

Spring 2010 – English Department Courses

285. Poetry Workshop (Professor O'Callaghan)

This poetry workshop will be a Poetry Theme Park, not a Poetry Museum. Through specific weekly exercises, students will take a hands-on approach to form, style and poetic technique. We will learn about various available meters, stanzas and poetic forms, and will actually get to try these out at home. Meeting once a week over the course of a full semester, students will have the time and latitude to discover their own poetic voices. This class will use the workshop model: students' responses to each other's poems will help to develop critical insight and editorial flair. In this class, we learn through experience and experiment. As Theodore Roethke put it, "I learn by going where I have to go."

286. Short Story Workshop (Professor Dalton)

Short Story Workshop introduces students to the elements of narrative writing: point-of-view, characterization, plot, tone/style, etc. The student will be expected to read, on average, one published short story per day throughout the semester. These readings will be the basis for the majority of our class discussions on craft. The student will also be expected to write two original short stories for the course as well, revising one of those stories for the end of the semester. Prerequisite for this course is English 111. Please note: Students must take English 286 to continue on to Advanced Fiction Writing

287. Tutoring Writing (Professor McGohey)

An introduction to composition theory, with an emphasis on one-to-one tutoring techniques. Students will analyze their own writing processes and experiences, study modern composition theory, and practice tutoring techniques in keeping with those theories. This is a hands-on, practical application course that requires you to put to immediate use the information and skills acquired in class time. Therefore, in addition to our weekly class meetings, you will be working two hours a week in the Writing Center as peer tutors. Once you begin working in the WC, we will meet as a class on Tuesdays only.

300 A. Seminar in the Major: Critical Perspectives on William Faulkner, Willa Cather, and Toni Morrison (Professor Boyle)

Toni Morrison writes of Willa Cather's last novel, *Sapphira and the Slave Girl*: "It is as if this last book—this troublesome quietly dismissed novel—very important to Cather—is not only about a fugitive but it is itself a fugitive from the author's literary estate. It is also a book that describes and inscribes its narrative's own fugitive flight from itself." Influenced in her own writing by her study of Faulkner and later intrigued by works of Cather, Toni Morrison asks us to investigate important American themes, such as power and license, race and relation, innocence and individualism, gender and genre, history and flight. The Seminar in the Major is intended to prepare majors for advanced study of literature and to introduce them to a variety of critical approaches by means of study of a literary topic. Our focus on Cather, Faulkner, and Morrison will allow us to read and re-read significant themes in American literature through a variety of creative and critical lenses.

Readings will include:

Cather: *A Lost Lady*; *Death Comes for the Archbishop*; *Sapphira and the Slave Girl*

Faulkner: *Light in August*; *Absalom, Absalom!*

Morrison: *The Bluest Eye*; *Jazz*; *A Mercy*

300 B. Seminar in the Major: American Fictions Abroad (Professor Maine)

"Having become mere tourists, we are cut off from any real contact with anyone or anything." --Henry Adams in France, 1895

The near obsession with defining what it meant to be an American that we find reflected in 19th Century fictional constructions of American identity abroad actually anticipated more recent anxieties over American privilege and power and provincialism, as reflected in fictional constructions of American identity abroad in the late 20th Century. In this seminar we will examine constructions of national identity in narrative forms (including travel essays, autobiography, fiction, and film) representing American experiences abroad. There will be a strong emphasis on post-structuralist and post-colonial literary theory in general, and in particular on arguments for and against approaching these texts as expressions of an American hegemony.

Course Objectives: ENG 300 is a "special topics" course designed to introduce English majors to advanced literary study. The topic is the vehicle for introducing majors to research methods, oral reports, critical concepts, and theoretical approaches to literary interpretation. Consequently, the "process" of interpretation will receive as much attention as the "special topic" for the course.

