

## DIVISION II

### Department of English -- Core Courses -- SPRING 2010

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.

#### Science Fiction(s)

##### **150-A. MWF 10:00-10:50 (14401) Melissa Jenkins**

Well before the most well-known twenty-first century forms of science fiction, writers were using literature to imagine what human ingenuity brings into being. The results – which were sometimes miraculous and sometimes monstrous – continue to provide insight into the cultures from which they sprung. This course surveys selected British and American texts from the last two centuries that investigate how literature helps societies engage with the improbable and the possible. Students will engage with fiction, poetry, drama, and non-fiction prose. Over the course of the semester, we will ask, how does the collapsing of time in these texts allow authors to participate in collective cultural reimagining? How are “science fictions” gendered? What is useful about examining real social problems (from slavery, to crises in religious faith, to the ethical implications of stem-cell research) in such fantastical settings? Authors will include Matthew Arnold, Mary Shelley, T.H. Huxley, Alfred Tennyson, Charles Darwin, H.G. Wells, Tom Stoppard, Michael Frayn, Octavia Butler, and Kazuo Ishiguro.

Students will write three essays (two formal essays and one in-class essay), and sit for a final, open-book essay exam. This is a writing-intensive, workshop-based discussion class rather than a lecture course; thus, participation in course discussion is essential. In our analysis of the readings and our work with each other’s writing, we will focus on process. Students will be expected to submit both a rough draft and a revision of each formal essay.

#### Required Course Texts

Mary Shelley, *Frankenstein*  
Tennyson, *In Memoriam*  
H.G. Wells, *The Time Machine*  
Michael Frayn, *Copenhagen*  
Tom Stoppard, *Arcadia: A Play*  
Octavia Butler, *Kindred*  
Kazuo Ishiguro, *Never Let Me Go*  
Coursepack

#### Abroad in the Americas

##### **150-B. MWF 12:00-12:50 (14402) 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.

### **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-C. MW 3:00-4:15 (14403) 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, Baltimore, Los Angeles and San Francisco); participate in well-established patterns of storytelling (e.g., migration narratives, crime stories, sentimental tales, science fiction, and reportage); and 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, Abraham Cahan, Sui Sin Far, Raymond Chandler, Ralph Ellison, and Octavia Butler. 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.

**Remembered Histories: Literature of Memory and Forgetting**  
**150-E. TR 9:30-10:45 (14405) Mary Alice Kirkpatrick**  
**150-F. TR 12:00-1:15 (14406) 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.

**Required Texts and Readings:**

James Baldwin, *Blues for Mister Charlie*  
Masuji Ibuse, *Black Rain*  
Kazuo Ishiguro, *The Remains of the Day*  
Moisés Kaufman, *The Laramie Project*  
Michael Ondaatje, *The English Patient*  
Anna Deavere Smith, *Twilight, Los Angeles, 1992*

**Readings Available on Blackboard:**

James Baldwin, selected letters, essays, and short stories  
Paul Celan, selected poems, speeches, and prose  
Myrlie Evers, excerpts from *For Us, the Living*  
Anne Moody, selected chapters from *Coming of Age in Mississippi*  
Margaret Walker, selected poems  
Eudora Welty, “Where Is the Voice Coming from?”

**Literature Interprets the World: “Recommended Reading”**

**150-G. TR 12:00-1:15 (15492) Erica Still**

“You should really read this book!” Ever heard these words? Maybe you’ve even said them yourself. Whether you read everything you can get your hands on or as little as possible while still earning a degree, you probably could name at least 10 books you feel you really *ought* to read sometime. In this course, we’ll explore that feeling of “ought to” when it comes to reading: why are some people so eager to make recommendations about books? Who gets to determine what makes for a literary masterpiece? How do we know what educated people are expected to read? If a book is popular, is it good? Why require literature courses at all? We will attempt to answer such questions, along with examining ideas about community, consumerism, and cultural exchange, as we read texts representing a cross-section of “recommended reading.” Reading selections will be drawn from bestseller lists, award-winning texts, book club selections, review columns, etc. Course requirements will include class participation, four essays, and an oral presentation.

