

## DIVISION II

### Department of English -- Core Courses -- FALL 2009

These courses satisfy the division II requirement and are open to all students who have passed or were exempt from English 111.

**150. Literature Interprets the World.** Introduction to ways literary artists shape experience, focusing on one topic or selected topics.

#### **Boom and Bust: Success and Failure in American Literature**

**150-A. MWF 10:00-10:50 (86047) Rekha Roshia**

A poor man digs a hole into the ground, discovers gold, and lives happily ever after. We're all familiar with the quintessentially American rags to riches story. But if the "merchant's economy is a coarse symbol of the soul's economy," as Emerson noted, how did this happen? When did success become defined as winner takes all? "Boom and Bust" is a cultural and literary survey of nineteenth- and twentieth-century narratives of success and failure, exploring both eras' wide-ranging ideas about what counted as success, and what happened when plans and desires came to nothing.

Reading list:

Gish Jen, *Typical American*

Poe, "Business Man" (short story)

Emerson, "Compensation" (essay)

Thoreau, *The Higher Law*

Dreiser, *Sister Carrie*

Edith Wharton, *House of Mirth*

Anne Petry, *The Street*

Richard Powers, *Gain*

#### **Sources of Suspicion and Redemption in Literary Thought**

**150-AA. MWF 11:00-11:50 (86673) Olga Valbuena**

Possible texts:

Aeschylus, *The Orsteia*

Saxo Grammaticus *Historiae Danicae* and Belleforest, *Histoires Tragiques* (narrative sources for *Hamlet*)

Shakespeare, *Hamlet*

Anton Chekhov, "At Sea"

John Updike, *Gertrude and Claudius*

Margaret Atwood, "Gertrude Talks Back"

Shakespeare, *Othello*

Tayeb Salih, *Season of Migration to the North*

Machiavelli, *The Prince*

Machiavelli, *The Mandrake Root* (also the film version)

Shakespeare, *Measure for Measure*

**Remembered Histories: Literature of Memory and Forgetting**  
**150-B. MWF 1:00-1:50 (84232) Mary Alice Kirkpatrick**

As philosopher Paul Ricoeur argues in *Memory, History, Forgetting*, “mediation by history is made possible in its principle by the declarative character of memory” (392). This course examines works of literature that emphasize the reciprocal relationship between remembering and forgetting. Whether investigating literary responses to a large-scale global catastrophe such as World War II or centering on a very specific historical event, namely the June 12, 1963 assassination of NAACP field secretary Medgar Evers in Jackson, Mississippi, we will explore “the enigma of a present representation of the absent past” (Ricoeur 392).

This course functions as a seminar with limited enrollment. Students are expected to keep up with the reading assignments and contribute regularly to class discussions. Requirements include the drafting and revising of at least four papers, a midterm exam, and class presentations.

Possible Texts:

James Baldwin, *Blues for Mister Charlie* and selected letters/essays  
Myrlie Evers, excerpts from *For Us, the Living*  
Masuji Ibuse, *Black Rain*  
Kazuo Ishiguro, *The Remains of the Day*  
Moises Kaufman, *The Laramie Project*  
Anne Moody, selected chapters from *Coming of Age in Mississippi*  
Michael Ondaatje, *The English Patient*  
Anna Deavere Smith, *House Arrest and Piano*  
Graham Swift, *Waterland*  
Margaret Walker, selected poems  
Eudora Welty, “Where Is the Voice Coming from?”  
Elie Wiesel, *Night*

**What is a Soldier**

**150-C. TR 9:30-10:45 (84233) Susan Harlan**

**150-D. TR 12:00-1:15 (86317) Susan Harlan**

In this course, we will examine literary representations of soldiers from the Trojan War to the present day. We will think about how the soldier is a site for certain cultural anxieties, including questions of nationalism, patriotism, violence, loss, and masculinity. We will pose the following questions, among others: How do these texts represent the soldier in war versus peace? How do they glorify – and question – the violence of the battlefield? What does the soldier “report” from the battlefield, and what do such reports tell us? And, finally, how do nations mourn fallen soldiers, and who has the right to mourn? We will read a series of literary texts that cover a range of genres, including epic, romance, Renaissance and modern drama, the 19<sup>th</sup> and 20<sup>th</sup> century novel, the short story, the essay, the memoir, and poetry. We will also look at a series of pictorial representations of soldiers, from a 16<sup>th</sup> century scroll to portraits to 20<sup>th</sup> century photographs, and we will watch several films, including *Full Metal Jacket* (dir. Kubrick, 1987) and *Taxi Driver* (dir. Scorsese, 1976). This course will encourage you to reflect on how the soldier has been represented at different historical and cultural moments and how these representations inform, or influence, one another. We will also examine contemporary pop