Required Texts:

Edward Said *Culture and Imperialism*

Herman Melville Typee: A Peep at Polynesian Life
Mark Twain Innocents Abroad
Henry James "Daisy Miller" and The Portrait of a Lady
Edith Wharton "Roman Fever"
Ernest Hemingway The Sun Also Rises
Paul Bowles "A Distant Episode" and The Sheltering Sky
Francis Ford Coppola (dir.) Apocalypse Now (film)
Tim O'Brien The Things They Carried
Whit Stillman (dir.) Barcelona (film)
Arthur Phillips Prague

300 C. Seminar in the Major: TRANSFORMATIONS (Professor Sigal)

The motif of transformation will be explored through a series of texts in various literary genres from the ancients to the moderns. We will begin with excerpts from the Ovidian classic, METAMORPHOSES, and move into some fascinating medieval tales (including SIR GAWAIN AND THE GREEN KNIGHT), with longer stops at Milton's PARADISE LOST and Shelley's FRANKENSTEIN and later material, including DRACULA, THE PICTURE OF DORIAN GRAY and THE TALE OF DR. JEKYLL AND MR. HYDE. In between the larger works -- and as adjuncts to them -- we will explore transformations in literary form (how poetic genres evolve; how one form develops numerous branches; how motifs and concepts change) through studying a selection of "marvelous" works. The course is designed to prepare students for the challenge of the English major by exposing them to new literary material and theories of interpretation.

301. Individual Authors: Seamus Heaney (Professor Holdridge)

"Without needing to be theoretically instructed, consciousness quickly realizes that it is the site of variously contending discourses." Reading the poetry and prose of Seamus Heaney will help us map the sites of contending discourses in the consciousness of this Nobel-Prize winning poet from Northern Ireland. The early volumes consist of sensuous memories of nature and childhood on the family farm, in which the poet evokes the Irish countryside and comments on the care and skill with which ancestors farmed the land. Here pastoral meets anti-pastoral. The middle poetry often addresses the history of social unrest in Northern Ireland and considers the relevance of poetry in the face of violent political upheaval. This period is an intersection of myth and history, of aesthetics and politics. Later work includes parables of Irish family life or meditates on spirituality in the face of a menacing political history. In the last twenty years, Heaney has diverged somewhat from themes of political and civic responsibility, returning to childhood experience and Irish communal rituals. Many critics have cited the stylistic and technical virtuosity of this late period as well as the imaginative qualities and the focus on visionary transcendence experienced through the quotidian.

Texts: **Poetry:** *Opened Ground: Poems from 1966-1996*, including selections from (1966) *Death of a Naturalist*, Faber, 1966; *Door into the Dark*, Faber, 1969; *Wintering Out*, Faber, 1972; *North*, Faber, 1975; *Field Work*, Faber, 1979; *Station Island*, Faber, 1984; *The Haw Lantern*, Faber, 1987; *Seeing Things*, Faber, 1991; *The Spirit Level*, Faber, 1996. We will read all of the poet's two most recent collections, 2001: *Electric Light*, Faber, 2001; and *District and Circle*, Faber, 2006. **Prose:** *Preoccupations: Selected Prose 1968-1978*. Faber, 1980; *The Government of the Tongue*. Faber, 1988; *The Redress of Poetry*, Faber, 1995.

302A. Special Topics: Modernist Fiction and the Confrontation with the Unconscious (Professor Kuberski)

We will study central modernist works in the context of Jung's Analytical Psychology, moving from the memoirs compiled toward the end of his life to a survey of the major elements of his psychology as they apply to the study of literature. We will concern ourselves with key concepts such as the archetype, the collective unconscious, the anima/animus, individuation, and the transcendent function. With this psychology in hand, we will turn to Joyce, Eliot, Forster, Woolf, Lawrence, and Lowry to explore role of myth, archetype, and the conscious mind's confrontation with the unconscious.

Jung, *Memories, Dreams, Reflections*
Jung, *Jung Reader*
Joyce, *A Portrait of the Artist as Young Man* (Norton)
Forster, *A Passage to India*
Woolf, *To the Lighthouse*
-----, *The Waves*
Lawrence, *St. Mawr* and *The Man Who Died*
Lowry, *Under the Volcano*

Several short papers, class report, and final research paper.

