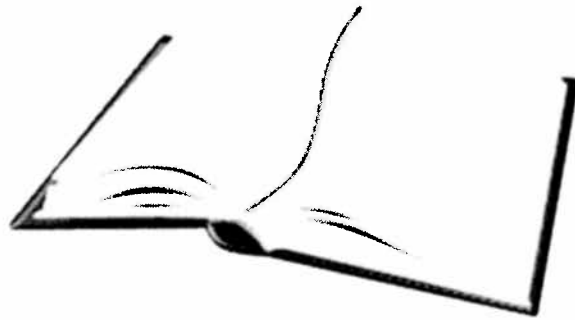


English Department

Course Description

Booklet



Books worth reading once are worth reading twice; and what is most important of all, the masterpieces of literature are worth reading a thousand times. ~ John Morley

Spring 2011

NOTE TO MAJORS AND NON MAJORS

We have put together this up-to-date listing of all courses that will be taught by members of the English Department in the Spring semester, and informal course descriptions for each one, written by the faculty member who plans to teach the course in the Spring. English courses on all levels are open to both majors and non-majors alike. We do ask that you complete English 101 before you enroll in 200-level English courses, and that you complete one of the pre-requisite courses (either 200, 201, 202) before enrolling in an upper level (300 or 400 level) course. Please note that there is no distinction in level of difficulty between 300 level and 400 level courses. For more information on any of the courses being offered, and for last minute information on additions or changes to the schedule, please drop by the English Department, Wheatley Hall, 6th floor, Room 052.

UNDECLARED MAJORS

If you would like to talk over the possibility of majoring in English, please make an appointment to see a member of our Advising Committee (Wheatley Hall, 6th Floor, Rm 52). Don't put off declaring a major, whether or not it is English. Declaring a major enables you to get some personal attention from an advisor on the faculty, and to ask some useful questions about organizing your studies. It does not limit your options.

G181-01 LITERATURE AND THE VISUAL ARTS
MWF 10:00-10:50am, W 9:00-9:50am **STAFF**

This is a course about the artistic aspects of literature. Students consider the nature of art-what it is, what it does, why it matters. The course analyzes a variety of works drawn from three genres—the short story, poetry, and drama. Topics may include censorship, public funding for the arts, and contemporary critical theory.

G181-02 LITERATURE AND THE VISUAL ARTS
TT 4:00-5:15pm; TU 5:30-6:20pm **STAFF**

This is a course about the artistic aspects of literature. Students consider the nature of art-what it is, what it does, why it matters. The course analyzes a variety of works drawn from three genres—the short story, poetry, and drama. Topics may include censorship, public funding for the arts, and contemporary critical theory.

G183-01 LITERATURE AND SOCIETY
MWF 11:00-11:50am; M 10:00-10:50am **STAFF**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work.

G183-02 LITERATURE AND SOCIETY
TT 11:00am-12:15pm; TH 10:00-10:50am **STAFF**

Introduction to the ways in which literary works represent a particular aspect of society, such as work, education, aging, or war. Close analytical reading of literary works with special attention to a writer's social milieu and choices of form (including figurative language and representations of speech), and how readers in varying social contexts have read and used the work.

G262-01 ART OF LITERATURE
MWF 9:00-9:50am **STAFF**

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? We will familiarize ourselves with literary devices and terminology such as genre, narrative voice, and diction and understand how our awareness of these elements contributes to our appreciation of what we read.

G262-02 ART OF LITERATURE
TT 8:00-9:15am

STAFF

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? We will familiarize ourselves with literary devices and terminology such as genre, narrative voice, and diction and understand how our awareness of these elements contributes to our appreciation of what we read.

G262-03 ART OF LITERATURE
TT 12:30-1:45pm

STAFF

In this course, we will explore and examine the world of literature--the imagination as it finds creative expression in language. How is a writer's craft similar to and different from a painter's brush stroke, a dancer's pose or leap, a musician's combination of notes? We will familiarize ourselves with literary devices and terminology such as genre, narrative voice, and diction and understand how our awareness of these elements contributes to our appreciation of what we read.

