

English Department
Course Descriptions Spring 2010

ENG 104 Introduction to Literature: Fiction

4 Sections

Actual reading lists vary significantly depending on the expertise and teaching philosophy of the instructor, but all sections of the course offer students a broad introduction to the study of literary fiction. Whether readings focus on the stories and novels of major writers or on works from a specific period or national tradition, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? Is interpretation of a literary text a purely subjective process, or are some interpretations more valid than others? Narrative technique, point of view, and character development are some of the terms and concepts examined in the course, though each instructor will bring his or her own analytical framework to the class. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. As a basic introduction to a major genre in the field of literary studies, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.

Gen Ed

ENG 105 Introduction to Literature: Drama

Staff

This course is an introduction to drama, one of the major genres in literary studies. Students will read, discuss, and analyze plays from a variety of periods and national traditions in order to become familiar with the major styles, techniques, and conventions that characterize dramatic literature. Although this is a course on drama as literature, with an emphasis on the interpretation and analysis of dramatic texts, students will explore the performative dimensions of drama as well. The course will provide a broad introduction to theoretical and historical debates that stand at the center literary studies today, and students will have the chance to enter into these debates through critical writing assignments totaling at least 8-10 pages. Readings typically average one play per week, in addition to which students may be expected to attend out-of-class screenings of dramatic performances. As a basic introduction to texts, issues and questions that are central to the study of dramatic literature, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.

Gen Ed

ENG 106 Introduction to Literature: Poetry

3 Sections

This course is designed to provide students with a basic understanding of the formal properties of poetry in English. Through careful analysis of poems by major writers, students will be challenged to explain not only what a given poem might mean to its readers, but also how a poem communicates meaning differently than a work of fiction, drama, or some other mode of literary expression. ENG 106 is not a comprehensive introduction to the traditions of English and American poetry; it is, rather, a series of intensive exercises designed to equip students with the analytical tools needed to read, discuss, and write about poetry effectively. Weekly readings are relatively short but extremely demanding, and students will do a substantial amount of critical writing, including formal essays totaling at least 8-10 pages. As a basic introduction to a major genre in the field of literary studies, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.

Gen Ed

ENG 109 World Literature**Staff**

English 109 together with 107 and 108 forms a three-part chronological survey of international trends in literature from its archaic and classical origins to the present. These courses can be taken as a yearlong sequence, or they can be taken individually. All works are read in English translation. There are no prerequisites, and no background knowledge of international literary history is expected. All three courses seek to give students a truly global sense of literary history by incorporating works in various genres from Asia, the Near East, Africa, Latin America, Europe, North America, and elsewhere. ENG 107 begins with the archaic period and ends with the late Middle Ages in Europe. ENG 108 spans the period from the European Renaissance to the beginnings of the Industrial Revolution, focusing on cultural relations between the Near East and Europe. ENG 109 covers the 19th and 20th centuries, with emphasis on the emergence of global cultural movements such as Romanticism, Modernism, and Post-Modernism. All three courses seek to juxtapose Western and non-Western readings, challenging students to locate "classic" literary works within a global perspective. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. With their comparative focus on various literary traditions, all three courses satisfy the University Multicultural Requirement in the International Cultures category. In offering students a broad introduction to college-level literary studies, ENG 107, 108, and 109 also satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; Multicultural; Elective**ENG 110 Introduction to Film & Media****Staff**

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course satisfies the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives.

Gen Ed; Elective**ENG 200 Public Speaking as a Liberal Art
Elective****David Frank****ENG 207 Shakespeare****3 Sections**

Students read, discuss, and critique Shakespeare's early comedies and tragedies. Plays covered generally include (but are not limited to) *A Mid-Summer Night's Dream*, *The Merchant of Venice*, *Henry IV (Part One)*, *Richard II*, *Henry V*, *Julius Caesar*, and *Hamlet*. Weekly readings and occasional screenings of plays demand a considerable investment of time and effort, in addition to which students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. The course introduces students to central questions in the study of dramatic art, as well as to issues pertaining more broadly to the study of literature in English. Students will leave the course having read extensively from the works of one of the major writers of the western tradition, and they will have acquired interpretive, analytical, and communication skills that will aid them in their future coursework in English and other disciplines. ENG 207 satisfies the university's Group Requirement in the Arts and Letters category.