302B. Special Topics in Literary Study: Comparative Arts (Professor Rapaport)

How can literature be usefully compared to the other arts? What would be the fundamental aesthetic issues and problems that would bring them into relation? The course will introduce students to the intersections where literature and the other arts cross over. Examples will be drawn from many different historical periods. Film, music, painting, sculpture, performance art, and much else will be considered. The purpose of the course is to expose students to reading literature as an art form, as opposed to a form of political/social analysis, which is so often the approach that is taught these days. **(Elective in the Major)**

302-C. Special Topics: Irish Women in Writing and Film (Balzano)

The course is a series of seminars on the following genres: the short story, the novel, drama, poetry, and film. The class will explore central themes in Irish literature, such as politics and post-colonialism, against the historical and cultural setting of women's lives in nineteenth- and twentieth-century Irish society. We will view films and read literary texts, making significant comparisons between them, and will listen for the specific voices of these authors and filmmakers, endeavoring all the while to consider Irish identity and relevant issues in contemporary Irishwomen's lives—expatriate or those who remain at home, Catholic or Protestant, etc. There are two basic perspectives we should adopt when analyzing film: can/do/should filmmakers create different images of Irishness from literary authors? How do/should filmmakers translate stories from literary media into cinema? Finally, the course will examine women's roles and concerns in the face of a country undergoing often astonishing changes in a post-modern, post-colonial, "global" age, a country heretofore obsessed with its past, its personal scourges, its landscape and its myths, and one which must acknowledge an uncertain and unknown future where modernity meets tradition. Same as WGS 377B

323. Shakespeare (Professor Harlan)

We will read the plays and poems from Shakespeare's career as chief dramatist for the Lord Chamberlain's Men and, later, the King's Men. Our classes will involve close analysis of Shakespeare's language, his culture, and the various moral, political and aesthetic issues raised in the plays and poetry. We will favor thematic over chronological order so that we can build on our progressive examination of the representation of friendship and family, revenge and violence, gender, and the racial and religious Other, among other topics. We will place particular emphasis on the examination of kingship, war, and national history (both English and Roman). This course will also introduce you to the material conditions of the early modern English theater. We will incorporate a series of documents – including printed play-texts, anti-theatrical tracts, excerpts from *Henslowe's Diary*, maps of London, portraits, and illustrations and accounts of performances – into our analysis. Finally, we will reflect on the "afterlife" of the plays; to this end, we will engage with films, television shows, and other non-literary materials that adapt Shakespearean drama.

Required texts: *The Necessary Shakespeare*, ed. David Bevington and *The Bedford Companion to Shakespeare*, ed. Russ McDonald. Writing requirement: three essays (one with outside research) and occasional response papers. Active class participation is also required. **(Meets Shakespeare Requirement)**

326. Studies in Renaissance Literature (Professor Ettin)

The course will focus on the poetry of Spenser, especially *The Faerie Queene*, the poetry and prose of Sidney, and the Elizabethan sonnets, with some attention to the lively cultural contexts of a vibrant, politically and religiously complex and even dangerous era. **(Meets Pre-1800 Literature Requirement)**

336. Restoration and 18th C. British Drama (Professor Kairoff)

After a long period of enforced inactivity during the Puritan regime, London theatres reopened in 1660 with the return of King Charles II from exile. The ensuing Restoration period witnessed some of the most sparkling comedies ever produced by English writers. In addition, scathing satires and idealistic tragedies reveal the extent of both bitter cynicism and hopes for renewal typical of the era. These trends evolved in the eighteenth century, with softer humor and tragedies that explored the potential heroism of middle class individuals.

