongside the wider ramifications of how women were represented by writers such as Mary Astell, Alexander Pope, Jonathan Swift, Samuel Richardson, Samuel Johnson, and Mary Wollstonecraft.

ENGL 20320

Geography and the Victorian Imagination

Heather Edwards

MWF 11:45-12:35

For the geographer, geography involves more than identifying different regions and being familiar with maps; it involves unveiling the ways in which places mold human lives at the very same time that humans construct and shape the landscapes and spaces that surround them. This course takes this broader understanding of geography and explores the way geography haunted the Victorian Imagination. In this course, we will examine the ways in which the blank spaces of the earth were systematically investigated, occupied, and exploited during the nineteenth century. We will also explore the ways scientists, social reformers, and writers mapped out the known places within England, including London. In addition, we will devote time to uncovering the ways geography was used to explain and define the otherness of Wales, Scotland, and Ireland. This class will ultimately encourage us to question the role place plays in our own lives as well.

In the process of investigating the importance of place in the Victorian imagination, we will be reading a variety of texts, both non-fiction and fiction, including works by Thomas Hardy, Elizabeth Gaskell, Sir Arthur Conan Doyle, William Booth, Robert Louis Stephenson, Emily Lawless, Rudyard Kipling, and Joseph Conrad. Assignments include group presentation, 4 short close reading exercises, 2 6-8 page papers, and class participation.

ENGL 20405

Decadent Modernity

David Thomas

TR 9:30-10:45

Narrowly understood, decadence indicates a fashion-craze of debauched poets in the 1880s and 1890s. But this course takes a broad view of the term to explore visions of decadence spanning the last two centuries and more. How do we use the term decadence in literary history? How are decadence and morality related? Is decadent artistry itself decadent, or does it instead throw light on society's decadence? How might one argue that modern society is essentially decadent? We shall begin by laying conceptual groundwork with texts by Freud and Nietzsche. Then we explore literary texts, visual arts, and modern cinema. Well-known authors (beyond Freud and Nietzsche) include Charles Baudelaire, Oscar Wilde, Joris-Karl Huysmans, Walter Pater, Virginia Woolf, and Patrick Süskind. We shall also read several lesser-known authors and study films by Ken Russell, Peter Greenaway, and Sally Potter. BE ADVISED: some of our discussion matter is not for the faint-hearted! Bring a tolerance for the grotesque and for authors who deliberately challenge deeply held Western attitudes about morality and values. Graded work includes two response papers, two critical papers, reading quizzes, and an exam.

ENGL 20410

Modernism to Punk: 20th Century Poetry

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

In this course we will be focusing on the significance poetic communities have had on poetry in the twentieth century. When we look at poets through the lens of community, we are able to understand the art worlds they inhabited and the significance of their collaborations with painters, film-makers, and musicians. With each poetic community we study, from Modernism to Punk Rock, we will ask what particular historical circumstances enabled the formation of the community, what challenge does each community address, how one community's concerns differ politically or historically from another community, and how these group affiliations condition their poetry. We will also examine how their writing engages the construction of self and other, how modern poetry challenges artistic and academic institutions, and how modern poetry interacts with media such as painting, music, and film.

We will first discuss the poetry, poetics, and visual art of Modernism, including the work of Ezra Pound, William Carlos Williams, and Gertrude Stein. The bulk of the course will be concerned with four different poetic communities from the 1950's and 1960's: Black Mountain, The New York School, The Beats, and The San Francisco Renaissance. Poets will include: Charles Olson, Robert Creeley, Frank O'Hara, John Ashbery, Barbara Guest, Ted Berrigan, Allen Ginsberg, Bob Dylan, Robert Duncan, and Jack Spicer. We will also look at these poets' collaborations with contemporary artists like Jackson Pollock, Willem DeKooning, Joan Mitchell, Helen Frankenthaler, Robert Rauschenberg, Cy Twombly, Andy Warhol, Charlie Parker, Billie Holiday, and the Velvet Underground. The final portion of the course will consider late twentieth century poetry and art, giving special attention to Language poetry and Punk. We will be reading poets such as Charles Bernstein, Son Silliman, Susan Howe, Lyn Hejinian, Michael Palmer, and Rae Armentrout, along with music by bands like Suicide and Teenage Jesus and the Jerks.

Because the course will be discussion oriented, your attendance and daily participation will be required. You'll also be required to write 4 shorter papers (approximately 3-4 pages each), one longer final essay (7-10 pages), and a class presentation.

ENGL 20513**Introduction to Irish Writers****Sean O'Brien****TR 11:00-12:15****Crosslisted from IRST 23511**

Description to be posted.

ENGL 20522
Mapping Ireland
James Wilson
TR 2:00-3:15

In this course we will read modern Irish history, film, poetry, drama, short fiction, and the novel to explore the various ways Irish artists and writers have sought to give shape to national identity and the political geography of Irish life. Our primary intention will be to read and appreciate the individual works, but over the course of the semester we shall seek to compare the different visions of nation and culture those works present. Because of Ireland's exceptional history, we may in fact discover that the central element of so much of its best art is precisely to imagine what it means to be Irish. In consequence, Irish works provide us a window through which to examine the relation between art and politics, imagination and the nation. Readings will range from John Ford's "The Quiet Man," to poems by Seamus Heaney, W.B. Yeats and Eavan Boland, to fiction by Edna O'Brien, John McGahern, and James Joyce. Assignments include four short essays, several in-class presentations, and a final exam.