Gen Ed; Shakespeare**ENG 208 Shakespeare****3 Sections**

Students read, discuss, and critique Shakespeare's later comedies and tragedies. Plays covered in ENG 208 generally include (but are not limited to) *Twelfth Night*, *Measure for Measure*, *King Lear*, *Macbeth*, *Anthony and Cleopatra*, *The*

Tempest, and Othello. Weekly readings and occasional screenings of plays demand a considerable investment of time and effort, in addition to which students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. The course introduces students to central questions in the study of dramatic art, as well as to issues pertaining more broadly to the study of literature in English. Students will leave the course having read extensively from the works of one of the major writers of the western tradition, and they will have acquired interpretive, analytical, and communication skills that will aid them in their future coursework in English and other disciplines. ENG 208 satisfies the university's Group Requirement in the Arts and Letters category.

Gen Ed; Shakespeare

ENG 211 Survey of English Literature
Gen Ed; Elective

Paul Peppis

ENG 222 Introduction to the English Major

Mark Quigley

ENG 245 Ethnic American Literature: Intro African American Literature

Cynthia Tolentino

This introductory course explores how the concept of migration has shaped African American writing from the Depression to the contemporary period. Through short stories, speeches, novels, poetry, film, and essays by African American writers, we will study how "movement" is used to depict ideas about history, community, progress, and personal development.

Multicultural; Elective

ENG 245 Ethnic American Literature: Intro Asian American Lit

David Li

Reading Asian American texts as a form of cultural representation, the class will be concerned with the following: 1. Where is Asian America? What are its geographical, social, and epistemological boundaries? 2. What is Asian American? Is it a racial concept, cultural construct, biological determinant, historical condition, individual choice, political collectivity or a varying combination of these possibilities? 3. Who are determining the meanings of Asian America or what it means to be Asian Americans? The ideal class will be an engaged intellectual dialogue between students and the professor through interpretations of the assigned texts. We hope to gain both a deeper appreciation of Asian American literature as a means of imagining community and a deeper understanding of language and discourse in the shaping of individual, ethnic and national identities.

Multicultural; Elective

ENG 267 History of the Motion Picture
Gen Ed; Elective

Sangita Gopal

ENG 313 Teen & Children's Literature
1789+

Elizabeth Wheeler

ENG 315 Women Wr/Culture: Asian American Women Writers

Cynthia Tolentino

This course examines how Asian American women writers and visual artists engage normative definitions of race, gender, and sexuality, expanding our understandings of Asian American female identity in the process. Through twentieth and twenty first century critical essays, short stories, plays, poems, novels, and visual culture, we will consider representations of femininity and womanhood, as they intersect with notions of criminality, domesticity, and sexuality. Along with debates in Asian American cultural nationalism of the 1970s and cultural stereotypes of Asian American women, we will also consider the cultural marketplace for Asian American female writers and artists. Texts may include works by Hisaye Yamamoto, Ginu Kamani, Fae Myenne Ng, Ninotchka Rosca, Lê Thi Diem Thúy, Lynda Barry, and Lois Ann Yamanaka.

Multicultural; FEW; 1789+

ENG 315 Women Wr/Culture: Women and Religion

Kathleen Horton

This course covers contemporary women writers who engage in analysis of faith / spirituality / religion / G-d. We will consider how their works make theological and ethical arguments, and we will explore the limits and possibilities of language and genre in naming and knowing the ineffable. Writers include Erdrich, Walker, Ozick, Clifton, Dillard, and Oliver.