We will read a selection of plays representing the variety of Restoration and eighteenth-century British drama. The course requirements will include several short essays, willingness to read aloud and act in class-staged scenes, and to prepare for the final examination a substantial scene from among the plays on our syllabus. Examples of plays we may read include *The Man of Mode* (Etherege), *The Rover* (Behn), *All for Love* (Dryden), *The Country Wife* (Wycherley), *The Way of the World* (Congreve), *A Bold Stroke for a Wife* (Centlivre), *The Beaux' Stratagem* (Farquhar), *Cato* (Addison), *The Beggar's Opera* (Gay), *The London Merchant* (Lillo), *The Belle's Stratagem* (Cowley), *She Stoops to Conquer* (Goldsmith), *The School for Scandal* (Sheridan).
(Meets Pre-1800 Literature Requirement)

337. Studies in Eighteenth-Century British Literature: Slavery, Abolition, and Emancipation in Eighteenth-Century British Literature (Professor Richard)

This course examines representations of slavery, abolition, and emancipation ranging from fictions of "royal slaves" as in Aphra Behn's *Oroonoko*, to sentimental poems depicting the suffering of slaves, to novels that show reformed, supposedly humanitarian plantations, to accounts by formerly enslaved writers including Olaudah Equiano and Ignatius Sancho, to Parliamentary debates and newspaper accounts, and more. We will encounter representations of slavery in the colonies and in England proper. We will read histories of slavery, abolition, and emancipation in Great Britain, but we will focus primarily on the roles played by specific literary forms, conventions, and tropes. How did novels, newspapers, poems, plays each participate in this long-running debate? How did literary texts both support and oppose slavery? We will also examine different 20th- and 21st-century critical approaches to the literature of slavery and abolition. What role should slavery and the slavery debate play in our accounts of eighteenth-century literary history? Most broadly, we will consider the role of the literary

in eighteenth-century British culture during the economic transition from slave to wage labor.

Course requirements will include participation in discussion, group research and presentations on primary sources, and two papers. **(Meets Pre-1800 Literature Requirement)**

Readings may include: Aphra Behn. *Oronooko*

Daniel Defoe. *Robinson Crusoe or The History of Colonel Jack*

Sarah Scott. *The History of Sir George Ellison*

Oludah Equiano. *The Interesting Narrative of the Life of Oludah*

Equiano, African

Amelia Opie. *Adeline Mowbray*

Anonymous. *A Woman of Colour*

Maria Edgeworth. *The Grateful Negro*

William Earle, Jr. *Obi, or Three-Fingered Jack*

Jane Austen. *Mansfield Park*

Select readings from Kitson, Peter, et al, eds, *Slavery, Abolition and Emancipation: Writings in the British Romantic Period*

340. Mothers and Daughters: Literature and Theory (Professor DeShazer)

In this course we will examine contemporary literature and feminist theories on motherhood and the mother-daughter relationship. Among the writers to be studied are Sylvia Plath, Toni Morrison, Alice Walker, Edwidge Danticat, and Amy Tan. The class will explore representations of maternal experience in Haiti and South Africa as well as in the multi-ethnic United States. Requirements include two ten-page research papers, an oral history project, and individual and group presentations.

359. Studies in Postcolonial Literature: Transnational Geographies of Cosmopolitanism (Professor Hena)

Cosmopolitanism – the philosophical idea that all humans belong to one world and so are connected to one another across national divisions – has recently come under new and urgent debate in postcolonial studies. Cosmopolitanism's universalism and European origins, for some, disguise its basis in imperialism. For others, however, the ethic of cosmopolitanism holds a promise of political equality and renewal. In postcolonial literature and theory, cosmopolitanism thus forms a site of profound ambivalence as artists and theorists alike contemplate the possibilities and limitations of global, human interconnection.

This seminar explores theoretical and literary imaginings of cosmopolitanism, beginning with critical theories of cosmopolitanism before traversing postcolonial texts from South

Asia, the Caribbean, and Africa. In particular, we will compare how different theorists and postcolonial writers envision cosmopolitan world-views in order to contend with the inheritance of imperialism and to forge more robust meanings of humanity in global contexts. Throughout the term, we will map transnational geographies of cosmopolitanism, debating its aesthetics and politics and tracing its intersection with discourses of racial and cultural difference, nationalism, diaspora and hybridity, gender and sexuality, political citizenship and human rights, and globalization.