ENGL 20811
Women in the Americas
Theresa Delgadillo
MW 11:45-1:00

This introductory course focuses on texts by women of color in the Americas whose writing and filmmaking calls attention to the intersections among gender, race, nation, class, and sexuality. We will read fiction, poetry, oral histories, and personal essays and view films that address situations of intercultural contact, exchange, exploitation, and transformation as well as the legacies of conquest, colonialism, and slavery. We will look at both what these women have to say about feminisms, religion and spirituality, gender roles, globalization, leadership, and cultural change and how they say it. A number of our readings are by or about women either involved in movements for social change or caught in a historic moment of change. In this course students will explore the traditions and innovations of each of the many genres we explore. Our reading will include work by Sor Juana Ines de la Cruz, Patricia Preciado Martin, Rosa Parks, Rigoberta Menchu, Hisaye Yamamoto, Rita Dove, Demetria Martinez, Jamaica Kincaid, and Maxine Hong Kingston. Requirements include three short papers, work on a collaborative group project, participation in class discussion and debate, and one exam.

ENGL 20813
Latino/a Poetry
Orlando Menes
TR 5:00-6:15

This course will focus on several prominent contemporary Latino/a poets whose

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

Assignments: group presentations, response papers, three 4- to 5-page academic papers, and regular attendance.

ENGL 20815

Writing Harlem's Americas

Cyraina Johnson-Roullier

TR 11:00-12:15

The Harlem Renaissance has been commonly understood as a brief but luminous flowering of the arts in African-American culture, the primary goal of which was to create a knowledge of the richness of black life and culture that would counteract negative and limiting stereotypes, and make clear the importance of black contributions to world civilization. However, the harsh reality of such problems as Jim Crow segregation and race riots that occurred in Chicago during the Red Summer of 1919, as well as the ongoing and widespread imperial domination of black cultures abroad, seem to underscore accepted literary critical assessments of the Harlem Renaissance as a failure in view of its stated goals. However, recent scholarship broadening the range of cultural activity embraced by the Harlem Renaissance and critiquing its stated boundaries, such as Brent Edwards' *The Practice of Diaspora* (2003) and J. Martin Favors' *Authentic Blackness* (1999), has opened up a much wider range of cultural possibility from which to consider the significance of this moment in literary history. In this course, then, we will explore the Harlem Renaissance not just as an important moment in the African-American literary tradition, but also as an instance of the writing of race in early twentieth century modern culture.

In exploring Harlem's Americas, or the various cultural locations from which race and racial representation was being explored both inside and outside the movement, we will seek to gain a broader picture of the significance of race in early twentieth century culture. In doing so, we'll take a look at the ways in which the Harlem Renaissance also entered into dialogue with several much larger cultural forces, such as modern capitalism, imperialist hegemony, the response

of modern Euro-American culture to the vagaries of war, and the Pan-African struggle to bring into being a global black identity, all of whose articulations of race and racial identity go to the heart of early twentieth-century cultural and social understanding. By studying several key Harlem Renaissance texts, as well as a number of others not generally considered within its purview, we will investigate how all of these texts participate in a discourse on the meaning of race, and what this can tell us about the reality of Harlem's Americas in the early twentieth-century.

Course Texts: Booker T. Washington, *Up From Slavery*; W. E. B. DuBois, *The Souls of Black Folk*; Jessie Fauset, *Plum Bun*; Nella Larsen, *Quicksand & Passing*; Sherwood Anderson, *Dark Laughter*; Jean Toomer, *Cane*; Carl van Vechten, *Nigger Heaven*; Claude McKay, *Home to Harlem*; Anna Julia Cooper, *A Voice from the South*; and Mary Church Terrell, *A Colored Woman in a White World* (excerpts).

Course Requirements: two papers and a group presentation.

Introduction to Literary Studies

ENGL 30101 Introduction to Literary Studies

Section 01, Nathan Elliott, TR 11.00-12.15

Section 02, John Sitter, TR 12:30-1:45

Section 03, Barbara Green, TR 2:00-3:15

Section 04, Romana Huk, TR 3:30-4:45

Section 05, Chris Vanden Bossche, MW 11:45-1:00

Section 06, Susan Harris, MW 3:00-4:15

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, and 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 major-level electives, but not for 301XX Literary History courses such as “American Literary Traditions” and “British Literary Traditions.”

Literary History

ENGL 30110, Section 01

British Literary Traditions I

Tom Hall

TR 12:30-1:45

(Note: This course fulfills the Literary History A requirement.)

An introductory survey of British literature from its recorded beginnings in the seventh century through Milton. The course aims to familiarize you with the writings of several major British texts and authors of the Middle Ages and Renaissance; to acquaint you with the development of several dominant literary forms such as drama, Arthurian romance, the Breton lai, and lyric, epic, elegiac, and narrative poetry; to trace some recurring themes and concerns in works written over the course of several centuries; to improve your ability to read literary texts closely and with understanding; to develop your skills at writing about literature clearly and perceptively; and to give you a historical perspective on some of the texts that have contributed to our literary heritage. In addition to regular reading assignments, the course's requirements include a series of weekly quizzes, two exams, and two short essays.

ENGL 30110, Section 02

British Literary Traditions I

Graham Hammill

MW 11:45-1:00

(Note: This course fulfills the Literary History A requirement.)

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

ENGL 30111

British Literary Traditions II

John Sitter

TR 9:30-10:45

(Note: This course fulfills the Literary History C requirement.)

