



February 2009

## **Advising and Preregistration**

**ONLY Declared English majors** (who have formally declared their major by Monday, Feb. 9th) may preregister for English classes via the web on Monday, Feb. 16th, during their registration appointment times according to the following schedule:

**University registration via the web for winter quarter begins Monday, Feb. 23rd.**

PLEASE NOTE: The Registrar has indicated that students may preregister for a maximum of two courses in any one department. Students can sign up for additional courses in that department during regular advanced registration.

## **Information Sources**

When you declare, the undergraduate program assistant automatically signs you up for the **departmental listserv**. Consult your email regularly for announcements about upcoming deadlines and special events. Additional information is posted in University Hall, published in the **WCAS column in the Daily Northwestern**, and posted on the English Department web page at URL: **[www.english.northwestern.edu](http://www.english.northwestern.edu)**. Also, up-to-date information on courses can be found on the Registrar's home page at: <http://www.registrar.northwestern.edu/>

## **Contact the English Department:**

<http://www.english.northwestern.edu/>  
[english-dept@northwestern.edu](mailto:english-dept@northwestern.edu)  
(847) 491-7294

**Applications for the following are available early spring quarter through either the English office in University Hall 215 or the departmental website at [www.english.northwestern.edu](http://www.english.northwestern.edu)**

## **Annual Writing Competition**

The English Department will be conducting its annual writing competition Spring Quarter, with prizes to be awarded in the categories of essay, fiction, and poetry. Announcements about specific prizes, eligibility and submission will be available in the English office by April 1st. The following rules apply:

- 1) Students may not enter competitions for which they are not eligible.
- 2) Students may submit only one work per genre.
- 3) The maximum length for essay and fiction manuscript are 20 pages; the maximum length for a poetry manuscript is 10 pages or 3 poems. Students should submit only one copy of each work.

**Deadline for submission of manuscripts for the 2009 contest is : TBA .  
Awards will be announced at a ceremony on May 29th .**

## **Literature Major 399 Proposals**

Individual projects with faculty guidance. Open to majors with junior or senior standing and to senior minors. Students interested in applying for independent study in literature during spring quarter should see the potential adviser as soon as possible. Guidelines for 399 are available in UH 215 and on the English webpage.

## **Writing Major Honors Proposals**

Writing Majors should apply for Honors in the spring of their junior year. The department will have application forms available early spring quarter. The application deadline for the 2009-2010 academic year is April 10, 2009 at 3:00pm..

## **Literature Major 398 (Honors) Applications**

Literature majors who wish to earn honors may apply during the spring of their junior year for admission to the two-quarter sequence, 398-1,2, which meets the following fall and winter quarter. The departmental honors coordinator for 2008-09 is Professor Froula. The application deadline for the 2008-2009 academic year has passed.

## **Writing Major, Minor, Sequence-Only Applications**

Admission to the writing major is competitive, based on a manuscript of creative work from English 206, 207, and 208. The major offers an apprenticeship in the writing of poetry, fiction, and creative nonfiction, but is not restricted to "creative" writing alone. The application deadline for the 2009-2010 academic year is April 24th, 2009 at 3:00pm.

## **Declaring the Major or Minor**

Those students who have taken one quarter of 210 or 270 may declare their major in the first week of April, if they have taken or are currently taking 298.

To do so, pick up the appropriate "declaration" form in UH 215 and consult the Director of Undergraduate Studies (Professor Stern) in stipulated office hours. At this point, the new major will choose a Departmental Advisor and become eligible for English preregistration in succeeding quarters.

**WCAS policy requires instructors to return student work *in person* or by mail. Student work is not to be kept in the departmental office, nor is it to be distributed in any public place.**

**\*\*Reminder To Seniors: Seniors who have not yet filed their Petitions to Graduate must do so immediately.**



English Department web page at URL: [www.english.northwestern.edu](http://www.english.northwestern.edu)

# 2008-2009

## DEPARTMENT OF ENGLISH

A CALENDAR OF COURSE OFFERINGS TAUGHT BY ENGLISH DEPARTMENT FACULTY

\*Class times are subject to change without notice

Course	Title	Fall	Winter	Spring
105	Expository Writing	Several Sections Offered Each Quarter		
106-1	Writing in Special Contexts	Several Sections to be offered Winter/Spring Quarters (in conjunction with Engineering Design and communication)		
205	Intermediate Composition	Several Sections Offered Each Quarter		
206	Reading & Writing Poetry	MWF 1-1:50 Curdy	MWF 1-1:50 Roberson	MWF 10-10:50 Webster
		MWF 1-1:50 Webster	TTh 12:30-1:50 Curdy	MWF 1-1:50 Webster
		MWF 2-2:50 Webster	TTh 2-3:20 Kinzie	TTh 2-3:20 Curdy
		MWF 3-3:50 Curdy		
		TTh 2-3:20 Kinzie		
207	Reading & Writing Fiction	TTh 9:30-10:50 Seliy	TTh 11-12:20 Keene	TTh 9:30-10:50 Bouldrey
			TTh 12:30-1:50 Bouldrey	TTh 12:30-1:50 Seliy
			TTh 2-3:20 Seliy	TTh 11-12:20 Donohue

Course	Title	Fall	Winter	Spring
208	Reading & Writing Creative Nonfiction	TTh 12:30-1:50 Bresland	TTh 12:30-1:50 Seliy	TTh 11-12:20 Bouldrey
		TTh 2-3:20 Biss	TTh 12:30-1:50 Bresland	TTh 2-3:20 Leach
			TTh 2-3:20 Bresland	TTh 3:30-4:50 Bresland
210-1,2	English Literary Traditions (Additional Discussion Section Required)		MWF 12-12:50 Evans	MWF 11-11:50 Lane
CLS 211	Introductory Topics in Genre		TTh 11-12:20 West	
213	Introduction to Fiction (Additional Discussion Section Required)		MWF 11-11:50 Law	
234	Introduction to Shakespeare (Additional Discussion Section Required)	TTh 11-12:20 Phillips		
270-2, 1	American Literary Traditions (Additional Discussion Section Required)	MWF 12-12:50 Stern	TTh 11-12:20 Erkkila	
273	Intro. to 20th-Century American Literature (Additional Discussion Section Required)			MWF 10-10:50 Davis, N
275	Intro. to Asian American Literature	MW 3:30-4:50 Kim		
298	Introductory Seminar in Reading and Interpretation	TTh 9:30-10:50 Proudfit	MWF 1-1:50 Cutler	MWF 11-11:50 Breslin
		TTh 11-12:20 Lane	TTh 9:30-10:50 Sucich	TTh 9:30-10:50 Wasinger
		TTh 12:30-1:50 Mesle	TTh 3:30-4:50 Erkkila	MWF 9-9:50 Schwartz
302	History of English Language	MWF 1-1:50 Breen		

Course	Title	Fall	Winter	Spring
307	Advanced Creative Writing		TTh 12:30-1:50 Dybek	TTh 9:30-10:50 Roberson  TTh 3:30-4:50 Somerville
311	Studies in Poetry		TTh 2-3:20 Froula	
312	Studies in Drama		MWF 10-10:50 Proudfit	MWF 1-1:50 Proudfit
323-1	Chaucer		TTh 2-3:20 Phillips	
324	Studies in Medieval Literature		TTh 11-12:20 Breen	TTh 2-3:20 Mueller
331	Renaissance Poetry			MWF 10-10:50 West
332	Renaissance Drama		MWF 1-1:50 Proudfit	MWF 12-12:50 Campos  TTh 11-12:20 Sucich
333	Spenser		MW 3:30-4:50 Evans	
334-1,2	Shakespeare			TTh 9:30-10:50 Mueller
335	Milton	TTh 11-12:20 Schwartz	TTh 12:30-1:50 Sucich	
338	Studies in Renaissance Literature	MWF 12-12:50 Sucich  TTh 12:30-1:50 Campos		MWF 10-10:50 Campos  TTh 2-3:20 Sucich

Course	Title	Fall	Winter	Spring
338	Studies in Renaissance Literature	TTh 3:30-4:50 Schwartz		
342	Restoration & 18th-Century Drama	TTh 2-3:20 Proudfit		
344	18th Century Fiction		TTh 11-12:20 Soni	
350	19th Century British Literature	TTh 12:30-1:50 Finn		
357	19th-Century British Fiction		TTh 11-12:20 Herbert	MWF 1-1:50 Lee, H.J.
359	Studies in Victorian Literature		TTh 3:30-4:50 Lee, H.J.	MW 4-5:20 Lane
361-2	20th-Century Fiction			MWF 2-2:50 Breslin
365	Studies in Postcolonial Literature		TTh 9:30-10:50 Breslin	
366	Studies in African American Literature		TTh 3:30-4:50 Blackwood  MWF 11-11:50 Roberson	
368	Studies in 20th-Century Literature	TTh 11-12:20 Froula  TTh 12:30-1:50 Lee, H.J.  TTh 2-3:20 Bouldrey		TTh 11-12:20 Latham  TTh 12:30-1:50 Mesle  TTh 12:30-1:50 Somerville
369	Studies in African Literature	MWF 10-10:50 Atta		TTh 3:30-4:50 Mwangi

Course	Title	Fall	Winter	Spring
371	American Novel	MWF 2-2:50 Blackwood	TTh 12:30-1:50 Trubey	TTh 9:30-10:50 Mesle
372	American Poetry			TTh 12:30- 1:50 Roberson
378	Studies in American Literature	TTh 12:30-1:50 Seliy	MWF 10-10:50 Mesle	MWF 11-11:50 Blackwood
		TTh 2-3:20 Cutler	TTh 12:30-1:50 Blackwood	MWF 1-1:50 Wilson
		TTh 3:30-4:50 Biss		TTh 9:30-10:50 Smith
				TTh 2-3:20 Savage
383	Special Topics in Theory		TTh 9:30-10:50 Thompson	TTh 11-12:20 Soni
			TTh 3:30-4:50 Keene	
ENG 385	Topics in Combined Studies w/HUM 302	TTh 11-12:20 Erkkila / Thompson		TTh 11-12:20 Shannon
				TTh 2-3:20 Davis, T.
386	Studies in Literature and Film		TTh 3:30-4:50 Davis, N.	
393-FW/TS	Theory & Practice of Poetry	TTh 9:30-10:50 Kinzie	TTh 9:30-10:50 Kinzie / Curdy	TTh 9:30-10:50 Curdy
CLAS 394/ CLS 390				TTh 11-12:20 Gibbons
394-FW/TS	Theory & Practice of Fiction	TTh 9:30-10:50 Bouldrey	TTh 9:30-10:50 Bouldrey / Seliy	TTh 9:30-10:50 Seliy
395-FW/TS	Theory & Practice of Creative Nonfiction	TTh 9:30-10:50 Biss	TTh 9:30-10:50 Biss / Bresland	TTh 9:30-10:50 Bresland

Course	Title	Fall	Winter	Spring
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398-1,2	Senior Honors Sequence	W 3-5 Froula	W 3-5 Froula	
398-1	Senior Honors Seminar	W 3-5 Keene		
399	Independent Study	Several Sections Offered Each Quarter		

**ENG 105**  
**Expository Writing**  
Several Sections TBA

*Course Description:* Expository writing is designed for any student who wants a strong introductory course in college-level writing. Students write three or four extended pieces of expository writing, developing each through a process of planning, drafting, revising, and editing. Students also complete several briefer exercises in which they experiment with specific writing techniques or use informal writing as a tool for exploring ideas. Class meetings are conducted as seminar discussions and workshops. In addition, the instructor meets regularly with students in individual conferences.

For further information, contact the WCAS Writing Program, 1860 Campus Drive, Crowe Hall 2-178, 491-7414.

May not count toward English Major. Several sections will be offered each quarter. These will be listed on the Web.

**ENG 205**  
**Intermediate Composition**  
Several Sections TBA

*Course Description:* Intermediate Composition is designed for students with some experience in college-level writing who want to continue to develop their ability as writers. Students undertake three or four writing projects, developing each through several drafts and revisions. Students learn techniques for establishing and maintaining focus in their writing, organizing and developing analyses and arguments, and producing clear direct prose. Class meetings are conducted as seminar discussions and workshops. In addition, several times during the quarter the instructor meets with students in individual conferences.

For further information, contact the WCAS Writing Program, 1860 Campus Drive, Crowe Hall 2-178, 491-7414.

May count as one 200-level in the English Major

beyond the 200-level prerequisites. Several sections will be offered each quarter. These will be listed on the Web.

**ENG 206**  
**[Prerequisite to English Major in Writing]**  
**Reading & Writing Poetry**

*Course Description:* An introduction to the major forms of poetry in English from the dual perspective of the poet-critic. Creative work will be assigned in the form of poems and revisions; analytic writing will be assigned in the form of critiques of other members' poems. A scansion exercise will be given early on. All of these exercises, creative and expository, as well as the required readings from the Anthology, are designed to help students increase their understanding of poetry rapidly and profoundly; the more wholehearted students' participation, the more they will learn from the course.

No prerequisites. No P/N registration. Attendance at first class mandatory. Especially recommended for prospective Writing Majors. Literature Majors also welcome. Freshmen are NOT permitted to enroll until their spring quarter.

*Teaching Method(s):* Discussion; one-half to two-thirds of the classes will be devoted to discussion of readings and principles, the other classes to discussion of student poems.

*Evaluation Method(s):* Evidence given in written work and in class participation of students' understanding of poetry; improvement will count for a great deal with the instructor in estimating achievement.

*Texts include:* An Anthology, a critical guide, 206 Reader prepared by the instructor, and the work of the other students.

Fall:

Curdy	MWF 1-1:50
Webster	MWF 2-2:50
Curdy	MWF 3-3:50
Kinzie	TTh 2-3:20

Winter:

Roberson MWF 1-1:50  
Curdy TTh 12:30-1:50  
Kinzie TTh 2-3:20

Spring:

Webster MWF 10-10:50  
Webster MWF 1-1:50  
Curdy TTh 2-3:20

**ENG 207**

**[Prerequisite to English Major in Writing]  
Reading & Writing Fiction**

*Course Description:* A reading and writing course in short fiction. Students will read widely in traditional as well as experimental short stories, seeing how writers of different culture and temperament use conventions such as plot, character, and techniques of voice and distance to shape their art. Students will also receive intensive practice in the craft of the short story, writing at least one story, along with revisions, short exercises, and a critical study of at least one work of fiction, concentrating on technique.

*Prerequisite:* English 206. No P/N registration. Attendance at first class mandatory. Especially recommended for prospective Writing Majors. Literature Majors also welcome.

*Teaching Method(s):* Discussion; one-half to two-thirds of the classes will be devoted to discussion of readings and principles, the other classes to discussion of student work.

*Evaluation Method(s):* Evidence given in written work and in class participation of students' understanding of fiction; improvement will count for a great deal with the instructor in estimating achievement.

*Texts include:* 207 course reader, outside reading of selected authors, xeroxed handouts, and the work of the other students.

Fall:

Seliy TTh 9:30-10:50

Winter:

Keene TTh 11-12:20  
Bouldrey TTh 12:30-1:50  
Seliy TTh 2-3:20

Spring:

Bouldrey TTh 9:30-10:50  
Seliy TTh 12:30-1:50  
Donohue TTh 11-12:20

**ENG 208**

**[Prerequisite to English Major in Writing]  
Reading & Writing Creative Nonfiction**

*Course Description:* A reading and writing course in the personal essay. Students will read widely in the genre of the personal essay, and gain exposure to larger world of creative nonfiction, including texts in memoir, public diaries and journals, nature and travel writing, lyric essays, and creative cultural criticism. Students will also consider English prose style and how it works both grammatically and artfully. Among the subjects taken up are phrase, syntax, diction, figures of speech, irony, and rhythm.

*Prerequisite:* English 206. No P/N registration. Attendance at first class mandatory. Especially recommended for prospective Writing Majors. Literature Majors also welcome.

*Teaching Method(s):* Discussion; one-half to two-thirds of the classes will be devoted to discussion of readings and principles, the other classes to discussion of student work.

*Evaluation Method(s):* Six or seven short papers; weekly annotations of readings.