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

**150-H. TR 1:30-2:45 (15493) Rekha Roshia**

**150-I. TR 3:00-4:15 (15494) 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*

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

**160-A. TR 9:30-10:45 (14396) Elizabeth Way**

As we journey through four centuries of British literature, we will read several of the great masterpieces. Seeking to understand their place within the milieu in which they were written as well as their long term influence, we will explore connections to the author's life, history, politics, economics, culture, and science alongside those of literary genre, style, and influence. While sometimes thought of as a course in "the greatest hits," this survey aims also to wrestle with the idiosyncrasies of these texts, which often place in sharp relief the complex relationships between works across the ages. Optional film viewings of certain works may be offered as a way to think about contemporary retellings of the classics. Course requirements include regular attendance and class participation, two analytic literary essays, a midterm and final exam, and other short writing assignments.

Texts:

William Shakespeare, *The Tempest*

John Milton, *Paradise Lost*

William Wordsworth, *Selected Poetry*

Mary Shelley, *Frankenstein*

Charlotte Brontë, *Jane Eyre*

Christina Rossetti, *Poems and Prose*

Oscar Wilde, *The Importance of Being Earnest*

A selection of WWII poetry

Kazuo Ishiguro, *The Remains of the Day*

M. H. Abrams, *A Glossary of Literary Terms* (9th ed.)

## **160-B. TR 3:00-4:15 (14397) 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*
- Blake, William. *Songs of Innocence and Experience*
- Duffy, Carol Ann. *Selected Poems*
- Milton, John. *Paradise Lost*
- Pope, Alexander. *The Rape of the Lock*
- Rossetti, Christina. *Selected Poems*
- Scott, Walter. *Waverley*
- Shakespeare, William. *The Tempest*
- Stevenson, Robert Louis. *Strange Case of Dr. Jekyll and Mr. Hyde*
- Woolf, Virginia. *Mrs. Dalloway*
- Wollstonecraft, Mary. *Letters Written in Sweden, Norway, and Denmark*

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

### **Studies in British Literature**

#### **165-A. MWF 10:00-10:50 (14407) 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 Dubliners, James Joyce

### **Studies in British Literature**

#### **165-B. MWF 11:00-11:50 (14408) Michael Klotz**

#### **165-C. MWF 12:00-12:50 (14409) Michael Klotz**

This course offers an introduction to some of the major poets, novelists, and dramatists in the British literary tradition. The reading will include works by Shakespeare, Behn, Johnson, Eliot, Tennyson, and Woolf. The focus of our analytical engagement with these literary texts will be divided into three segments: colonialism and the question of the “other”; morality, meaning, and the fate of the individual; and memory, desire, and elegy. Our approach will be shaped by considerations of race, gender, sexuality, and social class, and at the same time grounded in

formal considerations of style and genre. Reading assignments will include selected works of literary criticism and literary theory. This course will be conducted as a seminar, and each student will be asked to give an in-class presentation. The writing assignments will include three 6-8 page essays as well as a series of in-class responses.

Texts:

Behn, Aphra. *Oroonoko* (Penguin edition; edited by Janet Todd).

Eliot, George. *Middlemarch* (Oxford edition; edited by David Carroll, introduction by Felicia Bonaparte).

Johnson, Samuel. *Rasselas* (Broadview edition; edited by Jessica Richard).

Shakespeare, William. *The Tempest* (Norton edition; edited by Peter Hulme and William H. Sherman).

Tennyson, Alfred. *In Memoriam* (Norton edition; edited by Erik Gray).

Woolf, Virginia. *To the Lighthouse* (Harvest edition; introduction by Eudora Welty).

[selected additional readings will be available on the course blackboard site at <http://blackboard.wfu.edu>].

### **Studies in British Literature: The Global Imagination and the Work of Mourning 165-D. TR 9:30-10:45 (14410) Omaar Hena**

Political upheaval, cultural conflict, and tragic human loss are today the rule and no longer the exception. At a time when the world appears to be coming closer and closer together through globalization, it has also never been in more danger of falling apart. This class will not solve any large-scale world crises. Nevertheless, the diverse literary texts in this course, drawn from England, Ireland, India, and South Africa, all connect to one another through their appeal to the power of art and the imagination in the face of human suffering, both large and small. Among many questions this class will address include: how we can reckon with unspeakable loss? How does literature represent the stark reality of human suffering? What are the roles of art and literature in times of crisis? And how might the work of mourning in literature illumine what it means to be 'human' in a global context?