G272-01 THE ART OF POETRY
TT 9:30-10:45am

STAFF

In this course we will read and discuss poems in many forms, from many eras. Students will explore formal traditions by writing their own poems and reading them to the class throughout the semester. Class discussions, conducted in seminar format, will examine such questions as purpose, metaphor, meaning, and language. Frequent in-class writing assignments will help us develop our ideas, and students will be required to post weekly short essays online. Students will be expected to select a poets from a predetermined list for an independent study and presentation, which will a recitation of the poet's work.

G273-01 ART OF FICTION
MWF 10:00-10:50am

STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

**G273-02 ART OF FICTION
MWF 11:00-11:50am**

STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

**G273-03 ART OF FICTION
MWF 1:00-1:50pm**

STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

**G273-04 ART OF FICTION
TT 9:30-10:45am**

STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

**G273-05 ART OF FICTION
TT 12:30-1:45pm**

STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

**G273-6 ART OF FICTION
TT 2:00-3:15pm**

STAFF

An introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories and novels with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. Comparison of fiction both to the visual arts (e.g., point of view, setting, imagery) and to music (e.g., prose rhythm, duration, thematic repetition, and variation). Attention to developing a sense of milieu in which an artist works.

Only ONE Intermediate Seminar may be taken for credit. If you have taken another 200G-level course in *any* department at UMB, you cannot receive credit for this one.

**G274-01 ART OF DRAMA
TT 5:30-6:45pm**

STAFF

An introduction to drama and to the general area of the arts. Plays are selected for study which exhibit the variety of ways in which dramatic actions explore aspects of common human experience and in which dramatic form shapes meaning. Attention is given to the manner in which performance combines literary form with elements of spectacle shared by other arts.

**G276-01 ART OF LIFE WRITING
MWF 9:00-9:50am**

STAFF

Life writing includes personal essays, biography, autobiography, and memoir. This course engages students in close analytical reading of books, essays, and theoretical discussions. In doing so, it pays special attention both to each writer's historical and cultural milieu and to the writer's choices and purposes in selecting material, creating a structure, and shaping the language in the depiction of a life.

**G276-02 ART OF LIFE WRITING
TT 2:00-3:15pm**

STAFF

Life writing includes personal essays, biography, autobiography, and memoir. This course engages students in close analytical reading of books, essays, and theoretical discussions. In doing so, it pays special attention both to each writer's historical and cultural milieu and to the writer's choices and purposes in selecting material, creating a structure, and shaping the language in the depiction of a life.

**200-01 UNDERSTANDING LITERATURE
MW 4:00-5:15pm
DISTRIBUTION I: A
DISTRIBUTION II: AR**

STAFF

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama—with works to be drawn from various historical periods. (A fourth genre may be added at the instructor's discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

200-02 UNDERSTANDING LITERATURE
MWF 10:00-10:50am **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama—with works to be drawn from various historical periods. (A fourth genre may be added at the instructor’s discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

200-03 UNDERSTANDING LITERATURE
TT 11:00am-12:15pm **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama—with works to be drawn from various historical periods. (A fourth genre may be added at the instructor’s discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

200-04 UNDERSTANDING LITERATURE
TT 12:30-1:45pm **STAFF**
DISTRIBUTION I: A
DISTRIBUTION II: AR

This course offers guided practice in the close reading of three major literary genres—poetry, fiction, and drama—with works to be drawn from various historical periods. (A fourth genre may be added at the instructor’s discretion.) The course explores the distinctive features of each genre, along with the concepts and terminology necessary to understand it accurately and communicate about it effectively. Close reading is integrated with aesthetic and evaluative responses to the literary works. This course requires intensive writing.

201-01 FIVE BRITISH WRITERS
MWF 11:00-11:50am **EGLE**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course provides an intensive study of five major British authors – Chaucer, Shakespeare, Blake, Dickens, and Wilde – whose works range from the late fourteenth century to the late nineteenth century. Through out the semester we will explore how these various writers were able to both reflect and influence the cultures in which they lived. Students will spend a good deal of time practicing close-reading skills and developing the fundamentals of literary analysis.

201-02 FIVE BRITISH WRITERS
MWF 9:00-9:50am **EGLE**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course provides an intensive study of five major British authors – Chaucer, Shakespeare, Blake, Dickens, and Wilde – whose works range from the late fourteenth century to the late nineteenth century. Through out the semester we will explore how these various writers were able to both reflect and influence the cultures in which they lived. Students will spend a good deal of time practicing close-reading skills and developing the fundamentals of literary analysis.