*Texts include:* Texts include: 208 course reader, The Next American Essay by John D'Agata, outside reading of selected authors, photocopied handouts, and the work of other students.

Fall:

Bresland TTh 12:30-1:50  
Biss TTh 2-3:20

Winter:

Seliy TTh 12:30-1:50  
Bresland TTh 12:30-1:50  
Bresland TTh 2-3:20

Spring:

Bouldrey TTh 11-12:20  
Leach TTh 2-3:20  
Bresland TTh 3:30-4:50

**ENG 210-1 [Prerequisite to the Major And Minor in English Literature]  
English Literary Traditions**

Evans MWF 12-12:50 Winter Quarter

*Course Description:* This course is an introduction to the early English literary canon, extending from the late medieval period through the eighteenth century. While the readings are, by definition, canonical, we will devote substantial attention to questioning the very idea of “canonicity” as an historically and literarily constructed phenomenon. What cultural, literary, and historical ideologies are represented in this canon? How do these texts make rhetorical bids for inclusion? How do they respond to the pressure for novelty and innovation? How do they manage the so-called “anxiety of influence” imposed by their poetic forbears? In readings of Chaucer, Spenser, Sidney, Shakespeare, Donne, Milton, and Swift, among others, we will consider the values inscribed in and by “the canon”: what literary posterity has preserved, and what it has omitted, as the poetic legacy of western culture.

*Teaching Method:* Two lectures per week, plus required discussion section.

*Evaluation Method:* Three short response papers; one final paper; midterm and final exam; preparation for and participation in weekly discussions.

*Reading:* *The Norton Anthology of English Literature*

*NOTE:* This course fulfills and Area VI distribution requirement for students in WCAS.

**ENG 210-2 [Prerequisite to the Major And Minor in English Literature]  
English Literary Traditions**

Lane MWF 11-11:50 Spring Quarter

*Course Description:* This course provides a chronological survey of important, representative, and very enjoyable British works from Romanticism to the modern period. English 210-2 is a prerequisite for those planning to major in English, but it’s also designed for non-majors and counts as an Area VI WCAS distribution requirement. Focusing on poetry, drama, essays, and several short novels, we’ll examine compelling themes, styles, literary movements, and cultural arguments, paying particular attention to the way literary texts are located in history. For perspective, the course also tackles several comparative issues in nineteenth-century art and philosophy, drawing on such large-scale themes as tensions between individuals and communities, the narrative fate of women and men, and the vexed, uncertain role of authors as commentators on their social contexts. An overview of English literary history and its traditions during a fascinating century, English 210-2 provides excellent training in the discussion and analysis of fiction.

*NOTE:* No P/N registration. This course fulfills an Area VI distribution requirement for students in WCAS.

*Teaching Method(s):* Two lectures per week and one required discussion section on Fridays (section assignments will be made during the first week of class).

*Evaluation Methods:* Two short response papers; one final essay; performance in discussion section; final exam.

*Texts:* *The Norton Anthology of English Literature: The Major Authors* (8th edition; volume B); Jane Austen, *Sense and Sensibility* (Penguin); Charles Dickens, *Hard Times* (Norton); Robert Louis

Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (Norton); Virginia Woolf, *Mrs. Dalloway* (Harvest/HBJ). Please buy new or used copies of the specified editions.

*Texts will be available at:* The Norris Center Bookstore.

### CLS 211/ HUM 201

#### **The Epic in Cross-Cultural Context: “Subject for Heroic Song”: Traditions of Epic Literature and Orature**

West TTh 11-12:20 Winter Quarter

*Course Description:* Epic, the song of heroes, predates even writing and is nearly as universal as language itself. The ability of epic to last—though not unchanged—through so many changes in contexts is in part predicted by one of the recurring themes of the genre: the challenges of tradition and memory, the difficulty with which an event, a belief, or a way of life is handed from one generation to the next, and how it is transformed in passing. In this course we will take up the ways in which the epic as a genre projects, recalls, and reworks its history as *tradition*, literally as what is handed over, and follow several examples of epic through their cross-cultural contexts. We will also look at how epics account for other peoples with other traditions, beliefs, and heroes; the differences between literature and “orature”, or orally composed poetry; the places of women in both traditional and revisionary epics; the Romantic linking of epic and the nation; and some developments in the epic in the twentieth century. In handling four thousand years of epic poetry, we will consider parts of works like the anonymous Mesopotamian *Gilgamesh*, the *Mahabharata*, the Irish *Tain*, the *Hildebrandslied*, Dante’s *Commedia*, Tasso’s *Jerusalem Delivered*; “Ossian,” the “ancient” Scots poet whose works were actually written in the eighteenth century; the *Kalevala*, gathered and recomposed by Finnish scholars in the nineteenth century; and modernist epics like Pound’s *Cantos* or Joyce’s *Ulysses* and *Finnegans Wake*. Most of our work, though, will go to reading and analyzing Homer’s *Iliad*, Vergil’s *Aeneid*, *The Song of Roland*, Camões, *Lusiads*, Milton’s *Paradise Lost*, and Wolcott’s *Omeros*.

### ENG 213

#### **Introduction to Fiction: Narration, Detection, and Identity**

Law MWF 11-11:50 Winter Quarter

*Course Description:* What happened? Who am I? Who did it? And how do *narratives* help us answer these questions? Do the activities of interpretation and discovery only repeat the very puzzles they attempt to solve? Is there any innocent re-telling or detection? From short stories to long novels, from stories of growth to tales of crime, from early 19th-century England to late 20th-century America, these are some of the questions that preoccupy literary writers. In this course we will explore the various ways writers create and resolve mysteries about identity through the technique of narrative; and we will consider the complicated relationships between discovery and guilt, action and narration, crime and detection. Along the way, we will consider examples drawn from one of the most dominant forms of narrative in contemporary culture: film.

*Texts will include:* Mary Shelley, *Frankenstein* (Broadview Press); Arthur Conan Doyle, *Sherlock Holmes Selected Stories* (Oxford); Bram Stoker, *Dracula* (Broadview Press); Joseph Conrad, *Heart of Darkness* (Norton Critical Edition, FOURTH edition); Dashiell Hammett, *The Maltese Falcon* (Vintage); Toni Morrison, *The Bluest Eye* (Plume/Penguin). n.b. - Texts will be available at Norris Bookstore.

Please note: you **must** acquire the specific editions ordered for class, since chapters and page numbers vary from edition to edition.

*Films:* Scott, *Blade Runner* (1982); Kasdan, *Zero Effect* (1998); Herzog, *Nosferatu* (1979); Coppola, *Bram Stoker’s Dracula* (1992); Coppola, *Apocalypse Now* (1979); Huston, *The Maltese Falcon* (1941).

*Method of Evaluation:* midterm exam (20%); 750-word midterm paper (20%); final exam (25%); 1250-word final paper (25%); class participation (10%).

## ENG 234

### Introduction to Shakespeare

Phillips TTh 11-12:20 Fall Quarter

*Course Description:* This course will introduce students to a range of Shakespeare's comedies, tragedies, histories and romances. During the quarter, we will consider these plays in their Early Modern context-cultural, political, literary and theatrical. We will focus centrally on matters of performance and of text. How is our interpretation of a play shaped by Shakespeare's various "texts"- his stories and their histories, the works of his contemporaries, the latest literary fashions, and the various versions of his plays that circulated among his audience? Similarly, how do the details of a given performance, or the presence of a particular audience, alter the experience of the play? To answer these questions, we will consider not only the theaters of Early Modern England, but also recent cinematic versions of the plays, reading not only our modern edition of Shakespeare but also examining some pages from the plays as they originally circulated. Our readings may include *Much Ado About Nothing*, *Hamlet*, *Othello*, *Macbeth*, *Henry V*, and *the Tempest*.

*Teaching Method(s):* Lectures with Q&A; required weekly discussion section.

*Evaluation Method(s):* Attendance and section participation, two papers, midterm, final exam.

*Texts will be available at:* Norris Center Bookstore. The required textbook is *The Norton Shakespeare*, ed. Stephen Greenblatt et al.

### English 270-1 [Prerequisite to the English Major in Literature]

#### American Literary Traditions: Imagining America

Erkkila TTh 11-12:20 Winter Quarter

*Course Description:* This course is an introduction to American literature from the beginnings to the mid-nineteenth century. We will study the history of American literature as a history of competing stories of America and the American, focusing on such culturally and politically resonant narratives and symbols as Pocahontas and John Smith, the Puritan

"city on the hill," Jeffersonian democracy, Emersonian self-reliance, Poe's "Imp of the Perverse," Douglass's black Jeremiad, Stowe's sentimental utopia, Hawthorne's scarlet "A," and Melville's epic *Moby Dick*. We will also look at the ways past American stories and myths have been translated into classic American films (like Hitchcock's *Psycho*), music (like Bob Dylan's *Bringing It All Back Home*), and other popular cultural forms and debates about America in the contemporary world.

*Teaching method:* Lecture and discussion; weekly discussion sections.

*Evaluation method:* 2 papers; midterm; final examination.

TEXTS INCLUDE: *The Norton Anthology of American Literature: Beginnings to 1820* (7<sup>th</sup> edition); Ralph Waldo Emerson, *Selected Writings*; Edgar Allan Poe, *The Fall of the House of Usher and Other Tales*; Frederick Douglass, *The Narrative of Frederick Douglass*; Nathaniel Hawthorne, *The Scarlet Letter*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Herman Melville, *Moby Dick: Norton Critical Edition*

### English 270-2 [Prerequisite to the English Major in Literature]

#### Introduction to American Literature, 1850-1900

Stern MWF 12-12:50 Fall Quarter

*Course Description:* This course is a survey of American literature from the decade preceding the Civil War to 1900. In lectures and discussion sections, we shall explore the divergent textual voices – white and black, male and female, poor and rich, slave and free – that constitute the literary tradition of the United States in the nineteenth century. Central to our study will be the following questions: What does it mean to be an American in 1850, 1860, 1865, and beyond? Who speaks for the nation? How do the tragedy and the triumph of the Civil War inflect American poetry and narrative? And how do post-bellum writers represent the complexities of democracy, particularly

the gains and losses of Reconstruction, the advent of and resistance to the “New Woman,” and the class struggle in the newly reunited nation? Examples will be drawn mostly from among the following list of works: Herman Melville, “Bartleby, Scrivener,” Harriet Wilson, *Our Nig*; Rebecca Harding Davis, “Life in the Iron Mills”; Harriet Jacobs, “Incidents in the Life of a Slave Girl”; Emily Dickinson, selected poems; Walt Whitman, *Song of Myself* and other selected poems; Mark Twain, *The Adventures of Huckleberry Finn*; Charles Chestnut, selected tales; Kate Chopin, *The Awakening*.

**Attendance at all sections is required; anyone who misses more than one section meeting is in danger of failing the course and requires the professor’s permission to continue.**

*Evaluation:* Evaluation will be based on two short (3-page) essays, in which students will perform a close reading of a literary passage from one of the texts on the syllabus; a final examination, involving short answers and essays; and active participation in section and lecture.

*Textbooks will be available at:* Norris Bookstore.

### **ENG 273**

**Introduction to 20th Century American Literature**  
Nick Davis    MWF 10-10:50    Spring Quarter

*Course Description:* This course aims to draw English majors and non-majors alike into a substantive, wide-ranging, and vivacious conversation about American literature and life, spanning from the very beginning of the twentieth century to its end. In all of the literature we read, the impressions we form, and the insights we exchange, we will encourage each other to consider the complex evolution of “America,” both as a nation and as a notion, deepened and transformed over time by new ideas about history, population, immigration and internal migration, psychology and the subconscious, gender, race, sexuality, religion, social class, regional identities, political attitudes, and other forces that shape, surround, and speak through the texts. However, we shall remind ourselves at all points

that literature is not just a mirror but an engine of culture; it produces its own effects and invites us into new, complicated perspectives about language, form, structure, voice, tone, genre, theme, and the marvelous, subtle filaments that connect any text to its readers.

*Evaluation:* Two formal essays, a midterm and a final exam, participation in discussion sections and occasionally in lecture

*Course texts:* Likely to include William Faulkner’s *As I Lay Dying*, Nathanael West’s *Miss Lonelyhearts*, Don DeLillo’s *White Noise*, Toni Morrison’s *Paradise*, and other shorter works

### **ENG 275**

**Introduction to Asian American Literature**

Jinah Kim    MW 3:30-4:50    Fall Quarter

*Course Description:* This course will explore Asian American cultural productions from the late-19th century to the current moment. In addition to studying various genres and forms of Asian American literary expressions, we will read, interpret, and analyze photographs, films, legal documents, magazines and other materials to acquaint ourselves with the variety of ways that “Asia,” “Asian” and “Asian American” have been produced within different moments in American modernity. Students will acquire a basic knowledge of Asian American literary forms and theories. Students will also learn to distinguish between different periods of Asian American cultural productions as well as the differences and overlaps between different Asian American national literatures and history. By discussing the literary features of the assigned readings students will learn to move beyond reading texts as transparent transcriptions of reality and learn how to interpret them as mediated representations. Thus, this class aims to provide an introduction to the study of literature and culture as well as an introduction to Asian American literary forms and creative expressions.

**ENG 298 [Prerequisite for all English Majors and Minors]  
Introductory Seminar in Reading and Interpretation**

*Course Description:* 298 emphasizes practice in the close reading and analysis of literature in relation to important critical issues and perspectives in literary study. Along with English 210-1,2 or 270-1,2, it is a prerequisite for all concentrations in the English Major, with the exception of the Writing Major. The enrollment will be limited to 15 students in each section. Nine sections will be offered each year (three each quarter), and their specific contents will vary from one section to another. No matter what the specific content, 298 will be a small seminar class that features active learning and attention to writing as part of an introduction both to the development of the skills of close reading and interpretation and to critical methods and practices (e.g., formalist, psychoanalytic, archetypal, feminist, etc.).

*Prerequisites:* One quarter of 210 or 270.

*Note:* No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

Fall:

Proudfit	TTh	9:30-10:50
Lane	TTh	11-12:20
Mesle	TTh	12:30-1:50

**ENG 298  
Introductory Seminar in Reading and Interpretation: Challenging Authority**

Proudfit TTh 9:30-10:50 Fall Quarter

*Course Description:* This course looks at American theatre in the 20th century. All theatre is collaborative. However, our seminar will specifically examine the development of playwriting as a group activity over the last hundred years. Our central questions will be: What is “authorship” and how is this concept useful to dramatic literary studies? Beginning with the genesis of the American ensemble theatre (and its foreign

roots) in the productions of the Provincetown Players in the 1920s and the Group Theater in the 1930s, we will examine how theatre companies began exploring the creative affiliations between playwright, company, director, and audience. Which of these entities “writes” the theatrical event? We will then focus on three subsequent periods in American cultural history that seemed particularly conducive to collective theatre-making: the late 1960s, the early 1980s, and the past 10 years. From the Living Theatre’s confrontational *Paradise Now*, which ended in a riot at nearly every venue it was produced, to Tracy Young’s *DreamPlay*, presented at a private home in the Hollywood Hills whose location was kept secret from its bussed-in audience, these groups forged new relationships between theatre companies and their patrons. How does the idea of the author as a solitary genius alter when confronted with these strange and astonishing productions? And how is the tension between the individual and the collective in general a particularly American concern?

In addition to covering a number of different methodologies of close reading and schools of literary criticism, this course will focus on 20th-century theories of authorship (with readings from Michel Foucault, Roland Barthes, Mikhail Bakhtin, Michel de Certeau, and others).

*Note:* Students who completed the "Challenging Authority" Freshman Seminar should enroll in another section of ENG 298.

*Teaching method:* Seminar discussion.

*Evaluation method:* Class participation, mid-term exam, class presentation, and a final paper.

*Primary texts might include:* Anton Chekhov’s *The Cherry Orchard*; J.M. Synge’s *The Playboy of the Western World*; Susan Glaspell’s *Trifles*; Eugene O’Neill’s *Emperor Jones*; Clifford Odets’ *Waiting for Lefty*; Kenneth H. Brown’s *The Brig*; The Living Theatre’s *Paradise Now*; The Open Theater’s *The Serpent* and *Terminal*; The Performance Group’s *Dionysus in 69*; Lee Breuer’s *The Red Horse Animation*; The Wooster Group’s *Route 1&9*; The SITI Company’s *Culture of Desire*, and Cornerstone

Theater Company's *For Here or To Go*. We will also read reviews and watch videotapes of productions whenever possible.