This course follows the large contours of British literature from 1660 to the present through close study of selected poems, fictions, and essays, and through attention to social change, history of ideas, and visual culture. Works studied will include most or all of the following writers: Aphra Behn, Alexander Pope, Jonathan Swift, Samuel Johnson, William Wordsworth, John Keats, Alfred Lord Tennyson, Robert Browning, Matthew Arnold, Gerard Manley Hopkins, William Butler Yeats, T. S. Eliot, Virginia Woolf, W. H. Auden, Seamus Heaney, Chinua Achebe, Tom Stoppard, and Anne Carson. Lectures will engage texts, contexts, and illustrative parallels in the visual arts, with particular attention to the capacities that consciousness of a literary tradition affords life-long readers as well as writers. Requirements include frequent short response papers, midterm and final examinations.

ENGL 30115, Section 01
American Literary Traditions I
Thomas Werge
MWF 10:40-11:30

(Note: This course fulfills the Literary History B requirement.)

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.

ENGL 30115, Section 02
American Literary Traditions I
Sandra Gustafson
TR 2:00-3:15

(Note: This course fulfills the Literary History B requirement.)

This course is designed to introduce students to the critical study and aesthetic enjoyment of early American literature. The phrase “early American literature” raises a number of questions. What does it mean to call writings produced by European colonials “American”? In what sense are oral genres such as Native American creation tales or Puritan sermons “literature”? And perhaps most importantly, in what sense is this literature “early”? What is “punctual” American literature?

Taking the question “What is early American literature?” as our starting point, we will examine a range of works from initial European contacts with the New World through the American Renaissance writings of Ralph Waldo Emerson, Herman Melville, Nathaniel Hawthorne, and Emily Dickinson. Themes and practices of voice will provide a common interpretive framework for our readings. We will explore the literatures of

America with particular attention to oral traditions, vernacular influences, and narrative and poetic forms. Requirements include active class participation and weekly discussion papers, a midterm exam, a research paper, and a final exam.

ENGL 30116

American Literary Traditions II

William Krier

TR 11:00-12:15

(Note: This course fulfills the Literary History C requirement.)

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 might be called meaningful. How does a life become meaningful, particularly in a century characterized by almost constant war as well as escalating racial and feminist conflicts?

There will be two exams and a paper. In the readings we will give careful attention to the works of Henry James, Wallace Stevens, Ezra Pound, T.S.Eliot, and Ralph Ellison along with 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*; and Kurt Vonnegut, *Slaughterhouse-Five*.

Electives for English Majors

ENGL 30850
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, "Digging"

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

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

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

Note: This course fulfills either the Fine Arts requirement or a major-level Elective requirement.

ENGL 30852
Poetry Writing for Majors
John Wilkinson
TR 3:30-4:45

Description to be posted.

ENGL 40107

Religion & Literature
Thomas Werge

MWF 12:50-1:40

A consideration of the forms, ideas, and preoccupations of the religious imagination in literature, and of the historical relationships between religious faith and traditions and particular literary works. The conflicts and tensions between modern gnosticism, in literature and ideology, and the sacramental imagination will constitute a recurring point of focus. We will also lend special attention to the vision and imagery of the journey and the wayfarer, and the conflicts and affinities between private and communal expressions of faith.

Readings will be selected from the following: Criticism by Leo Tolstoy, T.S. Eliot, John Gardner, Flannery O'Connor, Hillis Miller, Elie Wiesel, Martha Nussbaum, Wayne Booth, George Steiner, and others on the relations among ethics, religion, and literature; selections from the Bible, Dante Alighieri, and saints' lives; Emily Dickinson, *Final Harvest*; Joseph Roth, *Job*; Nikos Kazantzakis, *Saint Francis*; Herman Melville, *Billy Budd, Sailor*; Peter DeVries, *The Blood of the Lamb*; Graham Greene, *The Power and the Glory* and *The End of the Affair*; Eli Wiesel, *Night*; Fyodor Dostoevsky, *Crime and Punishment*; Ralph Waldo Emerson, *Sermon on the Lord's Supper*; selected Flannery O'Connor short stories or *The Violent Bear It Away*; selected John Updike short stories and criticism; Simone Weil, *Waiting for God*; Isaac Bashevis Singer, *Gimpel the Fool and Other Stories*; Georges Bernanos, *Diary of a Country Priest*; Ingmar Bergman (director), *The Seventh Seal*; and Ernest Hemingway, *The Old Man and the Sea*.

ENGL 40118

Philosophy and Literature Seminar

Professor David O'Connor

TR 3:30-5:10 (four credits)

Crosslisted from PHIL 43313

This intensive four-credit seminar is the gateway course for the Minor in Philosophy and Literature. Core readings for the seminar often include: Sophocles, *Oedipus The King*; Plato, *Phaedrus*; Aristotle, *Poetics*; William Shakespeare, *Hamlet*; Friedrich Nietzsche, *The Birth of Tragedy*; and the poetry of Wallace Stevens. This year's seminar may also draw on Michel de Montaigne's *Essays*, Miguel de Cervantes' *Don Quixote*, Thomas Mann's *Death in Venice*, Cormac MacCarthy's *Blood Meridian*, and the poetry and prose of Anne Carson. We will also have one or two visiting scholars in to participate in the seminar.

The course is a true seminar, with student papers, distributed to the seminar participants in advance, often the focus of discussion. There are about 20 pages of writing assigned and usually an oral final exam.

To apply for the seminar, or for further information about the course or the minor, please email the director of the Minor in Philosophy and Literature, Professor

David O'Connor (doconnor@nd.edu). Registration is by permission only. Some priority will be given to students intending to participate in the minor, but other interested students are encouraged to apply.