201-03 FIVE BRITISH WRITERS
TT 4:00-5:15pm **STAFF**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important writers from the fourteenth to the twentieth century, writers studied as an introduction to philosophical and humanistic studies, writers who shaped the leading ideas, assumptions and values of their ages, writers who defined and redefined the idea of England in their works. Works by Chaucer, Shakespeare, Austen, Barry and McEwan.

201-04 FIVE BRITISH WRITERS
TT 9:30-10:45am **O'CONNELL**
DISTRIBUTION I: P
DISTRIBUTION II: HU

This course examines significant literary works by five of the most important British writers from the fourteenth to the twentieth century, writers who created new forms, articulated the possibilities of the English language, writers who shaped the leading ideas, assumptions and values of their ages, writers who defined and redefined the idea of England in their works. Works by Chaucer, Shakespeare, Austen, Conrad and Joyce.

202-01 SIX AMERICAN WRITERS
MWF 10:00-10:50am **NAVARRE**
DISTRIBUTION I: A
DIVERSITY: US FOCUS

This course examines an American sense of identity, vision and style through readings of some of the nation's best known and lesser known writers. Emphasis on the American sense of identity, style, values and place. Fiction and autobiography by Harriet Jacobs, Nathaniel Hawthorne, Stephen Crane and Philip Roth. Poetry by Walt Whitman, Emily Dickinson, Robert Frost and Langston Hughes.

202-02 SIX AMERICAN WRITERS
MWF 12:00-12:50pm **NAVARRE**
DISTRIBUTION I: A
DIVERSITY: US FOCUS

This course examines an American sense of identity, vision and style through readings of some of the nation's best known and lesser known writers. Emphasis on the American sense of identity, style, values and place. Fiction and autobiography by Harriet Jacobs, Nathaniel Hawthorne, Stephen Crane and Philip Roth. Poetry by Walt Whitman, Emily Dickinson, Robert Frost and Langston Hughes.

202-03 **SIX AMERICAN WRITERS**
TT 11:00am-12:15pm
DISTRIBUTION I: A
DIVERSITY: US FOCUS

KLIMASMITH

This course is designed to introduce you to some major themes and trends in American literature, as well as deepen your practice of reading and writing about literature. The six authors we'll study—Melville, Whitman, Cather, Cahan, Johnson and Larsen—made significant contributions to the literary and cultural history of the nation. As we engage with the texts and the historical contexts of which they are a part, we will begin to understand the questions and concerns surrounding the development of the nation and its "national" literature. By the end of the course, you will have a clear understanding of the relationships among our authors, their texts, and the literary history of the U.S. In addition, you will have improved at reading and responding to literature, especially in writing. In addition to careful reading carefully and thoughtful contributions to class discussion, course work includes six short response papers; three essays and a final project.

202-04 **SIX AMERICAN WRITERS**
TT 12:30-1:45pm
DISTRIBUTION I: A
DIVERSITY: US FOCUS

SAURI

This course is neither an American literature survey nor a "greatest hits" collection; rather, it seeks to introduce or revisit six authors who helped shape a national literature, and particularly what is known as U.S. modernism – a movement that has, in many ways, determined the shape of the American literary canon since at least the mid-twentieth century. And indeed, we will see that the question of a "national literature" – and of national culture more generally – emerges as a primary concern for many of the writers discussed throughout this course. We should, moreover, keep in mind that each of the works considered here was produced in a period of extraordinary political possibility marked by the social upheavals resulting from a world war and a catastrophic economic crisis. We will be reading each of these works, therefore, with an eye to understanding how they attempt to define "American" national culture and identity, an in so doing, lay bare the economic, political, and social tensions that had defined this period. This, then, will require us to take into account the formal qualities of individual texts – that is, to the ways in which the story is told – to see how literature not only provides a means toward understanding a particular national situation or historical moment, but also becomes the site of possible solutions to these same tensions and conflicts. Authors discussed in this course (tentatively) include Willa Cather, Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, George Schuyler, Zora Neale Hurston, and/or Américo Paredes.