cultural and media representations of soldiers in Iraq and Afghanistan with an eye to these earlier literary texts. Course requirements will include regular attendance and active participation, four papers (including one research paper), a midterm exam, and class presentations.

Reading list:

Homer, *The Iliad* and *The Odyssey* (excerpts)  
Sir Thomas Malory, *Le Morte d'Arthur* (excerpt)  
Jane Austen, *Pride and Prejudice*  
William Shakespeare, *Henry V* and *Othello*  
Lytton Strachey, *Eminent Victorians* ("The End of General Gordon")  
Virginia Woolf, *Mrs. Dalloway*  
Ron Kovic, *Born on the Fourth of July*  
Anthony Swofford, *Jarhead* (excerpt)  
Alan Bennett, *The History Boys*  
Poetry of Walt Whitman, Wilfred Owen, Siegfried Sassoon, and Rupert Brooke  
Short stories of Ernest Hemingway and Tim O'Brien

**Abroad in the Americas**

**150-E. TR 12:00-1:15 (84235) Maria Windell**

**150-F TR 1:30-2:45 (86318) Maria Windell**

Frequently enough, authors in the United States send their characters abroad. Thinking of "Americans abroad" often brings to mind literary voyages to Europe, often to England, France, Italy... Yet US writers also send characters gallivanting through the Americas. Looking at Americans—aka US citizens—who have been written into the Americas—those nations that also claim this hemisphere—this course will examine how national, racial, class, ethnic, cultural, political, and gendered identities have been shaped by the US and the Americas' long, complex, and shared history. We will consider such questions as, in what ways do characters process the cultures they encounter? What is the relationship between characters' reasons for traveling and the form of the narrative in which they appear? What are the differences between a traveler and a tourist—or those in search of adventure, or fortune, or escape, or power, or humanitarian outreach? By reading fictional works—by US authors and set in the Americas—from the nineteenth and twentieth centuries, we will examine how the US understands and represents its relations with the wider Americas, and how it understands and represents itself in light of those relations.

**Requirements**

Requirements for the class include two one-page papers that provide close readings of particular scenes, four 4- to 6-page papers, and a brief presentation. Detailed instructions for the papers and presentation will be provided; participation will also be graded.

**Reading List**

Leonora Sansay, *Secret History*  
Lucy Holcombe Pickens, *The Free Flag of Cuba*  
Herman Melville, "Benito Cereno"  
Martin R. Delany, *Blake*  
Richard Harding Davis, *Soldiers of Fortune*  
Thornton Wilder, *The Bridge of San Luis Rey*  
William S. Burroughs, *Junky*

Patricia Henley, *Hummingbird House*  
Rachel Kushner, *Telex from Cuba*

## **THE CITY IN AMERICAN LITERATURE AND CULTURE**

**150-G. TR 1:30-2:45 (86319) Jamin Rowan.**

**150-H. TR 3:00-4:15 (86320) Jamin Rowan**

In this course, we will examine how writers and artists have responded to the challenge of representing the city. These individuals attempt to make sense of the hard facts of city life through a variety of literary and artistic forms: novels, short stories, drama, journalism, film, painting, photography, music and architecture. The texts we will be studying in this course take us to many different cities (e.g., New York, Chicago, Los Angeles and Paris) and participate in well-established patterns of storytelling (e.g., migration narratives, crime stories, sentimental tales, science fiction, and reportage). These texts invite us to investigate the complex issues of race, gender, class and politics that shape the lives of the people who inhabit the city.