### **ENG 298**

#### **Introductory Seminar in Reading and Interpretation: Psychoanalytic Theory and the Art of Interpretation**

Lane TTh 11-12:20 Fall Quarter

*Course Description:* This course serves as an introduction to several schools of psychoanalytic literary theory. It puts literature and psychoanalysis in dialogue by focusing on the question—and art—of interpretation. Taking as our primary interest the scope and force of fantasy, aesthetics, and the unconscious, we'll study some of Freud's essays on these topics before turning to broader questions about perspective and meaning that surface in several fascinating works by Victorian and modern writers.

*Teaching Method(s):* class discussion.

*Evaluation Method(s):* midterm and final papers; one class presentation.

*Texts include:* Essays by Sigmund Freud, Melanie Klein, and Jacques Lacan. Short fictional works by Henry James, Lewis Carroll, Virginia Woolf, Katherine Mansfield, and D. H. Lawrence.

*Textbooks available at:* Norris Center Bookstore.

### **ENG 298**

#### **Introductory Seminar in Reading and Interpretation: Reading and Interpreting Gender**

Mesle TTh 12:30-1:50 Fall Quarter

*Course Description:* Most people agree that gender "matters" to the study of literature; more controversial is the question of how it matters. How does gender shape texts, even when it is not their explicit subject matter? How does gender inflect the way texts are read, and by whom? How do different genders and

sexualities matter differently, and how do other axes of analysis (race, class, geography) change the effects of gender? This course aims to provide its students with a familiarity with current debates about gender analysis in literary study, but it also seeks to encourage students to develop the critical tools needed to think about gender as it "matters" to the world around them. Thus this course will focus on theoretical and "literary" texts, but will make frequent reference to samples from popular culture: ads, tv shows, and movies in which gender emerges as a meaningful rubric for analysis. Critical readings may include texts by Virginia Woolf, Judith Butler, Alice Walker, Susie Bright, Michael Warner, and Robyn Wiegman, as well as movies such as *All About my Mother* and *The Stepford Wives*.

#### Winter:

Cutler	MWF	1-1:50
Sucich	TTh	9:30-10:50
Erkkila	TTh	3:30-4:50

### **ENG 298**

#### **Introductory Seminar in Reading and Interpretation: American Poetry, American Politics**

Cutler MWF 1-1:50 WinterQuarter

*Course Description:* In this course we will challenge the notion that poetry is the most rarified of all literary genres by examining several notorious figures in American literary history, including Walt Whitman, Ezra Pound, Allen Ginsberg, Adrienne Rich, and Amiri Baraka. What can the controversies that have accrued around these figures tell us about the relationship between poetry and politics? How do these controversies illuminate the way poetry interacts with other modes of discourse?

*Teaching Method:* Discussion.

*Evaluation Method:* Participation, in-class presentation, two short essays (4-5 pp), one long essay (7-8 pp).

*Texts May Include:* Walt Whitman, *Leaves of Grass*; Allen Ginsberg, *Howl*; Adrienne Rich, *Diving Into the Wreck*; Paul Beatty, *White Boy Shuffle*; selections from Emerson, Dickinson, Pound, Eliot, Plath, Baraka, Anzaldúa, and Alexie.

### **ENG 298**

#### **Introductory Seminar in Reading and Interpretation: Reading and Interpreting Epic**

Sucich TTh 9:30-10:50 Winter Quarter

*Course Description:* What constitutes an epic poem? What attributes and goals define an epic hero? Are all epics fundamentally the same, or do differences exist within the category of “epic” itself? In what ways do epics differ from other literary genres? Finally, what can epics teach us about the people and cultures that produce them? This course will explore these questions in four epic poems that span more than two millennia: Homer’s *The Odyssey*, Dante’s *Inferno*, Milton’s *Paradise Lost*, and Derek Walcott’s *Omeros*. Our goal will be to define the conventions of epic narratives and to gain a deeper understanding of the kind of cultural work that these narratives tried to perform, both in their own historical moments and beyond.

#### *Texts:*

Alighieri, Dante. *The Inferno*. Trans. John Ciardi. New York: Signet, 2001.

Homer. *The Odyssey*. Trans. Robert Fagles. New York: Penguin, 1999.

Milton, John. *Paradise Lost and Paradise Regained*. New York: Signet, 2001.

Walcott, Derek. *Omeros*. New York: Farrar, Straus, and Giroux, 1990.

### **ENG 298**

#### **Introductory Seminar in Reading and Interpretation: Reading and Interpreting Edgar Allen Poe**

Erkkila TTh 3:30-4:50 Winter Quarter

*Course Description:* Edgar Allan Poe invented the short story, the detective story, the science fiction story,

and modern poetic theory. His stories and essays anticipate the Freudian unconscious and various forms of psychoanalytic, poststructuralist, and modern critical theory. Poe wrote a spooky novel called *The Narrative of Arthur Gordon Pym* and several volumes of poetry and short stories. As editor or contributor to many popular nineteenth-century American magazines, he wrote sketches, reviews, essays, angelic dialogues, polemics, and hoaxes. This course will focus on Poe’s writings as a means of learning how to read and analyze a variety of literary genres, including lyric and narrative poems, the novel, the short story, detective fiction, science fiction, the essay, the literary review, and critical theory. We shall study poetic language, image, meter, and form as well as various story-telling techniques such as narrative point of view, plot, structure, language, character, repetition and recurrence, and implied audience. We shall also study a variety of critical approaches to reading and interpreting Poe’s writings, including formalist, psychoanalytic, historicist, Marxist, feminist, queer, critical race, poststructuralist, and postcolonial theory and criticism. We shall conclude by looking at the ways Poe’s works have been translated and adapted in a selection of contemporary films and other pop cultural forms.

*Prerequisites:* No P/N registration. Permission of instructor. Attendance at first class mandatory.

*Teaching Method:* Some lecture; mostly close-reading and discussion.

*Evaluation Method:* 2 short essays (3-4 pages); and one longer essay (8-10 pages); in-class participation.

*Reading:* Texts include: Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*; Poe, *Poetry, Tales, and Selected Essays*; M. H. Abrams, *A Glossary of Literary Terms* (9th edition), and a selection of literary criticism and theory.

*Textbooks available at:* Norris Center Bookstore.

Spring:

Breslin MWF 11-11:50  
Wasinger TTh 9:30-10:50  
Schwartz MWF 9-9:50

**ENG 298**  
**Introductory Seminar in Reading and Interpretation: Poets Who Are Critics, Critics Who Are Poets**

Breslin MWF 11-11:50 Spring Quarter

*Course Description:* In this course, we will consider the writings of authors who have done notable work both as poets and as literary critics or theorists, from the Early Modern period to the present. The roster includes Sir Philip Sidney, Samuel Johnson, Samuel Taylor Coleridge, T. S. Eliot, Charles Olson, Adrienne Rich, Derek Walcott, and Heather McHugh. We will address a number of key questions: to what extent does the poetry seem to arise out of the principles of the criticism, and to what extent does it elude or contradict them; to what extent do these writers consider the roles of poet and critic to be complementary and to what extent conflicting or separate; to what extent do these writers agree about what poetry is and what it's good for?

The course will combine close reading of individual poems with careful inquiry both into the explicit poetics offered in each poet's critical writings and the implicit poetics that one might infer from each poet's actual poetic practice.

Requirements: corporeal and intellectual presence in class; discussion, a short paper (4-5 pages) and a longer paper (7-8 pages); Blackboard posts.

**ENG 298**  
**Introductory Seminar in Reading and Interpretation: Rhetoric and Narrative**

Wasinger TTh 9:30-10:50 Spring Quarter

*Course Description:* This course investigates the category of "women's fiction" through a study of four major works of 19th-Century British fiction. In considering a range of theoretical approaches to writings for, about, and by women, we will examine the process of critical interpretation as it expands and/or limits the possibilities for understanding what and how we read. In so doing, we will address formal issues of genre and canon formation, as well as the cultural construction of traditionally "female" professions (i.e. motherhood, governessing, prostitution). Of particular interest will be the work of critics for whom feminism operates as a springboard into broader discussions of race, class, narrative, and sexuality. This course will offer an introduction to various schools of critical interpretation, including formalism, cultural materialism, historicism, critical race and post-colonial studies, psychoanalysis, and queer theory. Texts will include: Jane Austen, *Mansfield Park*; Charlotte Bronte, *Jane Eyre*; Mary Elizabeth Braddon, *Lady Audley's Secret*; George Eliot, *The Mill On the Floss*; and secondary critical readings.

*Evaluation method:* Two short (1-2 pp.), one medium (3-4 pp.), and one final (5-7 pp.) paper, occasional quizzes, and contribution to seminar discussion.

**ENG 298**  
**Introductory Seminar in Reading and Interpretation**

Schwartz MWF 9-9:50 Spring Quarter

*Course Description:* Available at a later date.

**ENG 302** **Pre 1798**  
**History of the English Language**

Breen MWF 1-1:50 Fall Quarter

*Course Description:* Have you ever noticed that, unlike many other languages, English has often has two different names for the same animal? These double names can be traced back to 1066, when the French-

speaking Normans, led by William the Bastard, conquered England and installed their countrymen in almost every position of power. In the aftermath of this victory, William the Bastard became William the Conqueror and cows and pigs and sheep became *beef* and *pork* and *mutton* – after they were killed and cooked and served up to the Normans at their banquets. Like many other high-falutin’ words in English, these animal names all derive from French. As long as the animals remained in the barnyard, however, being cared for by English-speaking peasants, they kept their ancient English names of *cow* and *pig* and *sheep*. In this course we will investigate this and many other milestones in the history of the English language, focusing most of our attention on period from the Middle Ages through the eighteenth century. We will pay particular attention to the relationship between language and power, and to the ways people in these periods conceived of their own language in relation to others. We will also work to develop a more sensitive understanding of the language that you can bring to your other English classes. Have you ever thought about analyzing a poem in terms of which words come from Latin, which from French, and which from Old English?

*Teaching Method(s):* Mostly discussion, with some lecture.

*Texts will be available at:* Norris Bookstore

Note: **This course fulfills the Theory Requirement for the Major in English Literature.**

### **ENG 307**

**Advanced Creative Writing: Fabulous Fictions**  
Dybek TTh 12:30-1:50 Winter Quarter

*Course Description:* Fabulous Fictions is a fiction writing class that focuses on the many categories of stories that fall outside of realism—tales, fantasy, myths, fabulism, magical realism, surrealism, speculative fiction, and genres such as science fiction and horror. What they have in common is that they all could begin not as “Once upon a time...” but as “What if...” What if you woke one morning to find yourself transformed into a cockroach; what if your

mother insisted she’d been abducted by aliens; what if in a junk shop you found a radio that could predict the future...” These stories seem to share the stuff of dreams and among the exercises the class will offer will be the attempt to harness a little of that dream power that dwells in each of us. The main text of the class will be your own work. You will be expected to write each week. Supplemental texts will include a variety of fabulist stories. The emphasis will be on literary stories, not popular genre work, and there is a subgenre that this class does exclude: sword and sorcery. But otherwise it is open to letting your imagination roam.

### **ENG 307**

**Advanced Creative Writing- Poetry: The City**  
Roberson TTh 9:30-10:50 Spring Quarter

*Course Description:* We will concentrate on descriptive and figurative writing that focuses on the idea of the city as a location, as a state of mind and as a living organism. Poets such as Robinson Jeffers, Hart Crane, Frank O’Hara and Alan Ginsberg, with a stop off to visit Italo Calvino’s “Invisible Cities.”

### **ENG 307**

**Advanced Creative Writing- Fiction:**  
Somerville TTh 3:30-4:50 Spring Quarter

*Course Description:* Since the 1914 publication of James Joyce’s *Dubliners*, the “epiphany”, or something like it, has dominated short story form. In fact, the basic idea characters experiencing moments of profound insight has become so ubiquitous that to the working author, epiphanies often appear to be the *only* way stories can possibly end. But is this valid? Has the epiphany become an arbitrary rule? What’s happened to the deeply ironic endings of Maupassant and O. Henry? What about the resolution of a campfire tale? Does it have to be mysterious for it to be artful? In this workshop, we’ll focus on writing endings, but we’ll also explore a simple, difficult, and oft-ignored question: What’s an ending, and what should it do?

*Teaching Method:* Workshop, reading discussion, short lectures

*Evaluation Method :* Class participation, writing assignments

*Readings:* Stories and selections from James Joyce, Nathaniel Hawthorne, Guy de Maupassant, Roald Dahl, John Cheever, Tim O'Brien, Ann Beattie, Stephanie Vaughn, and others.

**ENG 312** **Post 1798**  
**Studies in Drama: Theater of the Absurd**  
Proudfit MWF 10-10:50 Winter Quarter  
MWF 1-1:50 Spring Quarter

*Course Description:*“ Critic Martin Esslin coined the term “Theatre of the Absurd” in his 1962 book of the same name to describe what he perceived as certain similarities among a group of European, British, and American plays written since the 1940s. These plays, by playwrights such as Samuel Beckett, Eugène Ionesco, Jean Genet, Harold Pinter, and Edward Albee, had found enthusiastic fans internationally, in production as well as in print, but nevertheless were generally dismissed by commercial audiences (and quite a few critics as well) as nonsense or intentional mystification. Esslin argued that these plays did have meaning despite, oftentimes, their lack of what traditionally might be called a plot, characterization, a clear theme, or a mimetic relationship with the world offstage. In plays as seemingly dissimilar as *Waiting for Godot* and *The Balcony*, Esslin saw a common theme: a “sense of metaphysical anguish at the absurdity of the human condition,” which he connected to the existential writings of Jean-Paul Sartre and Albert Camus.

In the past 45 years, Esslin’s term has been as widely used as it has been challenged. This course assesses Esslin’s label by examining a number of plays that have been described as “absurdist.” Our central questions are: Does the term “Theatre of the Absurd” accurately describe this diverse collection of plays? And, if Esslin’s categorization is too limiting, are there nevertheless thematic or formal similarities between these plays that bind them as a group? Finally, if some type of

“absurdist” stance is distilled in these plays, to what extent has this particular brand of absurdism spread throughout U.S. culture in the past half-century?

This course divides into three general periods. Section one looks at the roots of the Theatre of the Absurd: in late-19th century playwright Alfred Jarry’s disturbing play *Ubu Roi*, in the anti-art performances of the Dadaists, in the films of the Marx Brothers, and in the literature and philosophy of writers such as Franz Kafka and Camus. Section two concentrates on the major plays of the 1950s and 1960s that were and/or are considered “absurdist.” Finally, Section Three examines the many places we find absurdist performance in contemporary culture: from “flash mobs” to *The Daily Show*, from Monty Python to *The Simpsons*.

*Teaching method:* Seminar discussion.

*Evaluation method:* Class participation, mid-term paper, class presentation, and a final paper.

*Primary texts might include:* Alfred Jarry’s *Ubu Roi* (1896), Franz Kafka’s novella “*The Metamorphosis*” (1915), Samuel Beckett’s *Waiting for Godot* (1949) and *Endgame* (1958), Eugène Ionesco’s *The Bald Soprano* (1950) and *The Chairs* (1952), Jean Genet’s *The Balcony* (1956), Harold Pinter’s *The Dumb Waiter* (1957) and *The Lover* (1962), Edward Albee’s *Zoo Story* (1958), Friedrich Durrenmatt’s *The Physicists* (1962), Vaclav Havel’s *The Memorandum* (1965), Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead* (1966), David Ives’ *All in the Timing* (1994), and Christopher Durang’s *Betty’s Summer Vacation* (1999). We will also watch the Marx Brothers’ film *Duck Soup* (1933).