ENGL 40128

Twentieth Century International Poetry

Zhenkai Zhao

MW 4:30-5:45

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

ENGL 40129

The Idea Behind It: Literary Texts in Context

Susan Harris

MW 11:45-1:00

In this course we will investigate the relationship between literary texts and the historical, cultural, geographical, and political contexts in which they are written and read. We will focus specifically on how the expansion (and, eventually, disintegration) of the British empire during the eighteenth, nineteenth, and twentieth centuries influenced literary production and reception in England and in some of its colonial locations. For each literary work we read, we will examine the ideas and beliefs that were being consolidated or contested at the time of its production by looking at the work of journalists, politicians, scientists, activists, and others who were writing at the time. As we discover how these literary texts transform the ideas behind them, we will also investigate why and how these texts and their contexts might help us gain a deeper understanding of our own cultural and political context. You will emerge from this course with skills which will be useful to you in many of your other English courses. This course requires three papers, two of which require independent research, and at least one in-class presentation.

Texts: Jonathan Swift, *A Modest Proposal*; Mary Shelley, *Frankenstein*; Joseph Conrad, *Heart of Darkness*; Chinua Achebe, *Things Fall Apart*; Francis Ford Coppola, *Apocalypse Now*; and a course packet containing contextual readings.

ENGL 40133**Interior Fictions: Soliloquy and Dialogue in Medieval Narrative****Sarah Powrie****MW 1:30-2:45**

Augustine invented the term “soliloquy” and used it as a title for one of his early dialogues, in which a fictional Augustine debates with an allegorical Reason about the nature of the soul. Thus, at its very inception, the term combines the philosophical and the literary, describing a fiction that unfolds through a volley of competing ideas. This course will investigate medieval dialogues as philosophical and literary texts and explore the role of self-reflection, reading practices, and memory in constituting the self. We will consider each writer’s reflections on memory and its capacity to form identity; we will also consider the literary influences shaping the narrative of each writer, the writer’s own philosophy of reading practices, and the power of literature to console the self or to manipulate the self. Texts will include, among others, Augustine’s *Confessions*, Anicetus Boethius’ *Consolation of Philosophy*, the *Pearl* poem, Geoffrey Chaucer’s *Book of the Duchess*, Margaret Porete’s *Mirror of Simple Souls*, and Julian of Norwich’s *Revelations of Divine Love*. Requirements: weekly reading of primary texts, two presentations; one shorter paper, 4 pages; one final paper, 10 pages.

ENGL 40135**The Literature of Late Medieval England****Katherine Zieman****MW 3:00-4:15**

The late fourteenth to the early fifteenth century was a turbulent time in England that saw the unsettling effects of a lethal plague, a peasant rebellion, a heretical movement, and dynastic usurpation. It was also the period in which writers once again turned to English as a language of literary expression and exploration. This course will examine some of the major works that emerged from this time including *Pearl*, *Sir Gawain and the Green Knight*, and *Piers Plowman*, as well as romances and devotional writings, as we explore what it meant to be writing “literature” and what it meant to be writing in English in late medieval England. Some of our time will be spent learning the vocabulary and forms of Middle English (which will involve some brief quizzes), so that we can read as much as possible in the original languages. Several short papers and a final exam will be required.

ENGL 40180**Performance Art: History, Theory, and Practice****Jessica Chalmers****F 9:00-12:00 pm****Crosslisted from FTT 31010**

Performance art is anti-art. Performance art is art that contradicts tradition, that aims to shock. This class will equip the student with an overview of its offenses.

Class content may include: Dada's early twentieth century assaults on the audience; absurdist experimental performance works by Yoko Ono, Lygia Clark, John Cage, and Nam June Paik from the 1960s; performance art addressing racism by Adrian Piper and William Pope L. from the 1980s; and current performance works by Internet artists and others.

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

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

ENGL 40195

Literature of Disability

John Duffy

TR 9:30-10:45

This new critical perspective [Disability Studies] conceptualizes disability as a representational system rather than a medical problem, a discursive construction rather than a personal misfortune or a bodily flaw, and a subject appropriate for wide-ranging cultural analysis within the humanities instead of an applied field within medicine, rehabilitation, or social work. ... Such an approach focuses its analysis, then, on how disability is imagined, specifically on the figures and narratives that comprise the cultural context in which we know ourselves and one another.

---Rosemarie Garland Thomson, "The Beauty and the Freak"

What is disability? What does it mean to be considered disabled? What is the relationship of disability to what is thought to be "non-disabled," or "normal"? In this course, we will consider writings and films about disability and individuals labeled disabled. Our readings will include fiction and nonfiction works about people with various physical and cognitive disabilities, including blindness, multiple sclerosis, autism, and others. We will explore the ways in which the disabled have been represented in such works, and the rhetorical resources for constructing "disability" in literature, non-fiction, and film. We will consider the ways in which writers considered disabled write about themselves, telling their own stories, and the ways in which these writings may complicate, subvert, or defy conventional representations of the disabled. In exploring these and related issues, we will consider the implications of disability for individuals and society.

Assignments for this course will include weekly responses to readings, a midterm paper, and a final project.