Readings will likely include:

Shakespeare's *King Lear* and *The Tempest*, Joseph Conrad's *Heart of Darkness*, Selected poems by W.B. Yeats, Virginia Woolf's *To the Lighthouse*, Samuel Beckett's *Endgame*, Arundhati Roy's *The God of Small Things*, and J.M. Coetzee's *Disgrace*.

### **Studies in British Literature: Shakespeare to the Present 165-E. TR 12:00-1:15 (14411) Andrew Burkett 165-F. TR 1:30-2:45 (14412) Andrew Burkett**

In this course we will examine a number of literary texts that have proven to be extremely significant to British literary history. Investigating writings ranging from Renaissance drama to the contemporary novel, in this course we will explore various literary forms from a number of critical moments in this tradition. While these texts have now established firm roots in the British literary canon, all of the works that we will examine carefully question and, at times, even undermine the concepts of "canonicity" and "tradition" as well. It is in this sense and for these reasons that these texts continue to prove themselves as truly revolutionary works of art.

Our course readings will most likely include the following: William Shakespeare's *The Winter's Tale*, John Milton's *Paradise Lost*, William Wordsworth's *The Prelude*, George Eliot's *Daniel Deronda*, Virginia Woolf's *Mrs. Dalloway*, and Kazuo Ishiguro's *Remains of the Day*.

Students can expect to submit four (four- to five-page) papers for this course. Attendance and participation will be crucial to the determination of final grades for this class.

## **Masterworks of British Literature**

### **165-G. TR 3:00-4:15 (15764) Professor 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 rightly. Over the course of the semester, we read master authors who defined 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 of Chaucer’s *Canterbury tales*, and move through the centuries, stopping at Milton’s *Paradise Lost*, Sir Walter Scott’s *Ivanhoe*, Mary Shelley’s *Frankenstein* and George Eliot’s *Middlemarch*. We will conclude with a selection of poetry that spans the ages.

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

**170-A. MWF 11:00-11:50 (14398) Kathleen McClancy**

**170-B. MWF 12:00-12:50 (14399) Kathleen McClancy**

**170-D. MW 3:00-4:15 (15774) Kathleen McClancy**

From its earliest incarnation, the United States has been seen as a great experiment: a city on a hill, an experiment in democracy, the New World. For European pilgrims as well as modern-day immigrants, this nation has embodied the hope of a different and better way of life. This course will provide an introduction to American literature of the 19<sup>th</sup> and 20<sup>th</sup> centuries while examining how that literature engages this image of the US as a utopic space, challenging and reinforcing this depiction of America and of the American Dream.

Texts may include:

Sedgwick, *Hope Leslie*

Hawthorne, *The Blithedale Romance*

Thoreau, *Walden*

Emerson, selected poetry

James, *Daisy Miller*

DuBois, *The Souls of Black Folk*

Fitzgerald, *The Great Gatsby*

Faulkner, *As I Lay Dying*  
Himes, *If He Hollers Let Him Go*  
Ginsburg, *Howl*  
Stone, *Dog Soldiers*  
Ellis, *American Psycho*

**170-C. MWF 1:00-1:50 (14400) 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.**

**175-A. MWF 9:00-9:50 (14419) Rian Bowie**

This course will focus on classic American literary texts that, for whatever reason, have appeared on the list of banned books. In this class, we will enter into critical debates about censorship and intellectual freedom. We will ponder reasons why these books appeared on that list. We will raise questions about the fears and concerns that authorize various groups to deem certain works to be threatening, dangerous, or unreadable. While we wrestle with those larger social questions, the majority of our time will be spent examining the aesthetic and cultural designs of great American literary works.

Assignments: Students will write three 6-7 page papers and several short response papers. They will also give one formal presentation and lead discussion at least once during the semester.

Readings May Include:

Mark Twain, *Adventures of Huckleberry Finn*

Kate Chopin, *Awakening*  
William Faulkner, *As I Lay Dying*  
Zora Neale Hurston, *Their Eyes Were Watching God*  
Morrison, *Song of Solomon*  
Margaret Atwood, *Handmaid's Tale*  
Toni Morrison (ed), *Burn this Book*

### **Studies in American Literature**

#### **175-B. MWF 1:00-1:50 (14420) Philip Kuberski**

Ralph Waldo Emerson, *Nature and Selected Essays* (Barnes & Noble)  
Herman Melville, *Billy Budd and Piazza Tales* (Barnes & Noble)  
Walt Whitman, *The Complete Poems* (Penguin)  
Emily Dickinson, *Final Harvest* (Little Brown)  
Flannery O'Connor, *Wise Blood* (FSG)  
Toni Morrison, *Beloved* (Vintage)