Multicultural; FEW; 1789+

ENG 323 English Novel
Gen Ed; 1789+

Mark Quigley

ENG 325 Literature of the Northwest
1789+

John Witte

ENG 330 Oral Controversy & Advocacy
Elective

Kathleen Horton

ENG 335 Inventing Arguments
Theory

James Crosswhite

ENG 391 American Novel

Kathleen O'Fallon

English 391 together with 392 forms a chronological upper-division survey of the American novel from its beginnings in the 19th century to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 391 covers the 19th century, while ENG 392 covers the 20th. No prerequisites are required, but students should be capable of advanced university-level work in literary studies. Although readings focus on a specific period, both courses challenge students to locate American fiction within broadly conceived historical, social, and political contexts. As concentrated surveys of major American fiction, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 392 American Novel

Suzanne Clark

English 392 together with 391 forms a chronological upper-division survey of the American novel from its beginnings in the 19th century to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 391 covers the 19th century, while ENG 392 covers the 20th. No prerequisites are required, but students should be capable of advanced university-level work in literary studies. Although readings focus on a specific period, both courses challenge students to locate American fiction within broadly conceived historical, social, and political contexts. As concentrated surveys of major American fiction, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 394 20th Century Literature

Staff

English 394 together with 395 forms a chronological upper-division survey of modern literature from America, Britain, and Europe. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. These courses can be taken as a sequence, or they can be taken individually. ENG 394 covers the period from 1890 through 1945; ENG 395 covers the period from 1945 to the present. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in each course focus on a relatively narrow fifty-year period, both ENG 394 and 395 address issues, movements, and intellectual trends (Freudianism, Marxism, Fascism, Existentialism, for example) that are central to 20th century intellectual history more generally. As parts of a broad survey of major European, British, and American literature, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 395 20th Century Literature

Forest Pyle

English 395 together with 394 forms a chronological upper-division survey of modern literature from America, Britain, and Europe. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. These courses can be taken as a sequence, or they can be taken individually. ENG 394 covers the period from 1890 through

revised 9/17/2009

1945; ENG 395 covers the period from 1945 to the present. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in each course focus on a relatively narrow fifty-year period, both ENG 394 and 395 address issues, movements, and intellectual trends (Freudianism, Marxism, Fascism, Existentialism, for example) that are central to 20th century intellectual history more generally. As parts of a broad survey of major European, British, and American literature, both courses satisfy the university's Group Requirement in the Arts and Letters category.

Gen Ed; 1789+

ENG 407 SEM: The Cultural History of the Robot

Lara Bovilsky

This course will survey the history of the desire to perfect or eliminate what is most human through the creation of artificial men and women. Familiar questions – can robots feel? can we tell who is a robot? – will be considered alongside the traditional use of robots to understand or emblemize justice, sin, progress and modernity, self-awareness or simplicity, indifference, skill, invention, emotion, and art itself. Examples and student research will be drawn from both real robots and fictional robots in literature and in film. Texts will likely include: Homer, Hesiod, Spenser, Descartes, Hobbes, Vaucanson, Shelley, Hoffmann, Capek, Lem, Lang, and Scott.

Elective

ENG 407 SEM: Poetry and Aesthetic Experience

Forest Pyle

This seminar will be devoted to the ways in which British and American poetry from Shakespeare to the present has explored the nature and forms of aesthetic experience. We will, for instance, consider how certain poets have used their poems to represent such notions as the beautiful and the sublime; and we will explore the various poetic strategies by which these writers attempt to *produce* such aesthetic experiences. We will read poems which explicitly address the nature and effects of poetry; and we will read poems which reflect on the so-called "sister arts" of painting, sculpture, and music. While we consider how some principal theorists as well as poets have written critically about this constellation of issues, the primary charge in the seminar will be the close reading of a substantial body of poetry from these traditions. We will read poems which date from the 16th century to the present; but the course will be organized conceptually rather than chronologically. It is my hope that we will come away from this seminar not only with a broader historical knowledge of the poetry which takes as its subject matter aesthetic experience but with a deeper understanding of the forms of aesthetic experience that poetry itself makes possible.