ENGL 40202

Arthurian Legends

Dolores Frese

TR 11:00-12:15

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

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

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

ENGL 40227

Shakespeare II

Jesse Lander

TR 12:30-1:45

In this course we will read, in roughly chronological order, the plays from the second half of Shakespeare’s career as dramatist. Beginning with *Julius Caesar* and concluding with *Two Noble Kinsmen*, we will cover nineteen plays over the course of the semester. Though we will read several comedies, the syllabus is dominated by the mature tragedies – *Hamlet*, *Othello*, *Lear*, and *Macbeth* – and late romances – *Pericles*, *Cymbeline*, *The Winter’s Tale*, and *The Tempest*. This course is paired with Shakespeare I, which covers the first half of the Shakespeare canon (though Shakespeare I is not a prerequisite for this course). Requirements will include a midterm, a final, several passage analyses, and one 5-7 page paper.

ENGL 40251
Everybody's Shakespeare
Jacqueline Vaught Brogan
TR 12:30-1:45

In this course we will read several of Shakespeare's plays (including tragedies, comedies, and romances), as well as a number of contemporary "re-visions" of those works by authors of varying cultural, ethnic, or gender backgrounds. The purpose of this course will consequently be fourfold: first, to gain an in-depth understanding of one of our most important writers, particularly in relation to his own time period; second, to discover what qualities, vision, dilemmas, and/or artistry keep this author very much alive; third, to examine the various ways in which contemporary authors are modifying, if not codifying, Shakespeare's work in their own important new works; and last, to develop the critical skills and vocabulary for discussing and writing about these issues and texts.

At the end of the course, you should have a firm grasp of several important literary works, from the Renaissance to the twentieth century, a sophisticated idea of how literature both reifies and resists seminal literature that has come before it, and finally a sense of how the issues raised in this literary "confluence" are important in the actual world and in our lives.

Texts: William Shakespeare, *Othello*, *The Taming of the Shrew*, *The Tempest*, and *King Lear*; Amiri Baraka (Le Roi Jones), *Dutchman and the Slave*; Richard Wright, *Native Son*; Toni Morrison, *Tar Baby*; Alice Walker, *The Color Purple*; and Jane Smiley, *A Thousand Acres*. In addition, please get for yourself either Gloria Naylor's *Mama Day* or John Edgar Wideman's *Philadelphia Fire* (both of which rely on Shakespeare's *The Tempest*).

Requirements: In addition to class attendance and participation, you may be asked to attend a few out-of-class engagements, such as visiting a museum, attending a play, or watching a film. Written assignments will comprise 3 short papers of approximately 4-5 pages, and one medium-length paper (built around an earlier one) of approximately 8-10 pages, and one final research paper. We may also have short in-class exercises or quizzes designed to encourage analytical writing.

ENGL 40332
Reforming Victorian Literature
Chris Vanden Bossche
MW 3:00-4:15

The Victorian critic and poet Matthew Arnold complained about one of his own poems that it depicted a situation in which "suffering finds no vent in action." This complaint expressed a characteristic Victorian belief that literature should imagine possibilities for action – for social change, transformation, or reform. In this course, we will explore how Victorian authors sought to create literary works

that would reform the members of their audience and, in turn, the society in which they lived. In addition, we will examine the various ways in which Victorian writers sought to re-form literature, creating new literary forms and forming old ones anew, in order to achieve this aim. We will study works by Matthew Arnold, Robert Browning, Elizabeth Barrett Browning, Thomas Carlyle, Charles Dickens, George Eliot, John Henry Newman, Christina Rossetti, John Ruskin, Alfred Tennyson, and others. Course requirements: class participation, three essays, and a final exam. Prior to the start of the semester, an online syllabus will be posted at www.nd.edu/~cvandenb.

ENGL 40409

Modern Revolutions in Poetry

Romana Huk

TR 11:00-12:15

This course introduces students to twentieth-century “modernist” writing by familiarizing them with several of the period’s most famously groundbreaking texts, such as T.S. Eliot’s “The Waste Land,” Edith Sitwell’s “Facade,” Hugh MacDiarmid’s “A Drunk Man Looks at the Thistle,” and David Jones’s “In Parenthesis.” Its pace will slow down at times to close-read, as a class and as carefully as possible, several of the major, longer works of the era, and speed up at others in order to survey, in brief flights, the full and enormously colorful expanse of experiment that would change the genre irrevocably. Contextual study of revolutions in the other arts – like painting and music – as well as of Britain’s “war culture” between 1914 and 1945 will give our growing understanding of the period more depth and help to illuminate the pressures that produced revolutionary artforms from figures as various as D.H. Lawrence, Stevie Smith, W.H. Auden, and Kathleen Raine. The ultimate goal of the course is to generate confidence in reading what Eliot would describe as that inevitable product of modernism: “the difficult poem.” Two papers will be required, as well as one presentation and a final exam.

ENGL 40507

Identities in Early Modern Literature

Peter McQuillan

TR 9:30-10:45

Crosslisted from IRL 40303

The topic to be covered in this course is the formation of individual and collective identity through language, literature and history in this period. In addition to the works of the great early-modern poets (sixteenth-eighteenth centuries) like Tadhg Dall Ó hUiginn, Dáibhí Ó Bruadair and Aogán Ó Rathaille, we will focus on such important prose works as *Foras Feasa ar Éirinn*, the foundation history of the “new” Irish nation of the seventeenth century. Important secondary works here will include those of Anthony D. Smith and Adrian Hastings on pre-modern forms of nationalism as well as Stephen Greenblatt on identity formation in

sixteenth century England and Paul Friedrich on linguistic relativism and the poetic in language.