Primary readings will likely include Salman Rushdie's *Satanic Verses*, Derek Walcott's *Omeros*, Jamaica Kincaid's *Lucy*, Hanan Al-Shaykh's *The Story of Zahra*, Ingrid De Kok's *Seasonal Fires*, and Aravind Adiga's *The White Tiger*. Critical readings may include the writings of James Clifford, Kwame Anthony Appiah, Jacques Derrida, Homi Bhabha, Edward Said, Gayatri Spivak, Bruce Robbins, and Pheng Cheah.

360. Studies in Victorian Literature: The Global Victorian (Professor Jenkins)

A change has taken place in the human mind; a change which, being effected by insensible gradations, and without noise, had already proceeded far before it was generally perceived. When the fact disclosed itself, thousands awoke as from a dream. They knew not what processes had been going on in the minds of others, or even in their own, until the change began to invade outward objects; and it became clear that those were indeed new men, who insisted upon being governed in a new way.

-John Stuart Mill, "The Spirit of the Age" (1831).

Jane Austen is famous for describing "the little bit (two inches wide) of ivory on which I work," but critics have since noticed how novels such as *Mansfield Park* and *Persuasion* participate much more fully in global imaginings. This course picks up where Austen left off; the Victorian writers who inherit her attention to detail also inherit her attention to Britain's place in an increasingly global world. This course closely examines poetry, fiction (short and long), and non-fiction prose that wrestles with the fraying borders of an increasingly small island. Topics will include the transformation of the Victorian economy, immigration, technologies of travel, and social movements related to property, religion, and race. Authors will include Charles Dickens, Robert Browning, Charlotte Brontë, Elizabeth Gaskell, John Stuart Mill, Thomas Carlyle, Edward FitzGerald, Anthony Trollope, Matthew Arnold, Harriet Martineau, Gerard Manley Hopkins, George Eliot, H. Rider Haggard, and Arthur Conan Doyle.

Students will write two formal essays, take an in-class midterm, and sit for a final, open-book essay exam. This is a 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.

363. Studies in Modernism: Memory and Narrative from Proust to Beckett (and Beyond) (Professor Maine)

In this seminar, we will examine why memory was a preoccupation of modernists from Proust to Beckett. We will study how modernists re-defined both the personal and collective past and its relevance or importance. In light of the fact that narrative itself is an act of memory, we will study how changing conceptions of memory are manifested in narrative forms of the modernist period. And we will examine these and other questions that cluster around the problem of memory: what is the relationship between memory and consciousness? between memory and the self? between memory and nostalgia? what makes memory a site of individual and cultural disquiet? if we can't do anything to change the past, why do we worry so much about it? what do we forget and why? In addition to examining these and other issues related to memory and narrative during the modernist period, we will examine more recent novels and films to see if these questions are asked and answered in different ways in a post-modern milieu.

Texts:

Marcel Proust *Swann's Way*
Willa Cather *My Antonia*
Virginia Woolf *Mrs. Dalloway*
William Faulkner *The Sound and the Fury*
Eugene O'Neill *Long Days Journey into Night*
Samuel Beckett *Molloy* and *Krapp's Last Tape*
Milan Kundera *The Book of Laughter and Forgetting*
Kazuo Ishiguro *The Remains of the Day*
W. G. Sebald *Austerlitz*
Alain Resnais *Hiroshima Mon Amour* (film)
Christopher Nolan *Memento* (film)

(Note: In addition to the above, we will read selected prose works by William James, Henri Bergson, Sigmund Freud, and Fredric Jameson.)

“...let me forget about today until tomorrow...”

--Bob Dylan

364. Studies in Literary Criticism (Professor Rapaport)

Given that literary criticism itself has long passed out of fashion as an enterprise that interests English professors, we will be looking at criticism in the arts more generally to get a sense of what is happening artistically in a number of fields, of which literature is a part. The idea is to give students the tools whereby to pose critical questions that are historically relevant to the present moment, which, interestingly enough, is quite difficult to sort out. That said, we will be considering alterity politics, anti-aesthetics, grunge culture, the death of isms, life as seen through the lens of Jeff Wall, and much else. How to talk about all this comprises a challenge for developing a coherent analytic.