**ENG 323-1** **Pre 1798**  
**Chaucer: The Canterbury Tales**  
Phillips TTh 2-3:20 Winter Quarter

*Course Description:* As we follow along the road to Canterbury, we not only hear a compendium of stories—both pious and irreverent—but we also meet a collection of characters whose diversity spans the spectrum of medieval society: a noble knight and a manly monk, a drunken miller and a virtuous priest, a dainty nun and a domineering wife, who compete with one other,

trading insults as well as tales. Over the course of the quarter, we will explore the ways in which Chaucer experiments with late medieval literary genres, from chivalric romances to bawdy fabliaux, frustrating and playing upon the expectations of his audience. Against and alongside this literary context, we will consider the dramatic context of the pilgrimage itself, asking questions about how the character of an individual pilgrim, or the interaction between pilgrims, further shapes our perceptions and expectations of the tales: How is a romance different, for example, when it is told by a knight, by a social climber, or by a renegade wife? We will be reading Chaucer's poem in the original Middle English. At the end of the semester, we will give an in-class performance of one of the tales.

*No P/N registration.*

*Evaluation Method(s):* class attendance and participation required; an oral presentation; several short papers; quizzes and an exam.

*Texts include:* *The Canterbury Tales*, ed. Larry D. Benson

*Textbooks available at:* Norris Center Bookstore.

**ENG 324** **Pre 1798**  
**Studies in Medieval Literature: Genre Trouble**  
Breen TTh 11-12:20 Winter Quarter

*Course Description:* This course will examine some of the best-known works of medieval English literature, from *Beowulf* to *Sir Gawain and the Green Knight* to Chaucer's *Miller's Tale* – works that, far from coincidentally, are often cited and reinterpreted in contemporary popular culture. By teaching such texts alongside lesser-known medieval gems, however, and organizing the syllabus according to genre rather than author or topic, this course seeks to return these canonical works to their medieval context. What kind of expectations would a late-fourteenth-century reader have brought to *Sir Gawain* or the *Miller's Tale*, and how do the poems fulfill, reject, or manipulate these expectations? Why does the holy genre of the saint's legend (from the Latin word for 'thing that must be

read') insistently cross-pollinate with the fabliau, a genre of short tales full of vividly described sexual adventures? In this course we will read enough examples of important genres like epic, romance, saint's legend, fabliau, and Breton *lai* to define them in our own terms before at the ways in which these genres evolve, warp, and converge. In the final paper, you will have the option of bringing your newfound knowledge to bear on a neo-medieval work of popular culture, though plenty of more traditional options will be available as well.

*Teaching Method(s):* Mostly discussion, some lecture.

*Texts include:* Seamus Heaney, trans., *Beowulf*; Thomas Garbáty, ed., *Medieval English Literature*.

*Texts will be available at:* Norris Bookstore

**ENG 324** **Pre 1798**  
**Studies in Medieval Literature e: Chaucer's**  
**Troilus and Criseyde**  
Mueller TTh 2-3:20 Spring Quarter

*Course Description:* Chaucer's *Troilus and Criseyde* is a great poem that stands in a chain of retellings that stretch all the back to the *Iliad* and forward to Shakespeare's *Troilus and Cressida*. We will study poem from an 'intertextual' perspective looking along the way at late antique texts proclaiming to be eyewitness accounts by the Greek Dictys and the Trojan Dares who knew better than Homer what 'really' happened at Troy, at a poem by Boccaccio that Chaucer sometimes translates and mostly transforms, a doleful sequel called *The Testament of Cresseid* by a 15th century Scottish poet, and finally at Shakespeare's play with its very distinctive negotiation of its Homeric and Chaucerian source.

*Evaluation Method:* Evaluation will be based on attendance/participation, three short essays on particular aspects of Chaucer's language (250-500 words), and two papers, respectively 1,500 and 2,500 words, on a topic of your choice

*Reading:* The Riverside Chaucer. Other texts will be available online.

**ENG 331****Pre 1798****Renaissance Poetry: Thinking Through Early Modern Lyric, 1509-1633**

West MWF 10-10:50 Spring Quarter

*Course Description:* This class begins from a hypothesis that like us, the people of Renaissance England had a highly refined technical language to understand their world and to express their most complex thoughts. Unlike us, their language was poetry. Our double focus in this class will be to read deeply and widely in the lyric poetry of this extraordinarily rich period and to understand how poetry might serve as a tool for serious thought—to honor equally, in other words, the beginning (“Thinking”) and the end (“Lyric”) of the course title. We will consider what particular resources lyric poetry has for exploring “philosophical” issues and how it may differ from comparable modern discourses in the worldview it represents; the ways in which poetry imagined itself as a disembodied song of the spirit and as words on a page, and why this mattered; why people read, wrote, performed, and exchanged poems, and how. Poems will include the famous and the anonymous, the familiar and the strange; our aim will be to develop a way of talking about these works as challenging, subtle, and striking as the poems themselves.

**ENG 332****Pre 1798****Renaissance Drama**

Proudfit MWF 1-1:50 Winter Quarter

*Course Description:* At the root of Western culture is a fascination with revenge. Revenge is the primary motivation in the narratives of Homer’s *Iliad* and *The Odyssey*, Malory’s *Morte D’Arthur*, Melville’s *Moby Dick*, and, of course, the *Star Wars* movies. Indeed, today there is no more popular theme in U.S. culture than revenge. Revenge is behind our pop-music “battles,” the plotting of much of our genre fiction (from neo-noir to chick lit) and most of our genre films (Western, Science Fiction, Horror). But while we derive pleasure from the idea of revenge, more often than not, revenge also is commonly recognized as the impulse that leads to our worst tragedies, real or

imagined. This is a paradox. It is not unlike the paradox that within drama’s most bloody, crude, and perverse genre, the revenge tragedy, is included perhaps Western culture’s most canonical text: Shakespeare’s *Hamlet*. This course looks at the roots of the revenge tragedy in Greek and Roman drama, follows this type of play through its proliferation in the Early Modern period, and considers the ways in which the revenge tragedy is still the dominant narrative in U.S. culture today.

The central questions of this course are: How does the revenge tragedy cater to our most macabre interests as well as inspire writers to create some of their most beautiful poetry? To what extent do the diverse plays contained within the category of revenge tragedy coalesce as a group? And why has the revenge tragedy continued to grow in popularity (if primarily in clichéd, simplistic forms) at the turn of the 21st century? In order to address this last question, this course culminates in a survey of a variety of pop-culture media that have embraced the revenge tragedy in recent decades: the comic book, the Broadway musical, the horror story, and the Hollywood film.

*Teaching method:* Seminar discussion.

*Evaluation method:* Class participation, mid-term paper, class presentation, and a final paper.

*Primary texts might include:* Aeschylus’ *The Oresteia* (458 B.C.), Euripides’ *Medea* (431 B.C.), Thomas Kyd’s *The Spanish Tragedy* (c. 1585), John Marston’s *Antonio’s Revenge* (c. 1600), William Shakespeare’s *Titus Andronicus* (1592) and *Hamlet* (1600), Cyril Tourneur’s *The Atheist’s Tragedy* (1611), John Webster’s *The Duchess of Malfi* (1614), John Ford’s *’Tis Pity She’s a Whore* (c. 1633). We will also read Stephen King’s novel *Carrie* (1974) and J. O’Barr’s graphic novel *The Crow* (1989) and watch Stephen Sondheim’s musical *Sweeney Todd* (1979) and the film *Kill Bill* (2003-2004).

**ENG 332****Pre 1798****Renaissance Drama: Cross-dressing & the Early Modern Stage**

Campos MWF 12-12:50 Spring Quarter

*Course Description:* In Shakespeare's England all female roles were played by boys. Why did the English stage take boys for women? This is a simple question, but its implications are far-reaching and bear upon our understanding of early modern sex, desire, gender roles, and the theatrical representations of these categories. Our primary readings will be comedies that hinge on gender-bending disguise plots. We will also read contemporary pamphlets and religious tracts that provide windows into heated Renaissance debates about the cultural practice of cross-dressing on the stage and on the streets of London.

*Primary texts:* include plays by Shakespeare, Ben Jonson, John Lyly, Thomas Dekker and John Middleton.

*Teaching Method:* Discussion

*Evaluation:* 2 midterm essays and 1 final essay.

**ENG 332** **Pre 1798**  
**Renaissance Drama: City Comedy**  
Sucich TTh 11-12:20 Spring Quarter

*Course Description:* This class will examine the dramatic and cultural contours of Elizabethan and Jacobean city comedy. City comedies (also known as “citizen comedies”) take as their subject, in the words of one recent commentator, “the seedy underbelly of city life, a milieu in which usurers cozen foolish young men of their fortunes, apprentices disobey their masters, fortune-seekers chase heiresses or rich widows, and prostitution is rife.” Playwrights such as Thomas Middleton, Ben Jonson, and Thomas Dekker utilized these characters and scenarios to respond to a wide variety of changes—social, political, and economic—taking place in sixteenth- and seventeenth-century London. This course will explore some of these changes and will seek to understand how and why these playwrights turned to humor and satire to raise some not-so-humorous questions about their urban culture and their country.

*Texts:*

Knowles, James, ed. *The Roaring Girl and Other City Comedies*. Oxford: Oxford UP, 2001.

Shakespeare, William. *Measure for Measure*. Folger Shakespeare Library. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2005.

Jonson, Ben. *Volpone*. *New Mermaids*. Ed. Robert N. Watson. New York: WW Norton, 2003.

**ENG 333** **Pre 1798**  
**Spenser**  
Evans MW 3:30-4:50 Winter Quarter

*Course Description:* If literary posterity is truly the footrace that so many canonical poets perceive it to be, Edmund Spenser might be thought of as its most luminary loser. John Milton dubbed him “sage and serious Spenser”—a moniker both admiring and dismissive—and subsequent generations of poets share this ambivalence, borrowing from Spenser’s rich storehouse of imagery, but disdaining his moral absolutism and allegorical pedantry. In readings of the first 3 books of *The Faerie Queene* and selections from Spenser’s shorter poems, we will consider both sides of this literary legacy. We will consider Spenser’s “sage and serious” educational program alongside his playful imagination, and ask how these two strains inform Spenser’s complex, often under-appreciated place in the English literary tradition.

*Teaching Method:* Discussion

*Evaluation Method:* Participation (in-class and online), in-class presentation, two papers.

*Reading:* Texts include: Edmund Spenser, *The Faerie Queene*, ed. A.C. Hamilton et al., 2d ed. (Longman, 2001); *The Yale Edition of the Shorter Poems of Edmund Spenser*, ed. William A. Oram et al. (Yale University Press, 1989).

*Texts will be available at:* Beck’s Bookstore

**ENG 334-1**  
**Shakespeare**

Mueller TTh 9:30-10:50

**Pre 1798**

Spring Quarter

*Course Description:* It is not easy to imagine interesting plays that don't involve some form of 'tit-for-tat', but in the drama of Shakespeare's day the motif plays itself out in particularly haunting variations that turn on the figures of the usurper (Tamburlaine, Claudius) and the avenger (Hieronymo, Hamlet). We will look at a dozen revenge dramas, divided between Shakespeare and other playwright, including *The Spanish Tragedy*, *Tamburlaine*, *Titus Andronicus*, *Hamlet*, *Twelfth Night*, *The Tempest*, *The Revenger's Tragedy*, and *Antonio's Revenge*.

We will make extensive use of WordHoard, an electronic resource that includes texts of all these plays but also supports deep lexical analyses of the rhetoric of revenge in Eliabethan and Jacobean drama.

*Evaluation Method:* Evaluation will be based on attendance/participation, three short essays on particular words (250-500 words), , and two papers, respectively 1,500 and 2,500 words, on a topic of your choice

*Reading:* All texts are available from:  
<http://wordhoard.northwestern.edu>.  
It is useful to have a good single volume edition of Shakespeare.

*Textbooks available at:* Norris Center Bookstore.

**ENG 335**  
**Milton**

Schwartz

**Pre 1798**

TTh 11-12:20 Fall Quarter

*Course Description:* We will study John Milton's poetry and prose, emphasizing *Paradise Lost*, with sustained attention to the complexities of his art, the crisis of his times, the subtlety of his thought, and the extent of his influence. Milton's defenses of political,

personal, and religious liberty, his self-presentation, and his grappling with key ethical questions-involving free will, gender definitions, crime, loyalty, rebellion and redemption-will be among the many concerns that arise as we explore his part in the raging political and theological controversies of his time.

*Teaching Method:* Class discussion and lecture.

*Evaluation Method:* Papers, class presentation, class participation, final exam.

**ENG 335**  
**Milton**

Sucich

**Pre 1798**

TTh 12:30-1:50 Winter Quarter

*Course description:* This course serves as an introduction to the major works of the English poet and pamphleteer John Milton (1608-1674). Best known for his Christian epic, *Paradise Lost*, Milton was also a fierce polemicist and one of the most controversial figures of his age. His relentless opposition to monarchy, his defense of divorce on the grounds of intellectual incompatibility, and his passionate denunciation of censorship all distinguished Milton as one of the seventeenth century's most radical thinkers. Yet he was also a devoted Puritan and self-proclaimed prophet, a man who despised Catholicism and dubbed the Pope the anti-Christ. This course will examine the historical contexts and conflicts of Milton's life and times, exploring the turbulent conditions that inspired one of England's greatest and, to many, most dangerous poets.

**ENG 338**

**Studies in Renaissance Literature: Bodies and Souls in Early Modern Literature**

Sucich MWF 12-12:50 Fall Quarter

**Pre 1798**

*Course Description:* The relationship between bodies and souls, matter and spirit is an abiding question in the history of Western thought. From Plato onward, material bodies have suffered from attempts to define this relationship, which with few exceptions have yielded a common theme: bodies are bad, souls are good.

But is that simple? This class will explore how various writers of the English Renaissance and early modern period grappled with the question of the relative merits of bodies and souls. The early modern period witnessed dramatic changes in the traditional conception of matter. Rather than viewing matter as passive, inert, and, ultimately, debased, writers such as Lady Ann Conway and John Milton came to regard the material world as inherently vital, good, and capable of animating and organizing itself. Understanding the impact of these changes on early modern culture (as well as our own) will be the focus of this course.

*Evaluation Method:* One short (4-5 pages) and one long (7-8 pages) paper, plus participation and occasional quizzes.

*Reading:* Readings will include prose and selected poems from various authors, including Henry Vaughan, Thomas Traherne, John Donne, Andrew Marvell, Lady Ann Conway, Lucy Hutchinson, and John Milton, among others.

**ENG 338** **Pre 1798**  
**Studies in Renaissance Literature: Cultural “Others” in Early Modern England**

Edmund Campos TTh 12:30-1:50 Fall Quarter

*Course Description:* The rise of far-flung exploration, global trade, transatlantic slavery, colonization, and imperial expansion (at home and overseas) brought the English in Shakespeare’s day into contact with an array of cultural others. This encounter with foreigner, Jew, heretic, and Indian precipitated a need for the English to elaborate categories for understanding the *other*, and, also, a need for the English to define themselves in the face of such alterity. The primary focus of this course will be the Renaissance stage where the fantasies of *otherness* were performed for the English public in plays dealing with exotic peoples and fantastic locations. To what extent are these plays representing England’s cultural *others* and to what extent do they represent England to itself? Readings include Shakespeare’s *Antony and Cleopatra* and

*Othello*, Marlowe’s *The Jew of Malta*, Fletcher’s *The Island Princess*, Massinger’s *The Renegado*, and Behn’s *Oroonoko*.

*Note:* Edmund Campos, who received his Ph.D. in Comparative Literature from Stanford, will be a Visiting Assistant Professor in English and Gender Studies for 2008-09. Specializing in Early Modern Literature and Culture, Professor Campos has published and taught on subjects such as imperialism and the transatlantic world; Renaissance drama and performance; magic and witchcraft; race and ethnicity; and food studies. He is currently at work on two books — *Paper Pirates: England, Spain and the Translation of Empire* and *Paths of Desire: American Commodities and English Texts in the Early Modern Period*. Professor Campos has recently taught at Swathmore College and Dartmouth College.