ENGL 40508

Heroic Literature in Modern Adaptation

Phil O'Leary

MW 11:45-1:00

Crosslisted from IRL 40103

Beginning with a study of the ethos of Irish/Celtic heroic literature in its historic and cultural context, this course examines the ideological, aesthetic, and personal uses to which that material has been put by Irish writers of the past two centuries (nineteenth and twentieth centuries) writing in English and Irish. Among the authors to be studied are: Seamus Heaney, Flann O'Brien/Myles na Gopaleen, Nuala Ní Dhomhnaill, and Eugene Watters/Eoghan Ó Tuairisc. Particular attention will be paid to shifting concepts of "authenticity" and the degree to which various creative artists have retained, reinterpreted, or reinvented what they perceived to be the essence of their originals. This course will interest English majors, modernists, and medievalists.

ENGL 40513

Culture & Politics of Northern Ireland

Mary Burgess-Smyth

TR 3:30-4:45

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 40520

Reading *Ulysses*

Maud Ellmann

TR 12:30-1:45

Who's afraid of Joyce's *Ulysses*? Most people, until they realize how funny it is. Joyce said, "I am only an Irish clown, a great joker at the universe" – and this statement should be taken seriously. *Ulysses* is a wildly inventive book, but it never loses sight of the comedy and poignancy of human life. And the better one understands the novel, the funnier it gets. This course aims to make *Ulysses* understandable, by reading it slowly chapter-by-chapter in the light of Homer's *Odyssey* and Joyce's early autobiographical novel *A Portrait of the Artist as a Young Man*. The class will consist of a mixture of lectures and discussions. Students will be expected to meet in small groups outside class and report back on particular topics. In addition, there will be two quizzes, two 1-page papers, one 4-5 page paper (midterm), and one 7-8 page paper (final).

ENGL 40722**Latino/a Literature & Visual Culture****Theresa Delgadillo****MW 1:30-2:45**

Why is the protagonist of Roberto Rodriguez's *Spy Kids* named after the legendary Gregorio Cortez? Why does Mexican artist Frida Kahlo appear in Chicano/a murals and become the subject of contemporary Latino/a novels? What are we to make of contemporary Latino/a literature's engagement with the folktales and myths of La Llorona and Electra, revered figures of Guadalupe and the Black Virgin or historic figures such as Che Guevara, Emiliano Zapata, Sor Juana, or Dolores del Rio? In this course students will study traditional, folkloric, biographic, and religious texts alongside contemporary Latino/a visual and literary texts that offer new versions of old tales. In thinking about how texts exist in relation to other texts, we will consider the "newness" and "Latino/a-ness" of Latino/a literature; its participation in media cultures and mediation of other realities; and its emergence amidst the social, cultural, artistic, and political shifts in the latter half of twentieth century. We will devote considerable attention to puzzling out the many meanings of these new versions of traditional and historic figures. For example, what sorts of identities do these texts embrace, reject, spoof? What kind of cultural commentary do they offer? We also want to think about the techniques, histories, and arts involved in the process of re-interpretation. Your learning experience will be enhanced by your willingness to a) engage in discussion, b) read and study bilingual texts, and c) supplement course lectures and readings with your own research. Requirements include active participation in discussion, two short papers, a collaborative research project, a final critical essay, and class presentation.

ENGL 40724**American Visions: Narrating New Worlds****Javier Rodriguez****TR 2:00-3:15**

National borders mark our Americas today, but for the first European explorers

the landscapes of their “new world” were uncharted and unbounded. The newly encountered land seemed to invite utopian dreams even as it became the arena for genocidal violence. It also invited the act of writing as one mode of inscribing narratives of order and cultural continuity, texts that today retain their power to convey scenes of intense emotional and existential crisis. To reconsider these moments of violence and possibility, we will approach early American literature intra-hemispherically, primarily in English and English translation. *Knowledge of Spanish is not required; however, bilingual students participating in the Language Across the Curriculum Program will read selected texts in Spanish.* We will read comparatively in order to ask trans-American questions. For example, what do we learn when we juxtapose Cortés’ invasion of the Mexican empire to King Philip’s War in the New England colonies? What comparisons arise between the poetry of Anne Bradstreet and Sor Juana Inés de La Cruz? between the captivity adventures of Cabeza de Vaca and Mary Rowlandson? How have Native Nations across the Americas written or spoken the loss of worlds? How have revolutionaries imagined new ones in Latin America and in the United States? At what point do separate histories and literatures reveal commonality and when and how do they point to distinctions? Perhaps most crucially, how might such cross-cultural readings intimate a new dissolution, or re-alignment, of national boundaries in the American hemisphere?

The authors and subjects noted above will serve as key markers, but we will also read primary works by William Bradford, Gaspar Pérez de Villagrà, El Inca Garcilaso de la Vega, Sarah Kemble Knight, William Apess, and others as we reconsider the literatures and histories of the Americas in a cross-national paradigm. Students will be expected to write three short papers, take a mid-term and final exam, develop group projects, and participate actively in class. Students participating in the LAC program will meet separately for weekly discussions in Spanish.

ENGL 40725

Class, Labor, Narrative

Valerie Sayers

MW 4:30-5:45 pm

An exploration of short stories and novels depicting the “working stiff” in the U.S. from 1920 to the present. Our reading list will include many of the usual suspects (James Farrell, John Steinbeck, Richard Wright, Nora Zeale Hurston, William Saroyan, Langston Hughes, Grace Paley, Tillie Olsen, and Raymond Carver); writers not usually associated with labor (Jean Toomer, Gertrude Stein, and Donald Barthelme); and contemporary writers (Sherman Alexie, Sandra Cisneros, Aleksandar Hemon, Edwidge Danticat, Juno Díaz, Gish Jen, and George Saunders). We’ll question the representation of labor, laborers, and class differences, and we’ll also pose 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, and Barbara Ehrenreich) make good use of narrative themselves, and will help us contemplate how writing about labor can also reflect the labor of writing. Short response papers, group presentation, midterm, and a final project.