Theory

ENG 410/510 Classical Tradition: Empire and Its Discontents: Classics and the Colonialist Impulse **Phebe Bowditch**

This course will explore the uses (and abuses) of the Greek and Roman classics in fashioning and challenging identity—national, social, personal—in imperial, colonial, and postcolonial contexts from the early modern period to the present. We shall discuss how to approach classical reception in terms of postcolonial theory and then move to individual “case studies” of canonical ancient authors as appropriated, transformed, and reinterpreted by the English and American literary tradition. We shall focus on those texts that engage the classics at critical moments of imperial self-definition or self-scrutiny: how do such texts make use of the classical past either to enable or to resist the processes of empire? How do these transformations of the classics contribute to the creation of an “imperial subject”? How do such texts comment on the evolving relationship between a colonizing superpower and its territories? Postcolonial theory will draw from Edward Said and Homi Bhabha, among others, and literary texts and authors will include, among others, Shakespeare’s *Tempest*; Ezra Pound’s *Homage to Sextus Propertius*; Derek Walcott’s *Homer*; Toni Morrison’s *Beloved*; Seamus Heaney; Robert Pinsky; and versions of the Virgilian pastoral tradition.

Elective

ENG 410/510 Theatre and Politics

Linda Kintz

This course investigates the performative act, that is, the instantaneous moment in which a) systems of meaning and b) the materiality of the live body and history, reveal themselves to be inseparable. This act thus grounds theatre and theatricality at the very heart of politics. Looking first at the plays discussed in Anthony Kubiak’s **Agitated States: Performance in the American Theatre of Cruelty**, which shows how American identity has depended on public performance from its earliest Puritan moments through its reliance on media spectacle. But at the same time, it has condemned theatricality as un-American, even evil, resulting in a remarkably brittle, even paranoid style of culture and identity. The course then expands that study into plays from an international context. The preliminary reading list

includes: Tony Kushner, **Angels in America**; Suzan-Lori Parks, **The America Play** and **In the Blood**, Adrienne Kennedy, **The Owl Answers** and **Funnyhouse of a Negro**; Sam Shepard, **Buried Child**; Luis Valdez, **Zoot Suit**; Tennessee Williams, **Cat on A Hot Tin Roof**; Dario Fo, **Can't Pay, Won't Pay**; Bertolt Brecht, **Galileo**; Caryl Churchill, **Far Away**; and Samuel Beckett, **Endgame**. Background texts will include selections from Kubiak; David Savran, **Communists, Cowboys, and Queers**; Sara Ahmed, **The Cultural Politics of Emotion**; George Mosse, **Nationalism and Sexuality**; Richard Dyer, **White**; Julia Kristeva, **Powers of Horror**; and Theodor Adorno's essays on Beckett.