**ENG 338** **Pre 1798**  
**Studies in Renaissance Literature**  
TBA MWF 10-10:50 Spring Quarter

*Course Description:* The age of Shakespeare was also the age of global exploration. The European encounter with new worlds fired the imagination of Renaissance writers at home and abroad. As explorers crisscrossed the Atlantic, so too did words and ideas. This course explores the interplay between Renaissance travel and literature by reading both the literature of travel (travelogues, diaries, journals, chronicles, etc) and the literature that travel inspires (plays, poetry, epics, etc.). While the disciplinary boundary separating history from literature often prevents a comparative look at the connections between travel writing and Renaissance literary works, this class will show how these two kinds of writing are often mutually referential. To what extent is travel writing literary, and to what extent are Renaissance prose and poetry shaped by the historical Age of Discovery? How does the discovery of new lands and new peoples unite both historical and literary inquiries under a shared set of concerns touching nationhood, race, and gender in the early modern period? Travel texts include: The circumnavigations of Francis Drake and Thomas Cavendish, early

American discovery texts by Columbus, Vespucci and Raleigh, pilgrimages to Asia and the Middle East, and English slaving voyages.

*Literary texts include:* Mandeville's Travels, Thomas Moore's Utopia, Shakespeare's The Tempest, Bacon's The New Atlantis and the poetry of John Donne. The class relies heavily on discussion and requires two essays and a hands-on archival project involving rare texts in the NU library.

**ENG 338** **Pre 1798**  
**Studies in Renaissance Literature: Magic, Science, and Religion**  
Sucich TTh 2-3:20 Spring Quarter

*Course Description:* Of the many innovations to emerge during the Renaissance in Europe, advances in science were among the most significant. The discoveries of Copernicus, Galileo, William Harvey, and others challenged the received wisdom of the ancients, as well as the authority of the Bible, changing the way people imagined the physical world and their relation to the universe. This course will explore how the leading intellectuals of the Renaissance responded to these changes in their poetry and prose. In particular, we will examine how writers of the age wrestled with the profound challenges the scientific revolution posed to religion. How did philosophers such as Descartes and Hobbes explain the role of God in a universe they increasingly regarded as mechanistic? How did poets respond to the age's growing commitment to experimentation, empirical data, and reason as the most reliable guides to truth? Finally, how did radical innovations in science encourage equally radical innovations in politics, religion, medicine, and art?

*Evaluation Method:* Grades will be based on one short essay (4-5 pages), a midterm exam, a final

research assignment (8-10 pages), and participation/attendance.

*Texts may include:* Primary sources will likely include Platon's *Timaeus*, selections from Aristotle's *Physics*, selections from the Bible, selected works by Sidney, Shakespeare, Jonson, Milton, Donne, Herbert, Marvell, and others. We will also consult a variety of secondary materials, including essays on the history of science, magic, and the occult.

**ENG 342** **Pre 1798**  
**Restoration & 18th Century: The Comedy of Manners: The Restoration, Wilde, and Orton**  
Proudfit TTh 2-3:20 Fall Quarter

*Course Description:* This course will cover the development of the comedy of manners in the late 17th century, its revitalization in the plays of Oscar Wilde in the late 19th century, and its reinvention in the "comedy of menace" plays of Joe Orton in the 1960s. Our central question will be: In what ways does this genre stage, time and again, the tension between the individual and the community? In these three cultural moments, it seems that the comedy of manners serves foremost to criticize social conventions by revealing the emptiness of these forms and the instability of human relationships. The witty protagonists of these plays expose (and sometimes exploit) the artificiality of manners in their social spheres. Nevertheless, in many cases, these self-interested individuals who trade on their wit for financial gain and sexual pleasure (the Restoration's rakes, Wilde's dandies, or Orton's thugs) are ultimately satirized in these plays along with society at large. We will consider whether the result of these plots is a genre in which the supposedly superior wit is as liable for the absence of honest communication and true feeling as the conventional dullard.

*Teaching method:* Seminar discussion.

*Evaluation method:* Class participation, mid-term exam, class presentation, and a final paper.

*Primary texts might include:* William Wycherley's *The Country Wife* (1675), George Etherege's *The Man of Mode* (1676), Aphra Behn's *The Rover* (1677), John Vanbrugh's *The Provoked Wife*

(1697), William Congreve's *The Way of the World* (1700), Susanna Centlivre's *The Busybody* (1709); Oscar Wilde's *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895); Joe Orton's *Entertaining Mr. Sloane* (1964), *Loot* (1965), and *What the Butler Saw* (1969).

**ENG 344** **Pre 1798**  
**18th Century Fiction**

Soni TTh 11-12:20 Winter Quarter

*Course Description:* In this class, we will examine critically the eighteenth century phenomenon known as the "rise of the novel." Some critics have argued that the novel as a literary form has no counterpart in the pre-modern world, and that the novel is born in the eighteenth century with the emergence of mass printing, popular culture, and widespread literacy. Recently, this critical position has been called into question. We will approach this debate from two perspectives simultaneously. First, we will read several of the most important early novels with some of the following questions in mind: is the novel a radically new literary form? How is the novel trying to shape a peculiarly modern sense of a self? What are the social, political and ideological problems of modernity that the early novel is responding to? We will investigate ways in which the novel is interested in producing a new conception of the middle-class self which is interior, psychological, domestic, private. Second, we will study the critical literature on the "rise of the novel." We will evaluate the arguments critics use, both literary and social, to argue that the novel is a literary form which is unique to modernity. In particular, we will examine the claim that the modern novel, as it emerges in the eighteenth century, invents the literary strategies known as "realism." What are the techniques for narrating characters and situations which are "real"? What distinguishes the realism of the novel from other strategies of representation? Is realism specific to the modern novel, and why? Once a week, there will be a reading from a literary theorist who has written about the "rise of the novel" phenomenon. These readings will be an integral part of the class,

and we will constantly work to relate the theoretical texts to the novels we are reading. Although we will approach these questions from a historical perspective, this class will provide you with the tools for understanding the appeals to sentiment in contemporary culture, from advertisements to Hollywood films to contemporary moral theory.

*Teaching Method:* Seminar.

*Evaluation Method:* Class participation (20%), midterm paper 6-8pp (20%), final paper 7-9pp (20%), midterm and final exam (20% each). 20

*Texts include:* Haywood, *Love in Excess*; Defoe, *Robinson Crusoe*; Richardson, *Pamela*; Mackenzie, *Man of Feeling*; Fielding, *Joseph Andrews*; Goethe, *Wilhelm Meister*; Austen, *Pride and Prejudice*. Theoretical readings will be available in a coursepack.

**ENG 350** **Post 1798**  
**19th Century British Literature**

Finn TTh 12:30-1:50 Fall Quarter

*Course Description:* It was in the 1860s that the term "agnostic" was coined, no accident. During the Victorian period, various movements in the realms of science, aesthetics and politics conspired to challenge religious belief in general, and the dominance of Protestant Christianity in particular, in British culture. In this course we will read literature and examine art that reflect – or reflect upon – this phenomenon. We will read writers who engage issues of faith as central subject matter in their work, such as Christina Rossetti and Gerard Manley Hopkins, and writers who deliberately appropriate Christian iconography for a decidedly secular purpose, such as Walter Pater and the Pre-Raphaelites. We will read Oscar Wilde, who began in company of the latter, and ended in the company of the former (or maybe not). In addition, we will read some of the primary non-fiction material of the time, the very things rocking the Victorian world. This will include George Eliot's *Essence of Christianity*

(does it sound like a book that could get you fired?), science writing by George Henry Lewes, philosophical writings by Herbert Spencer, and, of course, writings by Charles Darwin.

**ENG 357**

**Post 1798**

**19th-Century British Fiction**

Herbert TTh 11-12:20 Winter Quarter

*Course Description:* In this course, which might be titled “The Golden Age of British Fiction”, we will read representative works by major British novelists of the nineteenth century other than Dickens, focusing on their analysis of modern social and psychological conditions and on the artistic innovations that these themes generated.

*Evaluation Method(s):* assigned work in the course includes class presentations, quizzes, and a term paper.

*Texts include (tentative):* Thackeray, *Vanity Fair* (1847-48); Charlotte Brontë, *Villette* (1853); Gaskell, *Wives and Daughters* (1864-66); Hardy, *Jude the Obscure* (1895).

**ENG 357**

**Post 1798**

**19th Century British Fiction: Love and Death: The Novels of Thomas Hardy**

H.J. Lee MWF 1-1:50 Spring Quarter

*Course Description:* “Happy love has no history,” wrote Denis de Rougemont in his seminal study, *Love in the Western World*. Indeed, many of the most enduring love stories are tragic ones, which either end in death or invoke death’s vertiginous intensity in articulating the passions of love. What, then, is the link between these two seemingly opposed but perpetually intertwined ideas?

In this course, we will attempt to answer this question by examining the novels of Thomas Hardy, whose literary output demonstrates a sustained engagement with the fraught nexus between love, sex, violence, and death. Drawing on such key critical concepts as gender, sexuality, desire, identification, lack, objectification, fantasy, and transgression, we will explore the connection between “love” and “death” as it played out among

the complicated, passionate, and often ill-fated characters of Hardy’s novels. Throughout our readings, we will pay close attention to the socio-cultural, political, and technological changes that were sweeping across England during the latter decades of the nineteenth century.

*Readings: Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887), *Tess of the D’Urbervilles* (1891), *Jude the Obscure* (1895)

**ENG 359**

**Post 1798**

**Studies in Victorian Literature: Domestic Disturbances**

H.J. Lee TTh 3:30-4:50 Winter Quarter

*Course Description:* A persistent focus on domestic—especially marital and sexual—relations distinguishes a large portion of Victorian literature. One of the most lurid instances of this can be found in the sensation novels of the 1860s, a genre that locates the darkest and most scandalous intrigues squarely in the heart of middle- and upper-class homes. Many novels of a more realistic bent, though in less explicitly shocking ways, also offer provocative insights into Victorian ideals and perceptions of domesticity, familial relations, and gender roles.

In this course, we will examine an array of nineteenth-century novels that deal with disruptions to home and family life. In undertaking this investigation, we will pay attention not only to depictions of intimate, personal relations, but also to the ways in which they bear upon larger social structures and ideological configurations.

*Teaching Method:* Seminar discussion

*Evaluation Method:* Class participation, oral presentation, papers

*Readings May Include:* Charles Dickens, *Dombey and Son*; Margaret Oliphant, *Miss Marjoribanks*;

Elizabeth Braddon, *Lady Audley's Secret*; Wilkie Collins, *The Evil Genius*; Anthony Trollope, *Dr. Wortle's School*; Thomas Hardy, *The Return of the Native*

**ENG 359** **Post 1798**  
**Studies in Victorian Literature: "The Brontës: Testimony, Critique, and Detachment."**  
Lane MW 4-5:20 Spring Quarter

*Course Description:* The Brontë sisters were a source of intense fascination to their Victorian admirers, and since their death this fascination has grown into a full-scale mythology. In this course, we won't ignore this mythology, but we'll largely set it aside to study how several remarkable novels and poems by Anne, Emily, and Charlotte Brontë establish a subtle critique of Victorian society, including its unbridled support for industrialization and limited

*Texts will be available at:* The Norris Center Bookstore.

**ENG 361-2** **Post 1798**  
**20th Century Poetry**  
Breslin MWF 2-2:50 Spring Quarter

*Course Description:* This course will focus on major American poets of the modernist era, spanning roughly the period 1910-1945, with some attention to poets whose canonical status is less settled and a brief look at the emergence of poetry that might be termed "postmodern" after World War II. Through readings of representative poems—and essays on poetics by poets—we'll try to arrive at a working definition of what modernism in American poetry was. Can it be thought of as a coherent movement or period style, and to what extent should we describe it plurally, as overlapping "modernisms"; what do these poets seem to think poetry is (or isn't!), and why do they think it should be valued? To what extent, and how, do poetic texts engage with the political and historical situations from which they emerged? To what extent is the classification of all of these poets as "American" open to question?

We'll use the *Norton Anthology of Modern Poetry*, Volume I, because there is no good anthology focusing on modern *American* poetry right now. It will be supplemented by a short course reader containing a selection of essays and a few additional poems.

*Requirements:* attendance and class discussion; short paper (4-5 pages) and a longer paper (6-8 pages).

**ENG 365** **Post 1798**  
**Studies in Postcolonial Literature: Caribbean Drama**  
Breslin TTh 9:30-10:50 Winter Quarter

*Course Description:* Caribbean drama is remarkable for its energetic fusion of music, dance, and widely varied language, and for its inventive syntheses of Caribbean oral culture with influences from Europe, Africa—and beyond. The plays we will read were written—some in English, some in French—during the period of widespread decolonization following World War II. Theater, as a communal art form, was important in conceiving of Caribbean identity, especially as a broad cultural continuity uniting the separate islands of the archipelago. We will consider the poems both as literary texts and as scripts intended for the theater, with excerpts performed by students in class.

*Readings:* plays by Derek Walcott, Aimé Césaire (in translation), Ina Césaire (in translation), Dennis Scott, The Sistren Collective.

*Teaching Method:* Lecture when necessary (to provide historical information, etc.), but mostly discussion. Performance of selected scenes from plays.

*Basis of evaluation:* Two short papers (1-2 pages) responding to performances; final critical analysis of a play, 8-10 pages; quality of classroom discussion, Blackboard posts, and contribution to performances.

**ENG 366** **Post 1798**  
**Studies in African American Literature: African-**  
**American Writers and Photographers in the 19th**  
**Century**

Blackwood TTh 3:30-4:50 Winter Quarter

*Course Description:* African Americans were some of the first to embrace the new technology of daguerreotypy (an early form of photography) after its invention in 1839, but their role in shaping the meaning of the new technology is often overlooked. In this seminar, we will explore both the images produced by leading nineteenth-century African-American photographers and a selection of texts written by African Americans in which photography and visual culture play a prominent thematic role. This course will explore how African Americans countered the racist images that appeared in magazines, newspapers and on the stage between 1839 and 1900, as well as provide an introductory overview of 19th century visual culture theory. Throughout, we will ask questions regarding how African American writers and photographers engaged and challenged visual constructions of racial identity.

*Teaching Method:* Discussion

*Evaluation Method:* Class participation, oral presentation, two papers (4-5 pages and 7-10 pages).

*Texts will include:* Text will likely include: a selection of speeches by Frederick Douglass; *Narrative of the Life of Henry Box Brown* by Henry Brown; *The Octoroon* by Louisa Piquet; *The House Behind the Cedars* by Charles Chesnutt; and The American Negro Exhibit at the 1900 Paris Exposition, organized by W.E.B. DuBois. Additionally, we will analyze photographs and daguerreotypes produced by Jules Lion, Augustus Washington, and J.P. Ball. Secondary/theoretical texts will likely include essays by Jonathan Crary, bell hooks, Walter Benjamin, and John Berger.

**ENG 366** **Post 1798**  
**Studies in African American Literature**  
Roberson MWF 11-11:50 Winter Quarter

*Course Description:* This course will study those African American writers whose works are generally labeled or were produced during the sixties. This current monolithic “Sixties Black Arts Movement” grouping does not appreciate the variety of poetics mastered across the breadth of these writers; it also creates a false fringe on which many important voices are silenced. Our aim will be to broaden the range of what is called Black Writing of the Sixties and to open new reading and critical thought regarding a larger assembly of works.

*Teaching Method(s):* Lectures, class discussion and visits by authors.

*Evaluation Method(s):* Two papers of six pages plus 4 short response papers.

*Texts include:* “The Furious Flowering of African American Poetry.” Ed. Joanne V. Gabbin. University Press of Virginia, Charlottesville. 1999. “Every Shut Eye Ain’t Sleep.” Ed. Michael Harper and Anthony Walton. Back Bay Books, Little Brown and Company. Boston, MA. 1994 “Every Goodbye Ain’t Gone: Anthology of Innovative Poetry by African Americans.” Ed. Aldon Nielsen and Laura Ramsey. University of Alabama Press, Tuscaloosa. 2006. \*”Understanding the New Black Poetry: Black Speech & Black Music as References.” Ed. Stephen Henderson. Morrow Paperback Editions. 1973. \* if available in print Texts will be available at: Norris Center Bookstore.