ENGL 40731

American Novel

John Staud

MWF 12:50-1:40

Objectives: The purpose of this course is pleasure, broadly construed. We will read, discuss, and study selected novels of significant importance within the American literary tradition. As we explore these novels within their historical and cultural context, we will consider the various reasons for their place within the canon of American literature. Indeed, we will scrutinize the very nature of this literary canon and self-consciously reflect on the inevitably arbitrary nature of this, or any, reading list. Even so, we will see that these authors share deep engagement with ideas and themes common to American literature and do so, through their art, in ways that both teach and delight.

Required Texts: Herman Melville, *Moby-Dick*; Mark Twain, *The Adventures of Huckleberry Finn*; Kate Chopin, *The Awakening*; F. Scott Fitzgerald, *The Great Gatsby*; Ralph Ellison, *Invisible Man*; Ernest Hemingway, *The Old Man and the Sea*; and Toni Morrison, *The Bluest Eye*.

Assignments: Students are expected to attend class prepared to discuss the assigned reading. Included in class participation will be a thoughtful question on the reading and one brief (10 minute) presentation on historical context relevant to the text in question on a given day. These presentations will be assigned to groups of two; we will meet in advance at least once to discuss potential topics and plan.

We will focus on writing as both a process of learning and as a product of clearly conveyed thought. Course requirements include four essays (4-5 pp. each) and a final exam.

Grades will be based on your performance in two separate criteria: formal essays and the final exam, one the one hand, and your class preparation on the other. Formal written work accounts for 80% of the grade (15% for each essay and 20% for the final exam). Class participation accounts for the remaining 20% of the grade.

ENGL 40853

Advanced Fiction Writing

Frances Sherwood

TR 3:30-4:45

Advanced Fiction Writing is a seminar course focusing on the writing of the novel and the short story. Using a workshop format, students discuss each other's work and additional readings. Pre-requisites: any fiction writing class at the 20XXX or 30XXX level.

ENGL 40870**Advanced Poetry Writing****Orlando R. Menes****TR 2:00-3:15**

This course is intended for students who have demonstrated an aptitude for both the reading and writing of poetry. Apart from occasional requirements in poetic form, students are expected to generate poems based on their individual interests and passions rather than on assigned topics. These poems will then be circulated 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. The performative aspects of poetry will also be explored, along with a variety of stimulating topics related to poetics.

Assignments will include poems in open and closed forms, readings in the assigned texts, and written critiques on the poems produced by other class members. There will also be group or individual reports on a number of contemporary poets. *Regular attendance is crucial to the ongoing success of the course, and is thus mandatory.* Pre-requisites: any poetry writing course at the 20XXX or 30XXX level.

ENGL 40950**Men and Women in Modern Japanese Literature****Deborah Shamoan****TR 11:00-12:15****Crosslisted from LLEA 33315**

In twentieth century Japan, as old roles such as samurai and geisha waned, both men and women had to re-define the characteristics and meaning of masculinity and femininity. This course will look at constructions of gender in modern Japanese literature by both female and male authors. As we discuss both normative and deviant depictions of male and female roles, some topics we will address include men and women at work and at war, marriage and family life, homosociality, and homosexuality. Students will also gain familiarity with some of the major authors, genres, and literary movements of modern Japanese literature.

Texts will include *Kokoro* by Natsume Soseki, *Confessions of a Mask* by Mishima

Yukio, *Diary of a Vagabond* by Hayashi Fumiko, and short stories by Higuchi Ichiyo, Kono Taeko, and Oe Kenzaburo. Knowledge of Japanese is not required.

ENGL 40951

The City in Literature and Cinema: New York, St. Petersburg, and Moscow
Clint Walker

MW 3:00-4:15

Crosslisted from RU 30555

This course will examine the cultural history of three Russian and American metropolises: New York, St. Petersburg, and Moscow. Using a wide variety of sources including literature, film, and graphic art, we will consider these urban centers not as geographical entities but as continually evolving symbolic systems that generate meaning about and insight into Russian and American culture. By comparing and contrasting these three cities and their cultural heritage, we will also learn much about where American and Russian cultures diverge and come together. Works to be examined include two recognized literary masterpieces, F. Scott Fitzgerald's *The Great Gatsby* and Mikhail Bulgakov's *The Master and Margarita*, and films by Martin Scorsese, Woody Allen, and the award-winning Russian director Aleksei Balabanov. Taught in English.

ENGL 40952

Classical Greek Tragedy

Daniel Turkeltaub

MWF 1:55-2:45

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 40953

The Roman World of Apuleius

Keith Bradley

TR 2:00-3:15

Crosslisted from CLAS 40358

An advanced course in Roman history and literature that investigates the Latin author Apuleius in his socio-cultural context. The course begins with the Romano-African setting into which Apuleius was born, recreates the educational travels to Carthage, Athens, and Rome that occupied his early life, and focuses

especially on his trial for magic in Sabratha in Tripolitania before following him back to Carthage where he spent the remainder of his life. Notice will be taken of all Apuleius' writings, but special attention will be paid to the *Apology*, a version of the speech of defence made at his trial, and to the socio-cultural significance of his work of imaginative fiction, the *Metamorphoses*. The course is open to students with or without Latin.