We will be reading the work of such writers as Edgar Allen Poe, Fanny Fern, Theodore Dreiser, Raymond Chandler, Ralph Ellison, and Anna Deavere Smith. We will supplement the body of urban literature produced by these authors with paintings by Edward Hopper and Jacob Lawrence, photographs by Jacob Riis and Weegee, as well as films such as “Chinatown” and “Blade Runner.” As we situate these literary and nonliterary attempts to represent the city in their particular historical contexts, we will gain a greater understanding of the transformation of urban life in the United States over the past two centuries.

## **160. Introduction to British Literature. Eight to ten writers representing different periods and genres. Not open to first or second year students.**

**160-A. MWF 10:00-10:50 (85281) Ryan Shirey**

**160-B. MWF 11:00-11:50 (85885) Ryan Shirey**

This course will examine the works of a number of British authors working in various literary genres—drama, epic and lyric poetry, the novel—from the 16<sup>th</sup> through the 20<sup>th</sup> centuries. From the plays of Shakespeare through the modern novel, we will discuss the relationship of authors and literary forms to cultural, historical, and societal changes (especially with regard to the changing role of the writer throughout British literary history). Course requirements will include regular attendance and class participation, a minimum of two literary analysis essays, a midterm, and a final exam.

- Behn, Aphra. *Oroonoko*.
- Edgeworth, Maria. *Castle Rackrent*
- Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner*.
- Milton, John. *Paradise Lost*.
- Pope, Alexander. *The Rape of the Lock*.
- Rossetti, Christina. *Selected Poems*.
- Shakespeare, William. *The Tempest*.
- Spark, Muriel. *The Prime of Miss Jean Brodie*.
- Woolf, Virginia. *Between the Acts*.

- Wordsworth, William. *The Major Works Including the Prelude*.
- Yeats, W.B. *Selected Poems and Four Plays*.

**165. Studies in British Literature. Emphasis on important writers representing different periods and genres; primarily discussion; writing intensive.**

**165-A. MWF 9:00-9:50 (81030) Scott Klein**

**165-B. MWF 10:00-10:50 (85080) Scott Klein**

In this course we'll be reading masterpieces from the history of English literature, written in a variety of forms-- drama, poetry, the novel and short story. Texts range from plays by Shakespeare and the poetry of Donne through a novel by contemporary author Ian McEwen. The class will be a seminar, with students presenting oral reports and writing several papers. There will be no exams.

Shakespeare, Much Ado About Nothing

Othello

Measure for Measure

Donne and Browning— selected poetry

Swift, Gulliver's Travels

Wilde, The Importance of Being Ernest

Conrad, Heart of Darkness

Joyce, Dubliners

McEwen, Saturday

**Masterworks of British Literature**

**165-D. MW 3:00-4:15 (84240) Gale Sigal**

In this course, we will approach works of British literature as the greatest of guidebooks on life: as a way to "make friends and influence people" or to attack enemies; to court lovers or kings, as well as to defy authority; to argue, explain, and understand the world; to live well or to live right. Over the course of the semester, we'll see writers from as diverse ages as the medieval Chaucer and the Victorian George Eliot, both of whom, in their respective ways, laid some of the groundwork for defining the features of the modern world, creating new narrative paradigms and presenting the latest in the interpretations of society, selfhood, and experience, of nature, art and the imagination. We'll explore how literature helped foster and make sense of new cultural dynamics. By studying different literary forms and genres, we'll explore how literature functions to grasp a changing world and, at the same time, to resist or critique those changes. We will begin with some Canterbury tales, and move through the centuries, stopping with Milton (*Paradise Lost*), Pope ("Essay on Criticism"), Sir Walter Scott (*Ivanhoe*), Mary Shelley (*Frankenstein*) and George Eliot (*Middlemarch*). We will conclude with a selection of poetry that spans the ages.

## Studies in British Literature

165-E. TR 9:30-10:45 (84241) Patrick Moran

165-F. TR 12:00-1:15 (86322) Patrick Moran

### Book List:

King Lear, William Shakespeare (Arden)

Paradise Lost, John Milton (Norton)

Selected Poetry, Alexander Pope (Oxford World Classics)

Frankenstein, Mary Shelley (Norton)

Keats's Poetry and Prose (Norton)

Great Expectations, Charles Dickens (Penguin)

Mrs. Dalloway, Virginia Woolf (Harvest)

The Remains of the Day, Kazuo Ishiguro (Vintage)

## Studies in British Literature

165-G. TR 3:00 (86323) Michael Klotz

In this course we will carefully examine the writings of some of the major poets, novelists, dramatists, and essayists in the British literary tradition. These will include texts by Shakespeare, Defoe, Johnson, Browning, Eliot, Hardy, and Woolf. In order to appreciate the aesthetic merits of each work we will consider biographical details about the author, cultural and historical information about the period in which it was produced, and aspects of style, genre, and literary influence. This course will be conducted as a seminar, and each student will be asked to give an in-class presentation and to compose several essays during the course of the semester.

