

English Department

Spring 2011

Course Descriptions



*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

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.

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.

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**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.

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**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.

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 **MEDOFF**
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
DISTRIBUTION I: A
DIVERSITY: US FOCUS

NAVARRE

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, 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.

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.

320 MEMOIR AND AUTOBIOGRAPHY
MWF 1:00-1:50pm
DISTRIBUTION: **TN

HASRATIAN

In this course we will study autobiographies and memoirs from the North American and European continents. From Rousseau's foundational autobiography, "Confessions," read in comparison with selections of the Marquis de Sade's obscene (and arguably autobiographical) writings (such as "120 Days of Sodom" and/or "Justine"); to Hector St. John de Cevecoeur's "Letters From an American Farmer" and Benjamin Franklin's autobiography; to notions of how both memoir and autobiography intersect with and complicate the experience of selfhood, slavery and freedom in "The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African," Frederick Douglass's "Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself," and Harriet Jacobs's "Incidents in the Life of a Slave Girl"; to Henry Adams's oddly narrated "The Education of Henry Adams," we will interrogate the deep meaning of autobiography as auto-bio-graphesis, or "self" "life" "inscription." How does one account for one's self, much less one's whole life as and in inscription--or the technology of writing? How does memoir, which is related to but different than biography, complicate our understanding of a writing-self by adding the dimension of a remembering-self, a self that puts together memories in narrative form? Is there only one self or a multiplicity of selves? How have recent controversies over what constitutes a "true" memoir further enrich our approach to what it means to turn the self into a series of mediated memories--or bits of text? What do these genres do the status of truth, fiction, and the human?

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
CATEGORY: *TN

CALDWELL

Queen of letters, bully on the literary playground—satire preens even as it resists understanding. With its dripping, humorous scorn for a wide variety of topics, satire forces itself on our attention but refuses to yield up its meanings easily. And nothing sadder than explaining a joke. Nevertheless, in this course we will seek to beard the beast, bell the cat, hunt the snark. We'll do so by recourse to some thinking on satire in a variety of periods and writers and probably have regular consultations with Dustin Griffin's *Satire: A Reintroduction*. Work we may consider will be drawn from a list that includes but is not limited to Dryden, Pope, Swift, Gay, Johnson, Donne, Juvenal, Horace, Rabelais, More, Erasmus, Byron, Twain, Bierce, Cleese, Chapman, Jones, Gilliam, Palin, Idle, Atkinson, Coogan, Colbert, and Morris. It seems inevitable that we will make liberal use of film and video.

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

NELSON, DUNCAN

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
CATEGORY: TN

KIM

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
CATEGORY: **

MEDOFF

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: VICTORIAN LITERARY AND VISUAL CULTURE
MWF 12:00-12:50pm
CATEGORY: **(1660-1900)

EGLE

British Victorian authors and artists alike hoped to create works suitable for the modern age and the new middle-class reader. This course examines Victorian middle-class culture through a comparative study of these texts and images. The goal of this comparison will be a better understanding of the ways

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

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 **PENNER**
CATEGORY: **

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.

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 BRUSS
SATISFIES CAPSTONE REQUIREMENT

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 JAMESON
TT 12:30-1:45pm
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.