**ENG 368** **Post 1798**  
**Studies in 20th Century Literature: Empire, War,**  
**Worldliness**

Froula TTh 11-12:20 Fall Quarter

*Course Description:* The “long” twentieth century has been called “the lethal century,” more violent than any previous era. Its literature confronts the contradictions between the ideals and the violence of western modernity on many fronts, from the racialized economic and cultural violence of European empires

in Ireland, Africa, and India to antisemitism and the two world wars, from the aftermath of war and empire in decolonization and its vicissitudes to the “clash” between a declining “west” and a complex rising “east.” Studying a selection of works from this extraordinarily creative period, we’ll explore ways to approach, understand, and respond to their intellectual challenges and their beauty as we think about how each arises from and illuminates signal events of the century. Reading each work in light of its engagement with a rapidly shrinking, radically changing world, we’ll pursue what Edward Said calls “worldly” aesthetic and critical practices.

*Texts will include:* Joseph Conrad’s *Heart of Darkness*, E. M. Forster’s *A Passage to India*, selections from James Joyce’s *Dubliners*, one short chapter of *Ulysses*, Virginia Woolf’s *Between the Acts*, Tayeb Salih’s *Season of Migration to the North*, Ayaan Hirsi Ali’s *Infidel*, Marjane Satrapi’s *Persepolis*; poems by W. B. Yeats, T. S. Eliot, and Ezra Pound; essays by George Orwell, Salman Rushdie, Said, and others.

*Teaching methods:* lecture and discussion.

*Evaluation methods:* prompt, regular attendance, participation, and Blackboard postings; option of two short papers or one long paper.

*Texts will be available at:* Norris Center Bookstore; Library reserve and e-reserve.

Note: No P/N registration

**ENG 368** **Post 1798**  
**Studies in 20th Century Literature: Crimes and Punishments**

H.J. Lee TTh 12:30-1:50 Fall Quarter

*Course Description:* This course will examine the troubled relationship between crime and punishment in a selection of novels from the twentieth century.

During the nineteenth century, the development of a professional police force, dramatic advances in forensic science, and the social pressures brought on

by rapid industrialization and urbanization made “crime” a pressing social concern. At the same time, an increasingly statutory conception of crime competed with existing moral, religious, and philosophical ideas about human iniquity. In the century that followed, this discursive proliferation led to a more rigorous and multifaceted examination of the concepts of crime and punishment than was ever possible before. New perspectives arose that laid particular emphasis on sociological or psychological interpretations of human culpability. Two World Wars irrevocably broadened the scale and application of crime and punishment. And advances in genetics introduced unprecedented complications to the age-old problem of nature vs. nurture.

In this class, we will pay close attention to the various types of “transgression” that color the contemporary imagination, as well as to the personal, social, and political consequences they are thought to entail. In exploring this issue as it played out in the pages of fiction, we will draw on a constellation of related ideas including sexuality, insanity, violence, misanthropy, deviance, detection, and scapegoating. We will interrogate the role of fiction and writing in relation to the representation, interpretation, and dissemination of contemporary ideas about crime and punishment. We will utilize psychological, socio-historical, and narrative points of view in conducting our investigation into the dark side of human nature.

*Texts will include:* D. H. Lawrence, *Lady Chatterley’s Lover* (1928/1960); Graham Greene, *Brighton Rock* (1938); Vladimir Nabokov, *Lolita* (1955); Truman Capote, *In Cold Blood* (1966); Angela Carter, *The Bloody Chamber* (1981); Margaret Atwood, *Alias Grace* (1996); Ian McEwan, *Atonement* (2001)

**ENG 368** **Post 1798**  
**Studies in 20th Century Literature: Literature and the Environment**

Bouldrey TTh 2-3:20 Fall Quarter

*Course Description:* In many ways, the subject of the environment is a focal point for any number of

disciplines, both in the liberal arts and hard sciences, to come together in the great clearing house we call “the humanities”. This course will offer a balanced approach to the growth and change in literature devoted to the subject of the environment, touching briefly on 19th century foundations (Muir, Ruskin, Emerson, Thoreau) and moving quickly to writers of all genres of literature and their engagement with the subject. We will consider contributions from poetry, drama, fiction, and nonfiction; purely aesthetic constructions, advocacy journalism, polemic. Students should be ready to engage in discussions of mode and invention, of genre and structure, and intent and execution. We will consider the way science, philosophy, art, religion, history, and politics play into the work generated on this pressing subject.

*Teaching Method:* Lecture and Discussion

*Evaluation Method:* Four short papers (2-3 pages); One long final paper (8-10 pages)

*Readings may include:* Janet Kauffman, Sharman Apt Russell, Mary Kinzie, Aldo Leopold, Teddy Roosevelt, Edward Abbey, Joy Williams, T.C. Boyle, Wendell Berry, Annie Dillard, Seamus Heaney, Galway Kinnell, Marianne Moore, Gjertrud Schnackenberg, and David Quammen.

**ENG 368** **Post 1798**  
**Studies in 20th Century Literature**  
Froula TTh 11-12:30 Winter Quarter

*Course Description:* “Make It New”: Ezra Pound freely translated this famous modernist slogan from a Chinese legend: “As the sun makes it new / Day by day make it new.” What, then, is “it”? This question opens broad and fascinating reaches on the vast river of poetic traditions and materials that twentieth-century English-language poets navigated as they created new works in dialogue with poetry past and contemporary—poems in old, middle, and new English, old and new poems in other languages, poems in translation, poetic forms, lines, personae, and figures inherited, invented, transported across state lines. In “Tradition and the Individual Talent” Eliot writes about the historical sense, the deep

knowledge of the literature of past ages, by which poets endow their works with depth and resonance. Our aim in this course will be to deepen our own historical sense as readers of modern poetry—our attunement to its resonances, our grasp of how literary tradition works—by learning about the myriad ways poems “talk” to each other. Along the way, we’ll develop and hone the historical and analytic vocabulary and technique that enable us not just to think and talk about these works but to feel and appreciate their beauty.

We’ll place selected works of modern poets—Yeats, Pound, Eliot, Williams, and others—at the center of our study and work together to reconstruct the cultural situations, literary traditions, historical contexts, and poetic resources from which they draw inspiration, including passages and poems by other poets, from Homer and Dante to Chaucer and Whitman to Villon and Li Po. We’ll study the dynamics of literary history, translation, and creation and the resources of poetic language, such as rhetoric, figurative language, and versification.

*Books:* Norris; supplementary texts on reserve and e-reserve.

*Requirements:* Attendance and participation; Blackboard postings; a class report with handout; option of two shorter papers or one longer paper.

**ENG 368** **Post 1798**  
**Studies in 20th Century Literature: A Terrible Beauty**

Latham TTh 11-12:20 Spring Quarter

*Course Description:* Modern Irish Literature From its long anti-colonial struggles, through the formation of a nation-state, to the periodic strife in the North, modern Ireland has long struggled with the powerful effects of political, social, and sexual violence. In this broad survey of modern Irish literature and film, we will examine the complicated ways in which writers like Yeats, Beckett, Bowen, Heaney, Boland, and McCabe as well as filmmakers like Jordan and Sheridan struggle with the complexity of communal violence and the trauma of its aftermath. Our readings

will be supplemented by theoretical work on violence, terrorism, post-colonialism, and trauma as well as by popular music and images. Assignments will include periodic online discussions, a collaborative research project, and a final paper.

**ENG 368** **Post 1798**  
**20th Century Literature: New Orleans in America**  
Mesle TTh 12:30-1:50 Spring Quarter

*Course Description:* Hurricane Katrina pushed America's conflicted attitudes about New Orleans into the spotlight. National ideas about race, poverty, and responsibility were revealed as tightly bound to a city that some, in the aftermath of the tragedy, considered an American treasure, and others claimed was "really French after all." What is it about New Orleans that so captures America's imagination? Inside America, intimately connected to America's rise as an economic and military world power, New Orleans still seems somehow outside America's global reach. America may be the most powerful country in the world, but within our own boundaries is the city of New Orleans, where American *cultural* power seems to not fully hold sway. New Orleans remains a place with a different history, different rules, and different ways of being. This course will investigate literary portrayals of New Orleans' complex relationship to its country, reading texts such as *The Awakening*, *Mumbo Jumbo*, *Coming Through Slaughter*, *The Moviegoer*, *Streetcar Named Desire*, and *Interview With A Vampire*.

**ENG 368** **Post 1798**  
**Studies in 20th Century Literature: Dirty Realism at the Close of the Century**  
Somerville TTh 12:30-1:50 Spring Quarter

*Course Description:* In 1983, Bill Buford, then-editor of *Granta*, coined the term "dirty realism" to describe a burgeoning movement in American fiction characterized by the writings of Raymond Carver, Richard Ford, Jayne Anne Phillips, and others. What, though, does it mean for realism to be "dirty"? Could

realism be "clean"? How is dirty realism any different than the realism and minimalism of the modernist era, and how is it informed by the more exhaustive postmodern era that preceded it? In this class, we will examine a selection of short stories and novels associated with this late 20th-century label and do our best to understand how class, disconnection, and the fluctuation between increasingly bleak and romantic worldviews all serve to bind together a handful of contemporary authors. Readings will include the work of Raymond Carver, Richard Ford, Jayne Anne Phillips, Ann Beattie, Joy Williams, Thom Jones, William T. Vollman and others.

**ENG 369** **Post 1798**  
**Studies in African Literature: Recurring Themes in African Literature**  
Atta MWF 10-10:50 Fall Quarter

*Course Description:* At the core of most novels by African authors is the individual at odds with the realm he or she inhabits. This often manifests as a variety of recurring themes that are associated with African literature generally, such as political instability, cultural conflict and gender inequality. In this course, we will analyze these themes with respect to how they are treated in a selection of novels. We will examine the authors' narrative responses to the stresses their protagonists face and identify what sets their novels apart from each other and makes each one unique.

*Teaching Method:* Class discussion.

*Evaluation:* Class participation; three short response papers and a final paper.

*Texts may include:* Ama Ata Aidoo's *Our Sister Killjoy*, Calixthe Beyala's *The Sun Hath Looked Upon Me*, Tsitsi Dangarembga's *Nervous Conditions*, Helon Habila's *Waiting for an Angel*, Sembene Ousmane's *God's Bits of Wood* and *The Wizard and the Crow* by Ngugi Wa Thiong'o.

**ENG 369****Post 1798****Studies in African Literature: Violence and Narrative**

Mwangi TTh 3:30-4:50 Spring Quarter

*Course Description:* This course examines the use of violence as a theme and as a stylistic agent in select African creative works. With poetic interludes consisting of war poems, we read novels about armed conflicts in pre-colonial, colonial and postcolonial Africa against major critical statements by African and Africanist theorists of culture and violence. We will study works by canonical African authors alongside those by emergent and popular writers from the continent and its diaspora. Is there a discernible gendered differentiation in the writers' attitudes toward violence as a tool of national and self-liberation? In what ways does violence affect both the victim and the perpetrator? Is violence always cathartic and emancipatory as suggested by nationalist discourse? In the process of answering these questions, we'll discuss the nature and function of African literatures and trace the trajectory of African letters and politics of writing. We'll particularly pay attention to stylistic innovations in the texts, especially when the text deviates from its own norm to signify violence.

*Teaching Method(s):* Brief introductory remarks, class discussions.

*Evaluation Method(s):* weekly short response papers, oral presentations, mid-term paper, take-home final exam.

*Texts include:* Interludes of war poems. Novels by canonical African authors such as Alex la Guma, Ngugi wa Thiong'o, Ayi Kwei Armah, Nadine Gordimer, J.M. Coetzee, Buchi Emecheta and Bessie Head and works by emergent and popular novelists such as Sello K. Duiker, Chris Abani, Marjorie Oludhe Macgoye, Yvonne Vera, Sefi Atta, and Uzodinma Iweala. Essays by Amilcar Cabral, Frantz Fanon, and Achille Mbembe.

*Note:* **This course fulfills the Theory Requirement for the English Major in Literature.**

**ENG 371****Post 1798****The American Novel: How to Read Henry James**

Blackwood MWF2-2:50 Fall Quarter

*Course Description:* Henry James' unparalleled literary career stretched over half a century, and straddled two continents. Because James has been part of the literary canon for so long, his literature also offers us a unique opportunity to trace the relationship between critical reception of his works and larger cultural trends. In this seminar, we'll immerse ourselves in a selection of James's works ranging from his early novella "Daisy Miller" to his late novel *The Ambassadors*. We will work closely with the rich primary texts. We will learn how to interpret form and structure as well as theme and symbol in his works. Then we will explore the various literary critical modes that scholars have used to interpret James, including: psychoanalytic, queer/feminist, Foucauldian, historicist/materialist, and postcolonial lenses of analysis. The aim of this course is two-fold: 1) to teach you how to read thematically and structurally complex primary texts and 2) to introduce you to a selection of major literary-critical modes.

*Teaching Method:* Discussion

*Evaluation Method:* In-depth weekly reading journals, class participation, an oral presentation, final essay.

*Texts will likely include:* "Daisy Miller," *The Portrait of a Lady*, *The Bostonians*, *The Spoils of Poynton*, *The Ambassadors*, "The Beast in the Jungle"

**ENG 371****Post 1798****Studies in American Literature: American Women's Fiction 1865-1945**

Trubey TTh 12:30-1:50 Winter Quarter

*Course Description:* This course will examine novels written by American women between the Civil War and World War II. This period witnessed dramatic changes in both literary form and concepts of "proper" femininity – from sentimentalism to Modernism, from "true" womanhood to "new" womanhood to "modern"

womanhood. Reading novels alongside literary criticism and theory, we will examine development and changes within a tradition of American women's writing, the ways in which femininity at once shaped and was shaped by texts, and how shifts in form enabled authors to launch various critiques of society and of their predecessors. Our reading will be divided into several historical moments, beginning with Alcott's *Little Women*, moving to turn-of-the-century and Modernist revisions of nineteenth-century rhetoric, and ending with the Harlem Renaissance's negotiations between race and gender roles and mid-century reflections upon female work and sexuality.

**Note:** This course satisfies the literary theory requirement of the English major.

*Teaching Method(s):* Discussion

*Evaluation Method(s):* Students will choose one of three grading options: 1) 5 3-page papers; 2) 2 3-page papers and one 7-10 page paper; 3) one 12-15 page research paper. All students will also be graded on class participation.

*Texts include:* Primary texts include Alcott, *Little Women*; Wharton, *The House of Mirth*; Cather, *My Antonia*; Hurston, *Their Eyes Were Watching God*; McCarthy, *The Company She Keeps*. We will also read theoretical works by, among others, Cixous, Foucault, Mulvey, Butler, and Iser.

*Texts will be available at:* Beck's Book Store

**ENG 371** **Post 1798**  
**The American Novel: Desperate American Housewives**

Mesle TTh 9:30-10:50 Spring Quarter

Everyone knows that the American dream is wrapped up in the idea of having a perfect home. So why is American literature so haunted by the unhappiness a home can cause? "Desperate Housewives" are the subject of television's most popular contemporary series, but they're also recurring figures in American novels. This course will ask: what makes desperate housewives so interesting—so funny, so scary, so sad...and sometimes, so powerful? What's special

about the idea of a woman destroying—or being destroyed by—her home? How do stories change when it's the men who are desperate? We'll start with the television show's pilot, and then explore the ways its themes—home, loyalty, money, status, gender, family, politics, and desperation—emerge differently in gothic, sentimental, realist, modernist, and contemporary novels.

**ENG 372**  
**American Poetry**

Roberson TTh 12:30-1:50 Spring Quarter

*Course Description:* We will study a group of 20<sup>th</sup> century writers who are associated with the western edge of the continent as well as the edges of the western tradition. Jack Spicer and Nathaniel Mackey push the edges of the English language; Gary Snyder and Kenneth Rexroth reach beyond the borders of the west, across the Pacific to Eastern cultures.