### Texts:

Shakespeare, *The Tempest* (Norton Critical Edition; eds. Hulme and Sherman)

*King Lear* (Norton Critical Edition; ed. Grace Ioppolo)

Defoe *Robinson Crusoe* (Penguin Classics; ed. John Richetti)

Johnson *Samuel Johnson: The Major Works* (Oxford UP; ed. Donald Greene)

Browning *Robert Browning's Poetry* (Norton Critical Edition; eds. Loucks and Stauffer)

Eliot *Middlemarch* (Penguin Classics; ed. Rosemary Ashton)

Hardy *Selected Poetry* (Oxford World's Classics Edition; ed. Samuel Hynes)

Woolf *To the Lighthouse* (Oxford World's Classics Edition; ed. David Bradshaw)

## 170. Introduction to American Literature. Seven to ten writers representing different periods and genres. Not open to first or second year students.

170-A. TR 12:00-1:15 (86053) Timothy Galow

170-B. TR 1:30-2:45 (85283) Timothy Galow

This course will examine the work of a handful of major American authors in a variety of forms, including fiction, poetry, drama, and autobiography. In order to focus our discussions, we will examine how various major authors interrogate the idea of identity around crucial moments in American history (Revolutionary War, Civil War, World War I, the Great Depression, and the political and cultural upheavals of the 1960's). In particular, we will concentrate on how various works depict the "self" and some of its corollaries—subjectivity, consciousness, embodiment,

identity, race, ethnicity, nationality, gender, and sexuality. Course requirements will include attendance and active participation, a mid-term and a final exam, several analytic papers, and a series of short writing assignments.

Texts:

Franklin	<i>The Autobiography</i>
Poe	<i>The Complete Stories and Poems of Edgar Allan Poe</i>
Emerson	<i>Essays</i>
Washington	<i>Up From Slavery</i>
Fitzgerald	<i>The Great Gatsby</i>
Fitzgerald	<i>The Crack-Up</i>
Stein	<i>Everybody's Autobiography</i>
Warhol and Hackett	<i>POPism</i>
Vonnegut	<i>Slaughterhouse-Five</i>
Morrison	<i>The Bluest Eye</i>
Morrison	<i>Beloved</i>

**175. Studies in American Literature. Emphasis on important writers representing different periods; primarily discussion; writing intensive.**

**The Use and Abuse of History**

**175-A. MWF 9:00-9:50 (81034) Bruce Barnhart**

**175-B. MWF 10:00-10:50 (81036) Bruce Barnhart**

This course is a survey of poetry and prose by a number of major American authors. Like much of American literature, each of the works we will be reading is centrally concerned with history. Some of the works portray real historical events, while others use literary techniques to reshape our sense of how history works. As we read through these novels and poems, one of our concerns will be the way in which each work's major themes and concerns are connected to specific ideas about the importance of history.

Our readings and discussion will make us familiar with the broad contours of American literature and allow us to ask a series of questions about the relationship between literature and history: What can fictional stories tell us about the American past? How do the stories we tell about our past inform the way we think in the present?

What do literature and history have in common? What are the different purposes of literature and history?