202-05 SIX AMERICAN WRITERS
TT 2:00-3:15pm
DISTRIBUTION I: A
DIVERSITY: US FOCUS

SAURI

This course is neither an American literature survey nor a "greatest hits" collection; rather, it seeks to introduce or revisit six authors who helped shape a national literature, and particularly what is known as U.S. modernism – a movement that has, in many ways, determined the shape of the American literary canon since at least the mid-twentieth century. And indeed, we will see that the question of a "national literature" – and of national culture more generally – emerges as a primary concern for many of the writers discussed throughout this course. We should, moreover, keep in mind that each of the works considered here was produced in a period of extraordinary political possibility marked by the social upheavals resulting from a world war and a catastrophic economic crisis. We will be reading each of these works, therefore, with an eye to understanding how they attempt to define "American" national culture and identity, and in so doing, lay bare the economic, political, and social tensions that had defined this period. This, then, will require us to take into account the formal qualities of individual texts – that is, to the ways in which the story is told – to see how literature not only provides a means toward understanding a particular national situation or historical moment, but also becomes the site of possible solutions to these same tensions and conflicts. Authors discussed in this course (tentatively) include Willa Cather, Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, George Schuyler, Zora Neale Hurston, and/or Américo Paredes.

210-01 INTRODUCTION TO CREATIVE WRITING
MW 4:00-5:15pm
DISTRIBUTION I: A
DISTRIBUTION II: AR

STAFF

An introduction to the process of thinking, reading and expressing oneself as a poet and fiction writer for students with or without prior experience. Students will read and discuss a variety of poems and short stories, including their own, from a writer's point of view. We'll consider each author's use of language and form, and the role of conflict, narrative, setting, and dialogue in both poetry and prose. Weekly reading and writing assignments.

210-02 INTRODUCTION TO CREATIVE WRITING
MWF 10:00-10:50am
DISTRIBUTION I: A
DISTRIBUTION II: AR

STAFF

An introduction to the process of thinking, reading and expressing oneself as a poet and fiction writer for students with or without prior experience. Students will read and discuss a variety of poems and short stories, including their own, from a writer's point of view. We'll consider each author's use of language and form, and the role of conflict, narrative, setting, and dialogue in both poetry and prose. Weekly reading and writing assignments.

212-01 WRITING AND READING FICTION
MWF 10:00-10:50am
DISTRIBUTION I: A

PARNELL

An introduction to the writing of fiction for students who may or may not have had prior experience. Students read fiction as a basis for learning to write it, and class discussion focuses both on assigned readings and on student work. Individual conferences with the instructor are also required.

258-01 INTRODUCTION TO WORLD CINEMA
MW 12:00-12:50pm & F (see below for times on Friday) SKVIRSKY
This course fulfills the university distribution requirements in:
INTERNATIONAL DIVERSITY AND WORLD CULTURES

This course will introduce students to the history of world cinema. It will be structured chronologically and divided into two parts. The first part, two thirds of the course, will trace the invention of cinema in the late 1800s through the development of narrative in the silent cinema of the nineteen teens and the emergence of sound technologies in the 1930s, and proceed through the golden age of Hollywood cinema from 1930-1945. Along the way, we will examine significant international film trends and movements including German Expressionism, Soviet Montage, and French poetic realism. The last third of the course will look at post-war international film production up until the mid 1970s including Italian Neorealism, African and Latin American New Wave cinemas, and the U.S. brand of direct cinema documentary. In the course of our work, we will survey historical debates in cinema studies surrounding periodization, technological determinism, actual film audiences, realism, auteurism, and the methodologies of film historiography. Course participants are strongly encouraged to attend weekly film screenings.

This course meets in a lecture on **Monday** and **Wednesday** at 12:00pm, and for a discussion section on **Friday** (see times below). Every student must also register for one discussion section:

- Discussion section 1: Friday, 12:00-12:50pm**
- Discussion section 2: Friday, 12:00-12:50pm**
- Discussion section 3: Friday, 12:00-12:50pm**
- Discussion section 4: Friday, 12:00-12:50pm**
- Discussion section 5: Friday, 12:00-12:50pm**
- Discussion section 6: Friday, 12:00-12:50pm**

285 TUTOR TRAINING IN ESL
M 4:00-6:45pm

CHANDLER

Students in this course will tutor ESL students for four hours each week in an adult education program at a local community learning center. The course emphasizes theoretical and practical issues in the teaching of ESL, thus providing tutors with a framework with which to view their own tutoring and observation experiences. Readings and discussion will address instructional techniques, materials development and practical concerns that arise from tutoring experiences.