**ENG 378** **Post 1798**  
**Studies in American Literature: Coming of Age**

Seliy TTh 12:30-1:50 Fall Quarter

*Course Description:* Novels and stories sometimes seem to function as "transformation machines." A character steps into a situation in the opening and comes out, voila, changed! He or she moves from inaction to action, from lost to found, the varieties are as endless as the number of stories there are. Nowhere, perhaps, is the transformation so marked as in the coming of age story, where a character starts out a child or adolescent (physically and/or emotionally) and makes the mind-bending change into adulthood. The drama and tumult of this change is the subject of some of this country's most read and most celebrated literature (Mark Twain's *Adventures of Huckleberry Finn*; J.D. Salinger's *The Catcher in the Rye*, etc.). Is it America's fascination with youth, its notion of itself as a young nation, or perhaps a kind of collective dragging of the heels in terms of facing the responsibilities and expectations of "growing up" that seems to direct our attention to these kinds of stories? What does this literature tell us about what it means to "grow up" in

America? And what are the ways in which individual circumstances (ethnic background, gender, etc) impact the process? These are some of the central questions the class will explore.

*Teaching Method(s):* Discussion

*Evaluation Method(s):* Class participation, presentation, mid-term paper, final paper

*Texts include:* Mark Twain, *Adventures of Huckleberry Finn*; Marilyn Robinson, *Housekeeping*; Michael Chabon, *The Mysteries of Pittsburgh*; Sylvia Plath, *The Bell Jar*; Tobias Wolff, *Old School*; Selections from Junot Diaz's *Drown*; and others.

*Texts will be available at:* Beck's bookstore

**ENG 378**  
**Studies in American Literature: Chicanos and Chicanas at War**

Cutler TTh 2-3:20 Fall Quarter

*Course Description:* Chicanos died in larger numbers proportionately than any other racial or ethnic group during the American war in Viet Nam, a fact often referred to by leaders of the Chicano nationalist movement. This course will examine the significant body of literature thematizing the experiences of Mexican Americans caught up in what Fredric Jameson has called our first "postmodernist war." How do Chicano experiences in Viet Nam compare and contrast with those of previous generations of Mexican Americans, especially World War II veterans? Does warfare destroy any hope of authenticity rooted either in identity or experience? How does Chicana literature respond to aggressive forms of masculinity cultivated during warfare?

*Teaching Method:* Discussion.

*Evaluation Method:* Active participation, occasional quizzes, one short essay (4-5 pp) and one long essay (9-10 pp).

*Texts Will Include:* Rolando Hinojosa, *Korean Love Songs*; Joe Rodriguez, *Oddsplayer*; Alfredo Vea, *Gods Go Begging*, Patricia Santana, *Motorcycle Ride on the Sea of Tranquility*; Helena Maria Viramontes, *Their Dogs Came With Them*; selections from Richard Hooker, Tim O'Brien, John A. Williams, and Michael Herr.

**ENG 378**  
**Studies in American Literature: Memoir as Art and Argument**

Biss TTh 3:30-4:50 Fall Quarter

*Course Description:* Memoir, arguably the oldest genre in American literature, a genre pioneered in this country by a woman writer, is now often misunderstood and maligned, dismissed by critics as self-indulgent or self-obsessed. This course will examine how these prejudices against the genre might be related to sexism, classism, racism and antiquated concepts of "high" and "low" art. We will read creative works that put the devices of memoir in service to both art and argument, works that use the genre as a vehicle for history, philosophy, ethnography, and theory. In our investigation of these works and of critical literature about the genre, we will explore how the very elements that marginalize memoir <sup>3</sup>/<sub>4</sub> its subjective quality, its use of the first person, its supposed truthfulness and lack of artifice <sup>3</sup>/<sub>4</sub> can function as aesthetic and argumentative tools.

*Texts include:* Ernest Hemingway, *A Moveable Feast*; Hilton Als, *The Women*; Alison Bechdel, *Fun Home*; Abigail Thomas, *Safekeeping*; Theresa Hak Kyung Cha, *Dictee*; DJ Waldie, *Holy Land*; Lauren Slater, *Lying*.

*Teaching Method:* Discussion.

*Evaluation Methods:* Class participation, a mid-term paper and a final paper.

*Textbooks available at:* Beck's Books.

**ENG 378****Studies in American Literature: The Slavery Debates**

Mesle MWF 10-10:50 Winter Quarter

*Course Description:* The legacy of slavery in America is perhaps both the most important and the most contested part of our national history. This course will look at the texts that shaped antebellum debates about slavery, between the first issue of William Lloyd Garrison's abolitionist newspaper *The Liberator* in 1831 and the onset of the Civil War. We will look at novels by white abolitionists such as Harriet Beecher Stowe, proslavery fiction such as The Planter's Northern Bride, political tracts by Garrison, "scientific" explanations of race by slavery apologists such as Josiah Nott, and, most importantly, memoirs and fiction written by slaves themselves. We will ask: how were literary arguments for and against slavery made? How was "morality" used to both oppose and justify slavery? How did literary descriptions of race enable and disable the slave system? What ideas about America were at stake—on both sides—of the slavery debates? Reading from a wide variety of primary and secondary sources, this course will seek to provide a literary and cultural background to understanding issues which continue to define America today.

**ENG 378****Post 1798****Studies in American Literature: The Art of Protest in 19th C. American Literature**

Blackwood TTh 12:30-1:50 Winter Quarter

*Course Description:* This seminar will focus on protest and depictions of protest in mid-to-late-nineteenth-century U.S. novels, short stories, and essays. We will study not only the issues that the authors protest but also the artful ways in which these authors engage their subjects in our consideration of the power of saying "no" in the nineteenth century. Throughout the course, we will examine connections between literary protest and a number of reform movements (abolition, suffrage and women's rights, the plight of the urban poor, temperance) from the era.

*Teaching Method:* Discussion

*Evaluation Method:* Class participation, oral presentation, two papers (6-8 pages), final research project proposal.

*Texts will include:* The reading list will likely include a selection from the following texts: Nathaniel Hawthorne, *The Blithedale Romance* (1852); Herman Melville, "Bartleby, the Scrivener" (1853); Rebecca Harding Davis, *Life in the Iron Mills* (1861); Elizabeth Keckley, *Behind the Scenes, or, Thirty Years a Slave, and Four Years in the White House* (1868); Mark Twain, *The Adventures of Huckleberry Finn* (1885); Henry James, *The Bostonians* (1886); Stephen Crane, *Maggie: A Girl of the Streets* (1893) and "The Monster" (1899); Kate Chopin, *The Awakening* (1899); Zitkala-Sa, "School Days of an Indian Girl" (1900) and "Why I am a Pagan" (1902).

**ENG 378****Post 1798****Studies in American Literature: Look Books: The Visual Culture of 19th. C. American Literature**

Blackwood MWF 11-11:50 Spring Quarter

*Course Description:* This course explores the effect new visual technologies had on literature in the nineteenth century. During this period, a number of technical innovations changed the way images were produced (the daguerreotype and photograph), distributed to the public (advances in lithography and woodcut reproductions), and circulated in the private sphere (the photograph as memento or collector's item). These innovations in the visual arts were sensitively explored by a number of leading American writers. We will begin this seminar with a broad survey of the popular visual culture of the day. We will continue by reading a selection of novels, essays, and short stories that specifically address nineteenth-century American visual culture. This seminar will ask you to consider, among others, questions of celebrity, desire, surveillance, and identity as they were explored by nineteenth-century writers and artists.

*Teaching Method:* Discussion

*Evaluation Method:* Class participation, oral presentation, one short (5-6 page) thematic essay and one longer final essay involving archival research.

*Reading List:* Texts will likely include: selections from the lavishly-illustrated *Harper's Weekly* magazine, Nathaniel Hawthorne, *The House of the Seven Gables*; short stories by Edgar Allan Poe; Frederick Douglass, "Pictures and Progress;" Rebecca Harding Davis, *Life in the Iron Mills*, Theodore Dreiser, *Sister Carrie*; short stories and art criticism by Henry James; Stephen Crane, *The Red Badge of Courage*.

**ENG 378** **Post 1798**  
**Studies in American Literature: The Rhyming Apparatus: African American Poetics from Phillis Wheatley to Mos Def**

Wilson MWF 1-1:50 Spring Quarter

*Course Description:* This course is comprised of two parts. The historical component offers an understanding of African American literary traditions from the beginnings to the present through the specific genre of poetry. In this section, we will explore some basic forms such as the epic, heroic quatrains, and the sonnet as well as issues regarding prosody such as the interval, cadence, and rhythm. The second theoretical component analyzes the ways that the manipulation of poetics by African Americans signals a larger social crisis in the U.S. that too often reduces the body to a fragmented function as a discourse voice-over, splitting the corpus from its very own conceivable acts and actions. After the initial overview of African American poetry, the course will focus on three contemporary poets and certain musical forms including the blues, rhythm-and-blues, and hip-hop. Poets will include Kyle Dargan, Tyehimba Jess, and Kevin Young; musicians may include Paul Robeson, Ella Fitzgerald, Parliament/Funkadelic, Rakim, Me'Shell Ndegéocello, and Talib Kweli among others.

*Teaching Method(s):* Brief weekly lectures; discussion format

*Evaluation Method(s):* Attendance and discussion participation, three papers

**ENG 378** **Post 1798**  
**Studies in American Literature: Realism, Modernism and the Depiction of the American City**

Smith TTh 9:30-10:50 Spring Quarter

*Course Description:* The purpose of this interdisciplinary course is to examine the relationship between a variety of different imaginative forms and social reality in the United States in the late nineteenth and early twentieth centuries. In addition to literature (non-fiction as well as fiction, including various forms of social analysis), materials to be analyzed include painting, photography, and other cultural forms (including the World's Columbian Exposition, the world's fair held in Chicago in 1893). Required readings will include conventional printed texts and a broad range of materials (mainly visual) available on the web (some texts may be available both in print and online).

*Teaching Method:* Mix of presentations and discussions, with students taking an active part in all classes.

*Evaluation Method:* A series (probably 3) of short (approximately 5-6 pages, or their equivalent) papers; Discussion Board entries; participation in class discussion; possibly brief quizzes on the reading. Reading: Writings by William Dean Howells, Stephen Crane, Kate Chopin, Mark Twain, Charles W. Chesnutt, Jacob Riis, Frederick Jackson Turner, William F. Cody, and others; paintings by Thomas Eakins, Winslow Homer, Mary Cassatt, and others; photographs by Jacob Riis, Lewis W. Hine, and others; readings and images relating to the World's Columbian Exposition of 1893. It is very possible we will take one or more field trips to relevant sites in Chicago. Note: Texts will be available at Beck's Bookstore. Regular attendance is mandatory. No P/N registration.

**ENG 378** **Post 1798**  
**Studies in American Literature : The Chicago Way: "Urban Spaces & American Values**

Savage TTh 2-3:20 Spring Quarter

*Course Description:* Urbanologist Yi Fu Tuan writes “What begins as undifferentiated space becomes place when we get to know it better and endow it with values.” In *The Untouchables*, Sean Connery tells Kevin Costner, “You want to get Capone? Here’s how you get Capone. He pulls a knife, you pull a gun. He puts one of yours in the hospital, you put one of his in the morgue. That’s the Chicago way.” In this class, we will examine “the Chicago way” from many different angles in order to interrogate the values with which various artists have endowed Chicago. We will read in a broad range of media: journalism, poetry, song, fiction, film, and sequential art to see how a sense of Chicago as a place works over time. We will pay close attention to depictions of the construction of American identity, and to the role of the artist and intellectual in the city.

*Teaching Method:* Discussion, brief lectures, guest speakers, and an optional urban tour.

*Evaluation Method:* Class participation; brief written responses to each text; several options for papers of various lengths.

*Reading:* Nelson Algren’s *Chicago: City on the Make* and *The Neon Wilderness*; Saul Bellow’s *The Dean’s December*; Richard Wright’s *Native Son*; Stuart Dybek’s *The Coast of Chicago*; journalism by Ben Hecht, Mike Royko and others; short fiction by Sandra Cisneros, James T. Farrell and others; poetry by Carl Sandburg, Gwendolyn Brooks, Tony Fitzpatrick and others; the films *The Untouchables*, *The Blues Brothers* and *Barbershop*; the graphic novel *100 Bullets: First Shot, Last Call*.

NOTE: Texts will be available at Comix Revolution, 606 Davis Street.

**ENG 383** **Post 1798**  
**Studies in Theory and Criticism: Feminist Theory**  
Thompson TTh 9:30-10:50 Winter Quarter

*Course Description:* Sigmund Freud famously characterizes women’s difference from men in terms

of lack. For Freud, women are defined by the piece of masculine anatomy that they do not possess. In this class, we will explore how bodies and selves are sexed according to another rubric: penetrability, or the capacity to be penetrated. For, as we will see, penetrability does not clearly delimit the anatomical basis of femininity, but rather gives rise to an unstable array of bodily and subjective possibilities. Bodies and selves, it turns out, “open” in a variety of ways: we will investigate how literary, filmic, and philosophical/ theoretical figurations of penetrability variously link the opening of the mind and/ or body to the categories of masculinity and femininity. The class will begin with the trope of penetrability or receptivity as the ground of classical philosophical order, as well as feminist revisions of the classical scheme (Plato, *Timeaus*; Luce Irigaray, *Speculum of the Other Woman*; Judith Butler, *Bodies that Matter*). We will then turn to the figuration of penetrability that, since the Scientific Revolution and the rise of empiricism, has most resonantly confused penetrability and subjectivity itself: perception, or the entrance of things into the mind (some brief readings in empirical philosophy; John Cleland, *Memoirs of a Woman of Pleasure*; Maurice Merleau-Ponty, *The Visible and the Invisible* [excerpt]; Jean-Paul Sartre, *Being and Nothingness* [excerpt]; Simone de Beauvoir, *The Second Sex* [excerpt]). Having tracked these philosophical and figural antecedents, we will then explore their relation to a series of contemporary texts: first, the critical discourse on rape (Susan Brownmiller, *Against our Will*) and its extension to legal and feminist debates about pornography (Catherine MacKinnon and Andrea Dworkin, *Antipornography Civil Rights Discourse*; Dworkin, *Intercourse*; MacKinnon, on Linda Boreman [“Linda Lovelace”]; Linda Williams, *Hard Core*; *Deep Throat* [dir. Gerard Damiano]). Finally, we will consider penetrability and the sexing of characters and viewers in the horror film (*Rosemary’s Baby*; *Halloween*; *Carrie*; *Buffy the Vampire Slayer*; *Videodrome*; etc.; Carol Clover, *Men, Women, and Chainsaws*). As we proceed, we’ll ponder the remarkably volatile schematics of gender that come into view when bodies and minds open.

**Note: This course fulfills the Theory Requirement for the English Major in Literature.**

**ENG 383** **Post 1798**  
**Special Topics in Theory: Problem Zones: Issues in Aesthetics and Contemporary Society**  
Keene TTh 3:30-4:50 Winter Quarter

*Course Description:* Disciplinary study in Western aesthetics, in philosophy, art history and theory, literary and cultural studies, and other fields, has traditionally concerned itself primarily with questions of beauty, truth, value, taste, culture, and related concepts. In this course, we will explore some key present-day social and cultural issues as they are explored and embodied in works of art, with the aim of better understanding how to think and talk about them in aesthetic terms. These issues may include horror, pornography, sentimentalism, abstraction, identity and identification, objectivity and non-fiction, and, most basically, what art is, does today and what it is for. Using a range of theoretical texts, from Plato, Aristotle, Kant, and Nietzsche, to leading contemporary theorists such as Jean-François Lyotard, Noël Carroll, Clyde Taylor, Berys Gaut, Jürgen Habermas, Judith Butler, and others, and reviewing a range of artworks in various genres and forms, from literature to films to musical pieces and performances, the class will attempt to pose useful and provocative questions, and work towards developing a language, within the framework of aesthetic theorization, to respond to them.

*Teaching Method(s):* Lecture/Seminar

*Evaluation Method(s):* Critical papers, discussion, group projects.