Texts:

Nathaniel Hawthorne	– <i>The Scarlet Letter</i> (1850)
Charles Chesnutt	– <i>The Marrow of Tradition</i> (1898)
T.S. Eliot	– <i>The Waste Land</i> (1922)
Muriel Rukeyser	– <i>The Book of the Dead</i> (1938)
E.L. Doctorow	– <i>The Book of Daniel</i> (1971)
Toni Morrison	– <i>Beloved</i> (1987)
Kevin Young	– <i>For the Confederate Dead</i> (2008)

### **Studies in American Literature**

**175-C. MWF 12:00-12:50 (81726) James Hans**

Emerson	<i>Essays</i>
Whitman	<i>Leaves of Grass</i>
Dickinson	<i>Final Harvest</i>
Faulkner	<i>Light in August</i>
Faulkner	<i>Absalom, Absalom!</i>
Morrison	<i>Sula</i>
Morrison	<i>Beloved</i>
Pynchon	<i>The Crying of Lot 49</i>
Ammons	<i>Collected Poems (1951-71)</i>

### **Studies in American Literature**

**175-E. TR 9:30-10:45 (86325) Anne Boyle**

Course Objectives: We will explore the writings of Ralph Waldo Emerson, Walt Whitman, Kate Chopin, E.L. Doctorow, Paula Marshall, and Toni Morrison. Through a careful, critical study of their works, we will investigate our cultural and aesthetic history and participate in serious discussions regarding human nature and the human experience. Throughout the semester, you will learn to read critically and imaginatively and share your interpretations and analyses in written and oral form.

Texts:

Ralph Waldo Emerson, *Selected Essays*  
Walt Whitman, *Leaves of Grass and Other Writings*  
Kate Chopin, *The Awakening and Selected Stories*  
E.L. Doctorow, *The Book of Daniel*  
Paule Marshall, *Brown Girl, Brownstones and Praisesong for the Widow*  
Toni Morrison, *The Bluest Eye and Beloved*

### **Studies in American Literature**

**175-F. TR 12:00-1:15 (86326) Philip Kuberski**

Emerson, *Essays and Poems* (Barnes Noble)  
Melville, *Billy Budd* and *The Piazza Tales* (Barnes Noble)  
Whitman, *Complete Poems* (Penguin)  
Dickinson, *Last Harvest* (Little Brown)  
Ellison, *Invisible Man* (Vintage)  
O'Connor, *Wise Blood* (FSG)

### **Studies in American Literature**

**175-G. TR 1:30-2:45 (86327) Judith Irwin-Mulcahy**

This course will survey a selection of writing by American authors. In our readings we will be attentive to representations of nature, the individual, and spirit across different genres and periods. As we think about these broad themes, we will also consider the ways writers responded to different events that shaped place and time. How do the writers we study

negotiate ideals of human freedom and possibility with economic necessity and social acceptance? How do they account for experiences of human suffering and the massively destructive potential of individual self-interest? We will assess the ways various authors developed their own ways of defining the American self, and how they attempted to create new modes of thinking in light of religious, political, and cultural challenges.

Course readings:

Jonathan Edwards: (selections in packet)

Nathaniel Hawthorne: *Selected Stories and Sketches*

Henry David Thoreau: *Walden*

Truman Capote: *In Cold Blood*

Edwidge Danticat: *The Farming of Bones*

Jhumpa Lahiri: *Interpreter of Maladies*

Greg Bottoms: *Angelhead*

### **185. Studies in Global Literature. (3h) Emphasis on important writers representing different periods and genres; primarily discussion; writing intensive.**

#### **Studies in Global Literature: Reading the Nineteenth Century**

##### **185-A. MWF 10:00-10:50 (84289) Philip Kowalski**

This course is an ambitious attempt to reconstruct the literary world of nineteenth-century American readers by studying well-known American, British, and European writers complemented by other lesser-known global texts. While it is impossible to duplicate the cultural context of Victorian literacy, students will nevertheless gain a broad but richly textured sense of what constituted a “global nineteenth century.” The requirements include keeping up with a reading list that includes some long books (the nineteenth-century novel was not short by any means) as well as the completion of at least four 4-5 pp. critical essays. Active class participation is a must, since students will be designated at the beginning of each class to initiate and lead sophisticated discussion for the day that goes infinitely beyond plot summary. The final reading list has not yet been determined, but possible texts will include some of the following:

Harriet Beecher Stowe, *Uncle Tom’s Cabin*

Mark Twain, *Adventures of Huckleberry Finn*

Thomas Hardy, *Tess of the D’Urbervilles*

Gustave Flaubert, *Madame Bovary*

Honore de Balzac, *Cousin Bette*

Fyodor Dostoevsky, *Crime and Punishment*

Leo Tolstoy, “Death of Ivan Ilyich”