306 ADVANCED NONFICTION WRITING
TT 2:00-3:15pm

BARRON

This is a class for serious writers in various nonfictional modes, such as description, narration, expository or informative writing, and written argument. It is a rich, exciting, malleable genre in which to work. In this workshop-based course, we will experiment with nonfiction in creative and critical ways. While there will be some emphasis on the art of writing, everything read and discussed will have a practical as well as theoretical function, with particular attention given to the composing process. Activities will include interactive discussion, both formal and informal writing, and workshops focused on revision. Much of our work in class will involve the group as a community, working together in discussion and the sharing of ideas to achieve our common goal of becoming better writers. Learning to respond thoughtfully, respectfully, and critically to both your own work and the work of your classmates will be of great importance.

308 PROFESSIONAL EDITING
MWF 12:00-12:50pm

STAFF

Editors make choices of what to publish and not publish, help writers establish priorities and set perspectives, set rules of style, check the logic of documents, and are responsible for the fine structure of writing that goes to press, including mechanics of grammar and usage. The course will deal with these aspects of editing with particular emphasis on fine detail. The approach to "fine detail" will be informed by the functional approach to English linguistics associated with M. A. K. Halliday. The course will focus on students' own writing. This course fulfills requirements of the Professional Writing and Technical Writing Programs.

324 SHORT STORY
TT 4:00-5:15pm

NELSON, DUNCAN

This course will focus on the short stories of Ernest Hemingway (In Our Time) and James Joyce (Dubliners), and on a selection from Raymond Chandler and Joyce Carol Oates. You will be encouraged to read "the lines themselves" rather than "between the lines"; to get what the story says rather than what it means (Krishnamurti: "The highest form of human intelligence is observation without evaluation"); to engage with the story rather than to figure it out; to dance with it rather than to bend it to your will. You will try your hand at writing a short story of your own, and you will surprise yourself with the result. You will keep a notebook in which you will record your pilgrims progress. You will hopefully unlearn a good deal more than you learn.

328 STAGE AND PAGE: DRAMA 1900-TODAY
MWF 11:00-11:50am
CATEGORY: TN

FINN

A study of 20th-century American and British drama, including works in translation by influential playwrights abroad. Attention to themes, forms, styles, staging, and performance. Works by such authors as Ibsen, O'Neill, Williams, Miller, Brecht, Beckett, Genet, Hansberry, August Wilson, Kushner, and Hwang.

331 **SATIRE**
TT 12:30-1:45pm **CALDWELL**
CATEGORY: *TN

Readings from the classical period of satire. Aristophanes, Horace, and others raise issues about the nature, functions, and techniques of satire, its relations to intellectual attitudes, social criticism, and literary forms. Variations on the classical patterns and the role of satire in contemporary culture are seen in a range of later satiric works.

337 **SHORT NOVEL**
TT 12:30-1:45pm **NELSON, DUNCAN**
CATEGORY: TN

We will read short novels by Hemingway, Joyce, James, Wharton, Steinbeck, Oates, and Allison. We will train ourselves to become aware of what happens (and what doesn't happen) when we do so. We will begin to notice how the language of analysis and interpretation governs our response, substantially without our awareness that we are being so governed. (Wallace Stevens' "Anecdote of the Jar" will be our touchstone here.) We will be encouraged to open ourselves up to the kinds of liberation and expansion—and excitement—that become available in the wake and "awakening" of this process.

L350 **ASIAN-AMERICAN LITERARY VOICES**
TT 12:30-1:45pm **KIM**
CATEGORY: TN

This course is an introduction to Asian and Asian American literature written in English, with the intention of offering students an opportunity to consider the questions of nation and narration in a cross-continental, comparative framework. We will read major works from the two most recent generations of writers, including Kazuo Ishiguro, Michael Ondaatje, Ha Jin, Chang-rae Lee, Jhumpa Lahiri, and Nam Le, as well as viewing film versions of two novels and a play, for comparison of ideological and narratological strategies. To supplement our literary texts, we will also read selections from works of history and postcolonial theory, to better explore questions of colonization and empire, emigration and immigration, multi-ethnic nationalism and transnationalism, gender and class, and postcolonial negotiations with "tradition" and "modernity."