372. American Romanticism (Professor Wilson)

In this course, we shall study key authors of the American Romantic movement, paying special attention to the works of Emerson, Poe, Hawthorne, Fuller, Melville, Thoreau, and Whitman. While studying the texts of these writers, we shall also be concerned with the historical, religious, philosophical, and scientific currents animating the nineteenth-century American intellectual landscape. **(Meets American Literature Requirement)**

Texts:

Miller, ed., *The Transcendentalists: An Anthology* (Harvard)

Emerson, *Nature and Selected Essays* (Penguin)

Fuller, *Woman in the Nineteenth Century* (Norton)

Hawthorne, *Nathaniel Hawthorne's Tales* (Norton)

_____. *The Scarlett Letter* (Penguin)

Melville, *Moby-Dick* (Norton)

Poe, *The Fall of the House of Usher and Other Writings* (Penguin)

Thoreau, *Walden and Civil Disobedience* (Penguin)

Whitman, *Leaves of Grass* (Norton)

382. Jazz and American Fiction: 1915-1965 (Professor Barnhart)

How does American fiction respond to the rapidly changing cultural landscape of the 20th century? The guiding premise of this class is that the changing significance and shape of American fiction can best be understood through the relationship between jazz and literature. Fiction has always shaped itself in response to intellectual and cultural trends; in the 20th century, no force more powerfully crystallized contemporary trends than the emergence of jazz. New demographic realities, new aesthetic possibilities, new conceptions of gender and race, and a newly vexed relationship to time itself - all manifest themselves in jazz and in literary reactions to jazz. In this class we will use a juxtaposition of literature and jazz as a way of getting at the wide array of social possibilities sounding in American fiction. **(Meets American Literature Requirement)**

Readings will include novels by Ralph Ellison, Langston Hughes, Ernest Hemingway, Nella Larsen and James Baldwin, as well as short stories by Thomas Pynchon and Robert Creeley.

383. Theory and Practice of Poetry Writing (Professor O'Callaghan)

This course is designed for students who have already taken a Poetry Introduction Class or who have been writing off their own bat for some time. Basics understood, we will try out the more elaborate and intricate forms such as the sestina, pantoum and villanelle, as well as making the occasional foray into the weird and whacky world of Free Verse. We'll look at the nitty-gritty of getting your work published. Students will engage with the work of the semester's Visiting Poet and will have an in-class session with him/her. Workshop format; set exercises towards an end-of-term portfolio, even the odd "fieldtrip". P-ENG 285 or permission of instructor.

389. African American Poetry: "American History...As Told by the Poets" (Professor Still)

From Phyllis Wheatley's poem in praise of George Washington to Elizabeth Alexander's recitation at President Obama's inauguration, African American poets have been witnesses to (and participants in) the unfolding story of the United States. This course will focus on that poetic tradition as it traces the country's history. Our investigations will focus on understanding both the difference and the relationship between "history" and "poetry": what can poetry tell us that history cannot? A particular interest in history (or poetry, for that matter) is certainly welcome but not required for success in this course. Readings will include works by Natasha Trethewey, Robert Hayden, Lucille Clifton, and Langston Hughes, among others. We will also spend time with the library's special collection of African American Poetry Manuscripts. Course work will include various written assignments, an oral presentation, and a final exam.

(Meets American Literature Requirement)

395. Contemporary American Literature (Professor Hans)

This course will appraise the works of various contemporary American novelists and poets: William Gaddis, John Barth, William Gass, Walter Abish, Thomas Pynchon, Toni Morrison, Adrienne Rich, Denise Levertov, Maxine Kumin, Louise Glück, Galway Kinnell, Philip Levine, W. S. Merwin, A. R. Ammons. **(Meets American Literature Requirement)**

399. Advanced Expository Writing (Professor Niepold)

An advanced feature writing course designed to evaluate, discuss and practice the skills needed to produce magazine stories for publication. Students are encouraged to write creatively and often, specifically for print media. The focus is on clear writing with substance, personality and a point of view. (Also listed as JOU 284.)