Johann Wolfgang von Goethe, *Sorrows of Young Werther*

Henrik Ibsen, *Hedda Gabler* (or *The Wild Duck*)

T. S. Eliot, *The Waste Land*

*The Bedford Anthology of World Literature: The Nineteenth Century*

## **Contemporary Global Fiction: Towards A Planetary Literature**

**185-B. TR 8:00-9:15 (86048) Jason Gladstone**

**185-C. TR 9:30-10:45 (86049) Jason Gladstone**

This course focuses on late twentieth- and early twenty-first-century works of fiction from North America, the Global South, and Europe. Our major concern will be the (formal, thematic, and conceptual) ramifications of two contemporaneous transitions: a shift in the conception of literature from its being considered a form of “text” to its being considered a form of “information;” and a shift from the national to the global as the relevant organizing scale for contemporary literature. Accordingly, we will read and discuss works of fiction that represent and engage with: planetary travels, events, and crises; the legacies of the second-world war; and the impact of mass media and digital technologies on individual and collective forms of identity (racial, national, cultural, sexual, and so on).

Books will include:

Jorge Luis Borges, Labyrinths.

Gabriel Garcia Marquez, One Hundred Years of Solitude.

Thomas Pynchon, The Crying of Lot 49.

Edmundo Paz Soldan, Turing's Delirium.

William Gibson, Pattern Recognition.

Octavia E. Butler, Dawn.

Michelle Cliff, No Telephone to Heaven.

Roberto Bolano, 2666.

David Mitchell, Cloud Atlas.

## **Studies in Global Literature: The Literature of Witness**

**185-D. TR 9:30-10:45 (86051) Andrew Ettin**

Intentionally or not, literature often gives voice to conscience, responding to ethical crises in language that transcends propaganda and exhortation. The writer's clarity, courage and aesthetic sensibilities in recording, remembering, imagining or memorializing deepens our human sensibilities, sharpening our moral awareness. Some of our texts reflect personal experience; all of them express engaged yet sophisticated perspectives. The writings for this class are 20<sup>th</sup> and 21<sup>st</sup> century works from around the world, representing a variety of literary genres: poetry, drama, prose fiction, and memoirs. The course will also include films based on works that we are reading.

Readings will probably include:

Ariel Dorfman, *Death and the Maiden*

Nadine Gordimer, *The House Gun*

Primo Levi, *Survival in Auschwitz*

Orhan Pamuk, *Snow*

Paul Rusesabagina, *An Ordinary Man*

Terry George, *Hotel Rwanda*

*Language for a New Century: Contemporary Poetry from the Middle East, Asia and Beyond*, ed. Chang, Handal and Shankar

**Studies in Global Literature: Twentieth-Century Women's Writing**  
**185-E. TR 12:00-1:15 (86605) Mary DeShazer**

This course will focus on fiction and poetry by renowned contemporary women from Haiti, New Zealand, Scotland, India, and South Africa. Linking these writers across nations, borders, and ethnicities, the class will explore the role that literature plays in producing individual and collective global consciousness and will consider what new knowledge these works offer. We will also address issues of gender, race, class/caste, sexuality, slavery, postcolonialism, diaspora, violence, trauma, testimony, and reconciliation. Requirements will be two 8-page essays of critical analysis, two short response papers, a midterm exam, a group presentation, and active class participation in a discussion format.

Texts: Edwidge Danticat, *The Farming of Bones*  
Keri Hulme, *The Bone People*  
Jackie Kay, *The Lamplighter*  
Arundhati Roy, *The God of Small Things*  
Nadine Gordimer, *July's People*  
Zoe Wicomb, *Playing in the Light*  
Ingrid de Kok, *Seasonal Fires*

**190. Literary Genres. Emphasis on poetry, fiction, or drama; primarily discussion, with frequent short papers.**

**Literary Genres: The Rise and Development of the American Novel**  
**190-A. MWF 9:00-9:50 (84294) Julia Faisst**  
**190-B. MWF 10:00-10:50 (85087) Julia Faisst**

This course serves as a survey of the American novel through some of its landmark romantic, naturalist, realist, modernist, postmodernist, and contemporary novels. Throughout the semester, we will look at the novel as a dynamic construction that develops over time as well as one of the most versatile forms of representing human consciousness and the human condition. While we will pay close attention to the concrete materiality of our novels and the forms and techniques they employ, we will embed the reading of them within the wider context of crucial issues that define modern American cultural and artistic history, such as technology, media culture, the city vs. the countryside, modern experimentation with time and language, the rise of visual culture, industrialization, immigration, internationalism, gender, race, economics, trauma, and memory. We will explore how the novel gave meaning to America as a culture, while at the same time responding (on a narrative, structural, and stylistic level) to changes in American society.