**Note: This course fulfills the Theory Requirement for the Major in English Literature.**

**ENG 383** **Post 1798**  
**Special Topics in Theory: Theories of Tragedy**  
Soni TTh 11-12:20 Spring Quarter

*Course Description:* Tragedy is one of the oldest literary genres, with its roots in the democratic experiments of ancient Greece. Yet it also remains one of the most important literary genres today. Not only does it inform aesthetic production of all kinds, from movies to theater to novels, but it also shapes the way we perceive our world. We speak of a tragic life or a tragic event just as we speak of a tragic film, and the way in which we interpret “tragic” in each case transforms our perception of lived reality. At its most basic, tragedy wrestles with some of the fundamental problems of human existence: the meaning of suffering, our ethical response to suffering, our possibilities for happiness. In addition, tragedy is one of the most explicitly politicized literary genres, both formally and in terms of its thematic content. Thematically, tragedies themselves are often concerned with the relation between the individual and the community and the reciprocal responsibilities of that relationship. Formally, since tragedy is a communal ritual, the very experience of watching tragedy is a political one. Yet theories of tragedy have conceived the political possibilities of tragedy very differently, from those who find in it a nascent democratic sensibility, to those who see it as the expression of an aristocratic high culture.

In this class, we will read both classical and contemporary theories of tragedy, paying close attention to the changing ways in which theorists have understood the ethical and political value of tragedy. Not only will we develop a more sophisticated understanding of an important literary genre, but we will also acquire a familiarity with a variety of critical approaches to literature and learn how each one addresses literary problems differently. We will read some of the most important texts in the history of literary criticism (Plato’s Republic, Aristotle’s Poetics, Nietzsche’s Birth of Tragedy), and explore a variety of contemporary theories, such as Marxism, feminism, psychoanalysis, structuralism, postcolonial theory.

Here are some of the questions we will seek to answer by examining theories of tragedy: How does ancient tragedy differ from modern tragedy, and how is individual subjectivity conceived differently as a result? Why does tragedy come to serve as a model for

modern psychological subjectivity? What is the political function of Greek tragedy, and how does this change in the modern state? Why does the tragic hero function as a model of political resistance to established norms? What are the different ways in which tragedies place ethical demands on us? Why is tragedy so much better suited to understanding complex ethical situations than moral philosophy is?

It is my hope that through this class we will become attuned to the political and social relevance of literary texts, and we will learn to be attentive to the subtle ways in which literary paradigms determine our own ethical and political responses to our world.

*Teaching Method:* The course will be conducted as a seminar in which all members of the class are expected to participate actively.

*Evaluation Method:* Class participation (25%), midterm paper 6-8pp (25%), final paper 7-9pp (25%), final exam (25% each)

*Texts Include:* The texts will be available in a coursepack, and will include selections from the following: Plato, *Republic*; Aristotle, *Poetics*; Rousseau, *Letter to D'Alembert*; Smith, *Theory of Moral Sentiments*; Hegel, *Phenomenology*; Nietzsche, *Birth of Tragedy*; Kierkegaard, *Either/Or*; Freud, *Interpretation of Dreams*; Lacan, *Ethics of Psychoanalysis*; Benjamin, *Origins of German Tragic Drama*; Girard, *Violence and the Sacred*; Soyinka, *Fourth Stage*; Greenblatt, *Hamlet in Purgatory*; Butler, *Antigone's Claim*; Eagleton, *Sweet Violence*

**Note: This course fulfills the Theory Requirement for the English Major in Literature.**

**HUM 301/ENG 385** **Pre 1798**  
**Topics in Combined Studies: The Revolutionary Transatlantic**  
Erkkila and Thompson TTh11-12:20 Fall Quarter

*Course Description:* When you think about the American Revolution, do you also think about French

libertinism? When you think about blushes and tears in the early American sentimental novel, do you also think about British social contract theory? In this class, we will explore how these and other transatlantic connections decisively shaped our modern notions of the self, sex, nature, society, and the body politic. The class will trace the transatlantic relays of sentiment and politics, sex and philosophy, theory and literary form, whose historical impact we experience today in realities as various as the American presidential debates or the language of romantic desire. We will begin by studying the origins of modern political and social thought in works by John Locke, Jean-Jacques Rousseau, and Thomas Paine. We'll then consider how this body of revolutionary thought was rearticulated by the Black Transatlantic authors Phillis Wheatley and Olaudah Equiano; by Thomas Jefferson's Declaration of Independence; and by the American Gothic novelist Charles Brockden Brown. We will ponder how political revolution transforms categories of sex, gender, and domestic authority in the letters of Abigail Adams and the treatises or novels of Mary Wollstonecraft, and we'll conclude with an exploration of sexual libertinage, sexuality, and queerness in Sade's "Philosophy in the Bedroom" and Choderlos de Laclos's *Dangerous Liaisons*. Through these readings, we'll chart the transatlantic currents of eighteenth-century revolution and test how deeply these currents determine the political and discursive realities we inhabit today. The course will include some film screenings (including *Dangerous Liaisons* [dir. Stephen Frears, 1988]), as well as contemporary visual, musical, and pop cultural manifestations of eighteenth-century revolutionary struggle.

*Teaching Method:* Lecture and discussion; a weekly discussion section may be required.

*Evaluation Method:* One short essay (3 pp.); one longer essay (5 – 6 pp.); quizzes; final exam; participation.

*Texts will likely include:* Abigail Adams, *Letters*; Charles Brockden Brown, *Edgar Huntly, or Memoirs of a Sleepwalker*; Edmund Burke, from *Reflections on the Revolution in France*; Olaudah Equiano, *The Interesting Narrative of Olaudah Equiano*; Thomas

Jefferson, from Notes on the State of Virginia; Declaration of Independence; Choderlos de Laclos, Dangerous Liaisons; John Locke, excerpts from Two Treatises of Government; An Essay Concerning Human Understanding; and Some Thoughts Concerning Education; Thomas Paine, Common Sense; Jean-Jacques Rousseau, from Discourse on the Origins of Inequality and Emile; Marquis de Sade, "Philosophy in the Bedroom"; Phillis Wheatley, Poems; Mary Wollstonecraft, from A Vindication of the Rights of Woman.

**ENG 385 / HUM 302** **Post 1798**  
**Topics in Combined Studies: Museums and Exhibiting**

Tracy Davis TTh 2-3:20 Spring Quarter

*Course Description:* What is the relationship between a text which expresses a narrative and point of view in written form and a museum or exhibit which expresses narrative and point of view in material form? This course offers a multi-disciplinary perspective on how individual and collective identities and perspectives on events are given concrete form in museums; how material culture is related to strategies of narrative and rhetoric; and why some exhibitions become controversial. We will study historical and contemporary museums, with examples from the nineteenth through the twenty-first centuries. Themes such as imperialism and globalization, nationalism and regionalism, ethnic knowledge formations, and restitution will be discussed in relation to museums as "contact zones" between curators, social groups, and visitors.

Students will be encouraged to relate readings, in-class discussions, and assignments to the rich museum culture of the Chicago area. Class field trips will take place early in the quarter to exemplify the range of museum and exhibition types that are introduced in the early weeks of term (e.g. scientific, historical, personal, national, corporate/private, ethnographic, art, and site-specific museums). The class will be discussion-format, augmented with visual material (slides, videos, CD-ROMs, and web sites) and student presentations.

**ENG 385**

**Topics in Combined Studies: Animal Letters, or The History of Creatures**

Laurie Shannon TTh 11-12:20 Spring Quarter

*Course Description:* Ranging historically from classical to twenty-first-century materials, from encyclopedias to theory, from plays to novels to poetry, and from bestiary to biology, the seminar will consider *zoography* — a mode of writing that invokes species difference or variety and that depends on cross-species comparisons for meaning. Attention will also be given to contemporary philosophical debates about "the question of the animal," if only to turn tail and taxonomize those debates as a part of the species-nature of humankind. This seminar does not affirm the so-called "human/animal divide," but instead explores how we came to imagine there was a stable or objective standard of humanness, against which all other living things might be defined as lesser beings or lower orders of life. It seeks no set definitions of "the" human and "the" animal, but instead considers when and why we came to think anything as fixed and narrowing as "the" could attach to either of them. One course goal will be to think about the central place of animals in the history of what we call "human" knowledge. Another goal will be to understand the capacities of the now-obsolete term, *creature*, as a capacious classification for all living things. The term enshrines biological variation as a sign of wonder and plenty and also makes clear how sympathy, collaboration, and identification routinely occur across the differences of species. At the broadest level, the seminar will challenge the notion that all human thought must inevitably be "human-exceptionalist" thought.

*Texts:* Selected readings will range among: Aristotle, Pliny, Aesop, bestiaries, the legal trials of medieval animal defendants, William Baldwin (*Beware the Cat* [1571]), Montaigne's brilliant essay on animals and philosophical skepticism, Shakespeare, excerpted manuals of hunting and animal husbandry, Descartes (along with materials touching on the status of "animal testing" in the history of science), Francis Coventry (*Pompey the Little, Or, the Life and Adventures of a Lap-Dog* [1752]), John Stuart Mill, Virginia Woolf (*Flush: A Biography* [1933]), J.R. Ackerley's classic

novel (*My Dog Tulip* [1956]), Peter Singer (*Animal Liberation*), Martha Nussbaum (*The Frontiers of Justice*), Donna Haraway (*The Companion Species Manifesto*), Jacques Derrida (“The Animal That Therefore I Am”), and J.M. Coetzee (*The Lives of Animals*).

**ENG 386** **Post 1798**  
**Studies in Literature & Film: The Film Review as Genre**

Nick Davis TTh 3:30-4:50 Winter Quarter

*Course Description:* What is a film review? How have reviews evolved as cinema has evolved? What do film reviewers want, and what criteria do they imply not only for the movies they critique but for the prose, the logic, and the details they enlist to convey that critique? Setting aside stars and thumbs and rotten tomatoes, we will engage with the literary, rhetorical, and stylistic aspects of film reviews as pieces of writing with their own history, considering the ways in which strong reviews require the same foundations as other expository essays (structure, argument, economy, evidence) but with specific and highly diverse relations to their readers, their venues, and their points of view. As an opportunity to bridge the “critical” and “creative” facets of literary study, participants in this course will study and write about film reviews by a host of crucial figures (including James Agee, Andrew Sarris, Susan Sontag, James Baldwin, Pauline Kael, Roger Ebert, Armond White, Anthony Lane, and Stephanie Zacharek) and will also write and revise their own reviews in response to a wide range of required as well as self-appointed viewings. Neither the films nor the reviews will be taken lightly, and the course expects committed and ambitious students—but wit, style, and esteem for the “popular” are warmly welcomed.

*Teaching Method(s):* Interactive lectures; writing and revision activities; peer-editing

*Evaluation Method(s):* Two critical essays; several reviews and review-related exercises; occasional quizzes; a final portfolio.

**ENG 393-FW/TS**

**Theory & Practice of Poetry**

Kinzie TTh 9:30-10:50

Fall/Winter

Curdy TTh 9:30-10:50

Winter/Spring

*Course Description:* An advanced yearlong course in reading for writers that requires critical analysis and intensive writing of poems. An exam on the summer reading from the 393-1 Reader will be given the second week of class. Texts for the first term will include collections by Robert Frost, Elizabeth Bishop, James Merrill, Louise Bogan, and Gwendolyn Brooks. The Fall-Winter semester will be devoted to analysis (both written and oral) and imitations of these poets using the concepts presented in the Reader that relate to the ways in which form allows theme. A 12-15-page paper will be due in December comparing the work of a studied poet with one from outside the course reading list. The course ends with two weeks of Daily Poems. In the second semester, beginning in early February, students will read longer works by various poets that will lay the foundation for the cumulative composition of a work that by the end of May 2006 will total at least 125 lines, with the possibility for a public reading of those poems at the end of the quarter.

*Teaching Method(s):* Seminar discussion.

*Evaluation Method(s):* Based on creative and critical work; class presentations and participation.

*Texts will be available at:* Norris Center Bookstore and Quartet Copies.

*Note:* Permission of Writing Major required. No P/N registration. Reading due for first class; exam given the second week. Attendance at first class mandatory.

**CLAS 345 & CLS 390****Topics in Greek and Latin Literature: Sophocles, the Theban Plays (Oedipus the King, Oedipus at Colonus, Antigone)**

Gibbons TTh 11-12:20 Spring Quarter

Course Description: Athens in the fifth century BCE was engaged in unprecedented democratic practice and frequent warfare, and dominated ancient Greek trade, political power, and especially intellectual and artistic life. The tragic poet Sophocles drew on the ancient myth of the generations of the family of Oedipus when writing three of his tragic dramas: *Oedipus the King*, *Oedipus at Colonus* and *Antigone*. The first and third of these are among the most remarkable, famous and influential plays in western literature, and they still retain great theatrical, emotional and intellectual power. We will study aspects of each play and also of the three plays as a larger narrative—including mythology, dramatic and narrative structure, characters and ideas, the poetics of ancient Greek tragedy, and the ceremonial, religious and political dimensions of tragedy in ancient Greece. We will also consider attitudes toward and ideas about these tragedies in subsequent eras, and how the plays are used in new contexts in a few dramatic and film versions and adaptations.

*Teaching Method(s)*: Discussion.

*Evaluation Method(s)*: Students will present oral reports, will respond to readings, screenings, and classroom discussion with brief papers and comments, are expected to participate actively in class discussion, and will write a research paper (about 10 pages) due at the end of the quarter.

*Texts include*: Sophocles, *Oedipus the King*, *Oedipus at Colonus*, *Antigone*, and a packet of critical and historical readings.

*Texts will be available at*: Norris Center Bookstore and Quartet Copies.

**ENG 394-FW****Theory & Practice of Fiction**

Bouldrey TTh 9:30-10:50 Fall/Winter

*Course Description*: The first half of an advanced yearlong course in reading for writers, critical analysis of the technique of fiction, and intensive creative writing. An exam on the summer reading (available in June) will be given in the second week of class. The first two-thirds of the course will be devoted to reports on the technique of three or four assigned writers (list of authors to come — please contact the Writing major office in early June), and short original fictions based on qualities particular to each of these authors. A long critical paper (10 pages) will be due in early December. The final third of the course will be focused on the development and revision of a longer original short story.

*Teaching Method(s)*: Discussion.

*Evaluation Method(s)*: Based on creative and critical work; class presentations and participation.

*Texts will be available at*: Norris Center Bookstore.

*Note*: Permission of Writing Major. No P/N registration. Attendance at first class mandatory.

**Theory & Practice of Fiction****ENG 394-TS**

Seliy TTh 9:30-10:50 Winter/Spring

**ENG 395-TS****Theory & Practice of Creative Nonfiction**

Bresland TTh 9:30-10:50 Winter / Spring

Course Description: The second half of an advanced year-long course in reading for writers, critical analysis of techniques of creative nonfiction, and intensive creative writing. Reading of primary works will concentrate on longer creative nonfiction works, and the creative project for this second half of the year is a work of creative nonfiction of approximately 15,000 words. A guest fiction-writer will visit in April as writer-in-residence.

Prerequisites: English 206, English 208, English 395-F/W. Permission and acceptance of Writing Major in spring of previous year.

Teaching Method(s): Discussion.

Evaluation Method(s): Based on creative and critical work; class presentations and participation.

Texts include: TBA

Texts will be available at: Norris Center Bookstore.

Note: No P/N registration. Attendance at first class mandatory.

**ENG 398-1,2**  
**Seniors Honors Sequence**

Froula                      W 3-5 Fall Quarter  
                                    W 3-5 Winter Quarter

*Course Description:* A two-quarter sequence for seniors pursuing honors in the English Literature major.

*Note:* Permission of department required. Attendance at first class mandatory. No P/N registration. Seniors only.

**ENG 398**  
**Seniors Honors Seminar**

John Keene    W 3-5 Fall Quarter

*Course Description:* A one-quarter course for seniors pursuing honors in the English major in Writing.

*Note:* Prerequisite for 399 in honors. Permission of department required. Attendance at first class mandatory. No P/N registration. Seniors only.

**ENG 399**  
**Independent Study**

Staff    TBA    Fall - Spring Quarters

*Course Description:* Open to Senior Majors, Senior Minors, and Majors with Junior Standing in the English Department. A 399 project should be focused on a clearly defined subject matter of genuine intellectual and academic substance, and one not normally covered in regular course work. 399 is a full credit course; it cannot be taken P/N.

Projects may count as satisfying various area and concentration requirements; consult the Director of Undergraduate Studies for approval. Guidelines for Independent Study in literature are available in UH 215 and on the English Department webpage. All projects must be approved by the Undergraduate Policy Committee before registration is legitimate.