366 **WOMEN AND MEN IN 19th CENTURY LITERATURE**
TT 2:00-3:15pm **MEDOFF**
CATEGORY: **

A study of men and women and their relationships in nineteenth century literature, mainly British, with special emphasis on the issues of masculine and sexual identity and sexual stereotypes, and the social position of men and women as these are treated in popular culture and in serious literary works.

L372 AMERICAN WOMEN WRITERS AND CULTURE
MW 4:00-5:15pm

NAVARRE

This course examines the works of American women writers through a number of different genres: poetry, fiction, and essays. Since "America" is a phenomenon; that is, a constant making and re-making of identity and meaning, we'll focus on how each author contributes to, questions, and complicates "Americanness" through the prisms of class, gender, ethnicity, sexuality, and time. The subjects our authors undertake include (but are not limited to) tribal rights and cultural continuance, Big Agriculture (or "Agri-biz") and ecofeminism, inter-racial relations, ethnic and sexual identity, varying definitions of growing up, and the usefulness of higher education. While we undertake these subjects, we'll build our skills in literary analysis, focusing what makes fiction "fiction," (plot, narrative, POV, tone, theme, etc) how poetry operates AS poetry (meter, rhyme, imagery) and what makes essays traditional or innovative. Chosen authors, drawn mostly from the late twentieth and early twenty-first century, will include Jane Smiley, Louise Erdrich, Chrystos, Ntozake Shange, Mary Oliver, Leslie Marmon Silko, Nora Okjah Keller, Gloria Anzaldua, and others. Because this is a 300-level class, students are expected to keep up with a demanding reading schedule, as well as to consider the historical, cultural, and political contexts of each author's works.

379 SPECIAL TOPICS
MWF 12:00-12:50pm
CATEGORY: TN

EGLE

Course description TBD

381 CHAUCER
MWF 12:00-12:50pm
CATEGORY: *

SHANER

A study of the *Canterbury Tales* and, time permitting, some of Chaucer's other works in the original Middle English. No prior knowledge of Chaucer, the period (the later fourteenth century), or Middle English is required. Taped readings aid in learning the language. Discussion emphasizes how the works reflect the medieval period and how Chaucer draws readers of all periods into intellectual and moral pilgrimages of their own.

383 SHAKESPEARE (LATER)
TT 9:30-10:45am
CATEGORY: *

TOBIN

Shakespeare's problem plays, major tragedies and late romances. The course emphasizes critical interpretations of individual plays, and it assumes that students will have had some experience of Shakespearean plays, such as those in ENGL 382. But this course may be elected without such experience.

396

JANE AUSTEN
MWF 11:00-11:50am
CATEGORY: **

FAY

Why Austen? The increasing number of films (both Hollywood and BBC adaptations) made from Austen's works, and now about her, the large number of fan clubs and amateur societies (including a Jane Austen blog!) devoted to studying her life and works, as well as the increasing number of contemporary novels based on her oeuvre—from continuations of *Pride and Prejudice*, to mystery novels starring Austen as detective, to novels about Jane Austen reading clubs—beg the question of Austen's relevance to American culture today. Why would a novelist from Regency England, who saw Napoleon's rise to power and his defeat, who worried about the fate of military men, unmarried women, and social hypocrisy, and yet who confined her plots as much as possible to small villages and small matters, spark our imaginations in such a rich way? Does Austen signify nostalgia for more romantic times, similar to Arthurian tales? Does her work hint at better solutions to gender inequities than those we find ourselves engaged in now? Why aren't we similarly interested in her contemporaries such as Ann Radcliffe, Fanny Burney, and Mary Wollstonecraft, all of whom were better known writers and who vastly outsold her? Even Wollstonecraft, so important to our modern conception of feminism, does not inspire movies, fan clubs, or new novels. This course will explore this and other questions as we work our way through Austen's oeuvre and make some comparisons to novels by a few of her contemporaries.

402

THE RENAISSANCE IN ENGLAND
TT 11:00am-12:15pm
CATEGORY: *

DIVVER

Major work of the English Renaissance (early sixteenth through early seventeenth centuries), in poetry and prose. Authors such as Thomas More, Christopher Marlowe, Edmund Spenser, Shakespeare, Ben Jonson, John Donne, and Milton. Reading in Renaissance criticism.