Texts will likely include a selection from the following: Nathaniel Hawthorne, *The Scarlet Letter*, Mark Twain, *Adventures of Huckleberry Finn*, Theodore Dreiser, *Sister Carrie*, Edith Wharton, *The Age of Innocence*, F. Scott Fitzgerald, *The Great Gatsby*, Gertrude Stein, *Melanctha*, Zora Neale Hurston, *Their Eyes Were Watching God*, Ernest Hemingway, *Farewell to Arms*, William Faulkner, *The Sound and the Fury*, Vladimir Nabokov, *Lolita*, Thomas Pynchon, *The Crying of Lot 49*, Philip Roth, *The Human Stain*.

**Literary Genres: Introduction to the Novel**  
**190-C. TR 9:30-10:45 (85088) Jessica Richard**

This course will examine the novel, the literary form of the modern era, from its roots in eighteenth-century England to its uses across the English-speaking world in the twentieth and twenty-first centuries. Why has the novel become so dominant a literary genre? What do we expect from and enjoy in novels? We will consider the elasticity of the novel form and its various strategies for representing individual consciousness and experience. This is a writing intensive seminar; course requirements include 3 papers (7 pgs each), midterm and final essay exams, vigorous class participation, and frequent formal discussion leadership.

Texts may include:

Daniel Defoe: *Robinson Crusoe*

Samuel Johnson. *The History of Rasselas, Prince of Abissinia*

Jane Austen. *Pride and Prejudice*

William Wells Brown. *Clotel, or*

*The President's Daughter: A Narrative of Slave Life in the United States*

Wilkie Collins. *The Moonstone*

Willa Cather. *My Antonia*

John Barth. *The Floating Opera*

J. M. Coetzee. *Elizabeth Costello*

**Literary Genres: The Shape of Events: The British Novel Since 1800**  
**190-D TR 1:30-2:45 (85089) Max Brzezinski**  
**190-E TR 3:00-4:15 (86052) Max Brzezinski**

Taking a cue from James Chandler's *England in 1819* and Michael North's *Reading 1922*, this course will use the individual year as its basic unit of analysis. Such a method will allow the class to treat 1814, 1853, 1891, 1915, and 1981 as discrete moments in the life of the British novel and to analyze them in detail. Along the way, we will be making constant connections between periods in order to track historical and stylistic change.

Our novels have been paired in such a way as to highlight the antagonisms contained within single periods. In 1814, the novel of manners confronts the historical novel in the midst of the Napoleonic Wars; in 1853, Dickens and Brontë find new ways to narrate consciousness in the so-called "Age of Equipoise"; in 1891 naturalism and aestheticism generate divergent forms for the pervasive sense of Britain's cultural decadence and imperial decline; in 1915 Lawrence and Woolf grope for innovative artistic solutions for the crises of WWI-era Britain; finally, 1981 novels by Rushdie and McEwan develop magical and retro realisms in response to the "break-up of Britain" and the rise of Thatcherism.

The ultimate aim of our work in "The Shape of Events" will be to map the British novel's formal transformations as it itself reshaped and reconstituted the dominant narratives of British history and experience.

Readings:

1814: *Mansfield Park* (Jane Austen) and *Waverley* (Sir Walter Scott)

1853: *Bleak House* (Charles Dickens) and *Villette* (Charlotte Bronte)

1891: *Picture of Dorian Grey* (Oscar Wilde) and *New Grub Street* (George Gissing)

1915: *The Voyage Out* (Virginia Woolf) and *The Rainbow* (D.H. Lawrence)

1981: *Midnight's Children* (Salman Rushdie) and *The Comfort of Strangers* (Ian McEwan)

As time allows, novels will be supplemented with pieces of literary criticism and historical contextualization.