#### **175-C. TR 1:30-2:45 (14421) Eric Wilson**

Nathaniel Hawthorne, *Selected Tales and Sketches*  
Nathaniel Hawthorne, *The Scarlet Letter*  
Emily Dickinson, *The Poems of Emily Dickinson*  
F. Scott Fitzgerald, *The Great Gatsby*  
Wallace Stevens, *The Palm at the End of the Mind: Selected Poems and a Play*  
James Baldwin, *Go Tell It on the Mountain*

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

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

##### **185-A. MWF 10:00-10:50 (14413) Andrew Ettin**

##### **185-B. MWF 11:00-11:50 (14414) 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

**Contemporary Global Fiction: Towards A Planetary Literature**  
**185-C. MW 3:00-4:15 (14415) 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: Reading the Nineteenth Century**  
**185-D. TR 1:30-2:45 (15490) Philip Kowalski**  
**185-E. TR 3:00-4:15 (15491) 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*

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

**Literary Genres: Introduction to the Novel**

**190-A. MWF 11:00-11:50 (14416) 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: Introduction to the Ethnic American Novel**

**190-B. TR 9:30-10:45 (14417) Julia Faisst**

This course serves as an introduction to the American novel through some of its landmark realist, modernist, postmodernist, and contemporary novels, with a focus on the ethnic American novel. We will look at the novel as a dynamic construction that changes significantly over time, as well as one of the most versatile forms of representing human consciousness and experience. Throughout, we will pay close attention to the concrete materiality of our novels. We will define narrative terms indispensable for the study of the novel (character, plot, narrator, setting, time, motif) in order to track the novel's historical, formal, and stylistic transformations. Along the way, we will ask questions such as the following: What are the novel's strategies for representing individual, national, racial, ethnic, and gendered forms of identity? How does the novel experiment with language and point of view? What is the narrative impact of personal history, trauma, and memory? What is the novel's place in a world of mass media? We will explore how the novel gives meaning to America as a culture, while at

the same time responding (on a narrative, structural, and stylistic level) to changes in American society. Course requirements for this writing-intensive seminar include 3 papers (7 pages each), midterm and final exams, and vigorous class participation.

Texts will likely include Mark Twain, *The Adventures of Huckleberry Finn*, Nella Larsen, *Passing*, Gertrude Stein, *Melanctha*, Zora Neale Hurston, *Their Eyes Were Watching God*, Leslie Marmon Silko, *Ceremony*, Gerald Vizenor, *Griever: An American Monkey King in China*, Philip Roth, *The Human Stain*, and Toni Morrison, *A Mercy* and will be supplemented with critical readings.

### **Literary Genres: The Shape of Events: The British Novel Since 1800 190 C. TR 3:00-4:15 (14418) 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, 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. The purpose of organizing the course by key years will be to see how history and literature combine to form our sense of the past—what we mean when we use terms such as “period,” “event,” “moment,” “era,” “age” to tell stories about the past, present, and future.

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 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 during key turning points in time.

#### **Readings:**

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

1891: *Picture of Dorian Gray* (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.

### **Literary Genres 190 D. TR 9:30-10:45 (16003) Jeff Holdridge**

We will begin with a discussion of the foundational epic poems of the Western tradition and end by discussing how the lyric became the preferred poetic form of our era. Throughout the history of poetry, the epic's extended narrative celebration of the achievements of heroic personages of history or tradition has always been in conversation with the lyric's comparative brevity and emphasis on the poet's own thoughts and sentiments. Among the considerations of this course are the various types and social uses of lyric and epic, why the latter became the provenance of the novel, why the lyric voice is important to our age and how it continues to speak to the epic. The critical aim will be both to learn how to read poetry as well as how to write on it.

Homer, *Odyssey* translated by Robert Fagles ISBN-10: 0140268863 ISBN-13: 978-0140268867

Virgil, *Aeneid* translated by Allen Mandelbaum ISBN-10: 0520045505 ISBN-13: 978-0520045507

*The Norton Anthology of Poetry* ISBN-10: 0393968200 ISBN-13: 978-0393968200