406

THE VICTORIAN AGE
TT 11:00am-12:15pm
CATEGORY: **
SATISFIES CAPSTONE REQUIREMENT

PENNER

Sensation, Science, and the Victorian Novel

This course focuses on how representative Victorian novels reveal a preoccupation on the part of nineteenth-century British authors and readers with the accurate, sympathetic, and sensational representation of bodies and feelings in literature and in science. We ask about the bodies and minds that populate nineteenth-century fiction and science a few representative questions: "Who feels what, and how can we tell? What kinds of bodies are 'feeling bodies,' 'unfeeling bodies,' and bodies which catalyze the feelings of others—and how are they marked by gender, 'race,' ethnicity, sexuality, class, ability/disability, age, and other characteristics?"

To address these and other questions we explore first how Victorian writers viewed their period's preoccupations with "realism" beginning around 1850 and "sensation," beginning around 1859-1860.

We address questions of how scientific writing about feelings and the relationship between mind and body both inform and are informed by the representational strategies of various novel genres, each one of which itself reflects at some level the priorities of both realism and sensation: the condition of England novel (Gaskell, Dickens), the sensation novel (Dickens, Braddon, Collins, Eliot), the “high realist” novel (Eliot), and the fin de siècle gothic novel (Stoker). We question throughout our reading what the benefits and drawbacks are of taking interdisciplinary approaches to the novel, especially since, as Susan Bernstein tells us, “the interdisciplinary turn in research and teaching in the arts and humanities began perhaps 20 years ago now. But . . . most of us academics continue to receive our training through specific and singular disciplines.” We thus take seriously the question: does our understanding of particular novels, genres, or even the novel itself expand, contract, or otherwise shift as a result of our attention to the nineteenth-century British scientific study of the brain, mind, body, and nerves?

407 COLONIAL AMERICAN LITERATURE
MWF 11:00am-11:50am **VON MORZE**
CATEGORY: **

Study of the important literary texts of the seventeenth and eighteenth centuries crucial for an understanding of later American culture and literature. Works in poetry and prose, fiction and non-fiction by authors such as Bradstreet, Taylor, Edwards, Franklin, Wheatley, Equiano Oloudah, Crèvecoeur, Jefferson, Freneau, and Charles Brockden Brown.

411 POSTCOLONIAL LITERARY STUDIES
TT 9:30-10:45am **GANE**
CATEGORY: TN

Focusing on Anglophone literature, world literature, and postcolonial theory, this course introduces students to the diversity of literary, philosophic, and political topics addressed by postcolonialism. Drawing on a wide range of texts, we pursue the following avenues of inquiry: What do we mean by the term “Empire”? How has the reach of the Empire been historically constructed, critiqued in fiction, and/or sustained through narrative? What forms of identity are available to individuals who have been displaced, either through personal choice, deliberate policy, or random circumstances? And, finally, how “post” is postcolonialism? To answer these questions, the course explores the different experiences and literary representations of colonization, decolonization, and postcolonial culture and politics during the twentieth century in South Africa, Nigeria, Jamaica, India, Australia, and Northern Ireland.

417 THE IRISH SHORT STORY
MWF 9:00-9:50am **FINN**

After an introductory consideration of the oral tradition of Irish storytelling, this course traces the thematic concerns and technical developments of the Irish short story from 1830 to the present. It focuses

448 PERSPECTIVES ON LITERACY
TT 2:00-3:15pm

ZAMEL

A study of the theories of literacy, in its relation to human thinking and to social uses and of the practice of literacy, in the teaching, learning, and use of literate behaviors in contemporary American society. The course links the active investigation of literacy issues with related readings, and draws implications for the teaching of reading and writing and for the study of literature.

457 UNDERGRADUATE COLLOQUIUM
BY ARRANGEMENT
1 CREDIT

PENNER

This course invites students to experience aspects of literature and literary culture not always included in regular English courses. Students will attend at least five extra-curricular events (some on-campus, some off-campus) during the semester—including film screenings, poetry readings, theater performances, lectures, workshops—and will write a short paper (a "micro-review") about each event. This course may be taken twice for credit. Students who register for this course must meet with Professor O'Grady during the first week of the semester.