Research Seminars

These 43XXX Research Seminars are for Senior majors. There are no special pre-registration procedures for Research Seminars; you may sign up for them during your regular Web Registration time. (Note: Honors Concentrators may take a Research Seminar as an elective during the second semester Junior year. Consult with Honors Concentration coordinators and the Director of Undergraduate Studies for registration information.)

ENGL 43212

Seminar: Mystic Voices

Katherine Zieman

MW 11:45-1:00

The divine “vision” was a special form of religious experience in medieval Europe, one that could involve not simply sight but hearing and other senses as well. This class will consider medieval texts reporting visionary experience as problems of representation. What did medieval culture understand a “vision” to be? How might experiences of such intensity be represented in writing?

Why were visions so much more common to women than men? How should they interpreted? How could one know a truly divine vision from a false, or worse, satanic vision? To consider these questions will focus chiefly on four visionary writers – Hildegard of Bingen, Bridget of Sweden, Julian of Norwich, and Margery Kempe – though we will also look at other medieval writings by and about visions as well as modern historical and theoretical considerations of visions and mysticism by Paul Ricoeur, Luce Irigaray, Julia Kristeva, and Caroline Bynum. Brief papers and presentations during the semester will culminate in final seminar-length (20 pp.) paper.

ENGL 43325

Seminar: Legitimizing the Raj: British India, 1870-1930

David Thomas

TR 11:00-12:15

Looking to the British Empire at its peak, this course asks how Britons imagined their authority in India to be “legitimate” – that is, to be morally defensible, politically appropriate, needful, and even a duty. The readings are mostly literary, but we also look to nonliterary contexts, especially periodical debates. We examine varied forms of imperial rationalization – ranging from a sense of religious confidence to ideas of economic advantage, technological superiority, and a “civilizing mission.” Our aim is to see this sense of imperial legitimacy in its varied forms, and to grasp how that British imperial confidence began to fray in the early part of the twentieth century. How does an overwhelming sense of cultural confidence open onto a sense of uncertainty? Literary readings include canonical figures in the British tradition (Rudyard

Kipling, E.M. Forster, and George Orwell) and some writers remembered mostly for their importance as portraitists of British India (Flora Steel, Sarah Duncan, and Edmund Candler). The assignments include short papers, a longer research paper (with preliminary exercises), and perhaps collaborative work on a website project.

ENGL 43703

Seminar: Writing Harlem's Americas

Cyraina Johnson-Roullier

TR 12:30-1:45

The Harlem Renaissance has been commonly understood as a brief but luminous flowering of the arts in African-American culture, the primary goal of which was to create a knowledge of the richness of black life and culture that would counteract negative and limiting stereotypes, and make clear the importance of black contributions to world civilization. However, the harsh reality of such problems as Jim Crow segregation and race riots that occurred in Chicago during the Red Summer of 1919, as well as the ongoing and widespread imperial domination of black cultures abroad, seem to underscore accepted literary critical assessments of the Harlem Renaissance as a failure in view of its stated goals. However, recent scholarship broadening the range of cultural activity embraced by the Harlem Renaissance and critiquing its stated boundaries, such as Brent Edwards' *The Practice of Diaspora* (2003) and J. Martin Favors' *Authentic Blackness* (1999), has opened up a much wider range of cultural possibility from which to consider the significance of this moment in literary history. In this course, then, we will explore the Harlem Renaissance not just as an important moment in the African-American literary tradition, but also as an instance of the writing of race in early twentieth century modern culture.

In exploring Harlem's Americas, or the various cultural locations from which race and racial representation was being explored both inside and outside the movement, we will seek to gain a broader picture of the significance of race in early twentieth century culture. In doing so, we'll take a look at the ways in which the Harlem Renaissance also entered into dialogue with several much larger cultural forces, such as modern capitalism, imperialist hegemony, the response of modern Euro-American culture to the vagaries of war, and the Pan-African struggle to bring into being a global black identity, all of whose articulations of race and racial identity go to the heart of early twentieth-century cultural and social understanding. By studying several key Harlem Renaissance texts, as well as a number of others not generally considered within its purview, we will investigate how all of these texts participate in a discourse on the meaning of race, and what this can tell us about the reality of Harlem's Americas in the early twentieth-century.

Course Texts: Booker T. Washington, *Up From Slavery*; W. E. B. DuBois, *The Souls of Black Folk*; Jessie Fauset, *Plum Bun*; Nella Larsen, *Quicksand* &

Passing; Sherwood Anderson, *Dark Laughter*; Jean Toomer, *Cane*; Carl van Vechten, *Nigger Heaven*; Claude McKay, *Home to Harlem*; Anna Julia Cooper, *A Voice from the South*; and Mary Church Terrell, *A Colored Woman in a White World* (excerpts).

Course Requirements: one 15-20 page research paper and one group presentation.

ENGL 43730

Seminar: American Film

William Krier

TR 2:00-3:15

A look at what makes a film American. The course will be structured by pairing films from the “classic” period with films from the more recent past in order to highlight essential critical features, particularly genre characteristics, the work of directors, and the performance of “stars.”

The primary written requirement, of course, will be a research paper in which you create your own pairing of films.

There will be no scheduled showings of the films. Instead, I will ask you to join Netflix or some comparable service. Thus, you can work with the films according to your own schedules. I expect that we will work with at least a dozen films.

Possible films: *It Happened One Night*, *Keeping the Faith*, *Double Indemnity*, *Basic Instinct*, *Shane*, *Unforgiven*, *The Man Who Shot Liberty Valance*, *The Godfather*, *Bound*, *Silence of the Lambs*, *Don Juan de Marco*, *Moulin Rouge*, and others.