*****PRE-REQUISITES FOR COURSES NUMBERED 460-0499: English 200, 201 and 202 (formerly 206) plus two upper level courses (300/400 level) and 90+ credits**

462 ADVANCED STUDIES IN POETRY: SEAMUS HEANEY
TT 11:00am-12:15pm
SATISFIES CAPSTONE REQUIREMENT

O'GRADY

[H]ow should a poet properly live and write? What is his relationship to his own voice, his own place, his literary heritage and his contemporary world?

—Seamus Heaney, Foreword, *Preoccupations: Selected Prose, 1968-1978*

“Between my finger and my thumb / the squat pen rests. / I’ll dig with it.” So wrote Seamus Heaney in “Digging,” the first poem in his first volume of poems. More than four decades and many volumes later, Heaney—awarded the Nobel Prize in 1995 for his life’s work to that point—commands recognition as the preeminent Irish poet after William Butler Yeats (who was awarded the Nobel in 1923) and, outside of Ireland, as one of the major poetic voices of the twentieth (and now the twenty-first) century. This course will trace the trajectory of Heaney’s career from his early cultural “excavations” thru his inevitable grappling as a Northern Irish writer with the implications for his art of living in a country divided and subdivided unto itself and then proceed to investigate his inclination in his more recent volumes toward a more personally lyric engagement—“waiting until I was nearly fifty / To credit marvels,” as he put it—with his world. Appropriately, some of the crucial terms of engagement with Heaney’s poetry will derive from his own provocative and evocative prose statements—including his Nobel address, *Crediting Poetry*—concerning “feeling into words,” “the government of the tongue,” and “the redress of poetry.”

471L THE CITY IN AMERICAN LITERATURE & CULTURE
TT 2:00-3:15pm **KLIMASMITH**
SATISFIES CAPSTONE REQUIREMENT
CATEGORY: TN

A study of physical, social, and cultural aspects of the American city, as reflected and constructed in architecture, the arts (literature, film, music, visual arts), and theory. The course focuses on four historical periods: the mid-19th century, the turn of the century, the mid-20th century, and the present; and includes a capstone research project.

475 ENGLISH INTERNSHIP
SATISFIES CAPSTONE REQUIREMENT **BARRON**

Through this course students who have made arrangements for suitable internships involving a substantial amount of writing may receive academic credit for their work. At intervals of approximately two weeks, each student is expected to meet with the Internship Director to submit copies of written materials he or she has produced as part of the job requirements. This written work should be accompanied by a breakdown of the steps involved in each assignment and the time spent on each task, an explanation of the extent of the intern's contribution to each piece of writing submitted, and (when appropriate) a brief analysis of what he or she has learned in the process of working on the assignment. For application forms and full information about requirements, see the director of internships. All applications for internship credit must be approved by the director before the end of the first week of classes. Since the course fills quickly, students are encouraged to apply during advanced registration in order to be assured that they may receive credit for their internships.

476 TECHNICAL WRITING INTERNSHIP
SATISFIES CAPSTONE REQUIREMENT **BRUSS**

This course is limited to students who have completed all other requirements of the technical writing program and have found internship placements. Enrollment is by permission of the program director.

488 MIDDLE EASTERN LITERATURE
TT 12:30-1:45pm **JAMESON**
SATISFIES CAPSTONE REQUIREMENT
CATEGORY: TN

This course will focus on the thematic presentations of history, politics, and identity in modern Middle Eastern literature and film. The Middle East has experienced vast social, political, and cultural transformations in the 20th century and contains a wide diversity of ethnic and national identities. We will explore the ways in which writers from a range of Middle Eastern contexts have represented these social and cultural changes, that include debates over the place of tradition in modern society, colonialism and decolonization, gender issues, displacement and migration and the representations and place of religion and culture in society. The readings in the course will combine history and theory concerning the region, with fictional representations by a diverse group of Middle Eastern writers that will mainly focus on the novel but will include poetry, short stories and film.

497 **CREATIVE WRITING HONORS THESIS** **O'GRADY**

For students accepted into Departmental Honors Program only.

499 **ENGLISH HONORS THESIS** **PENNER**

For students accepted into Departmental Honors Program only.