1789+

ENG 421 Literature & the Bible Elective	James Earl
ENG 425 Medieval Romance Pre-1500	Anne Laskaya
ENG 427/527 Chaucer Pre-1500	Warren Ginsberg
ENG 430/530 Old English III: Beowulf	James Earl
<p>A study of the poem in its Anglo-Saxon and Norse contexts, focusing especially on the content of the "digressions." Readings will include the other OE heroic poems, the Norse Eddas and legendary sagas, and other analogues. Much of Beowulf will be read in Old English. This course is restricted to those who have taken Old English I and II, or their equivalent.</p>	
Elective	
ENG 436/536 Advanced Shakespeare 1500-1789	Carolyn Bergquist
ENG 461/561 American Literature to 1800 1500-1789	Gordon Sayre
ENG 475/575 Modern Poetry 1789+	Karen Ford
ENG 494 Reasoning, Speaking, Writing Elective	John Gage
ENG 496/596 Feminist Film Criticism: Female Stars	Kathleen Karlyn
<p>This course is designed to develop an understanding of feminist film criticism by applying its principles to a series of female stars, including Shirley Temple, Greta Garbo, Marilyn Monroe, Madonna and others. We will study these "star texts" in their historical and cultural contexts, examining how they are produced and marketed by entertainment industries and how their fans invest meaning in them. The course will include screenings of a substantial number of films and film clips, readings, and essay exams. By the end of the course, students will have become familiar with major strategies and debates in feminist film criticism as well as important developments in film and TV history. They will also produce an extended case study of a star of their choice.</p>	
Theory	
ENG 614 Introduction to Literary & Cultural Theory	Deborah Shapple
ENG 620 Medieval Literature: Oral Lit: Ancient, Medieval, and Modern	Martha Bayless
<p>This course will explore old and new examples of the oldest form of literature: literature composed, told, and transmitted orally. Texts will include the <i>Odyssey</i>, <i>Beowulf</i>, the Old Irish epic <i>The Tain</i>, and modern examples such as jokes, urban legends, and the work of storytellers such as Garrison Keillor and Spalding Gray. In particular we'll</p>	

examine the ways memory and cognition shape form and narrative. The course will involve both literary analysis and readings and experiments in cognition. Although the literature comes from many periods, the course will emphasize medieval literature and therefore fulfills the medieval requirement.

ENG 645 18th Century Literature: Ballad Revival and the Emergence of Ethno-Poetics **Dianne Dugaw**

This course will consider the emergence in 18th-century Britain of a literary and scholarly study, collection, and imitation of popular songs. This movement had important repercussions for literary study and practice, including the shaping of Romanticism and the development of children's literature. In addition, it marked the beginnings of an ethnographic approach to cultural materials and the study of the traditional expressive arts of ordinary people. This course traces this movement in literary works of the period and in successive analytic approaches to the study of traditional and popular collective forms. In addition to reading anonymous popular ballads and tales, we will study works by such authors as John Gay, Joseph Addison, Anne Finch, James Macpherson, Thomas Percy, Samuel Johnson, James Boswell, and Robert Burns. Work for the course will include a midterm essay, a reading journal, a seminar presentation, and a final paper.

ENG 650 19th Century Literature: The Discourses of Bleak House **Richard Stein**

Sometimes regarded as Dickens' greatest novel, *Bleak House* has been at the center of critical discussion of his work for the past few decades. Reasons are not hard to find. The novel situates itself among some of the most urgent social questions of the period and experiments with some of its most innovative fictional forms. This seminar, then, explores *Bleak House* as an extraordinary novel and as a nexus of contemporary discourse---on the city and its underworld, on women, on crime and detection, on philanthropy, and on the law. Readings will include nineteenth-century writing by Ruskin and Mayhew, Collins and Barrett-Browning, and twentieth-century theory from Benjamin, de Certeau, and Foucault. With all of this, students registering for the course should plan to read *Bleak House* at least once before the beginning of the term and at least once again during the seminar itself.

ENG 660 American Lit: Debating Multiculturalism: The Case of Asian American Literature **David Li**

This seminar studies the theory and practice of multiculturalism in relation to the reconstruction of American literary studies. We shall investigate the rise of multiculturalism with the advent of late capitalism, by posing the overarching question of how the unprecedented migration of capital, people, and technology on a global scale influences the transformation of the nation-state, and accordingly the notions of national culture. By reading both its creative and theoretical texts, we shall construct the brief history of Asian American literature as a particular case through which to illuminate the parallel development: the critical shift in literary and cultural studies from an "identity politics" to a "subjectless discourse" corresponds closely to the political shift from (a nation-state centered) liberalism to (a globally disseminated) neoliberalism. In these contexts, "multiculturalism" has become a vexed term, sometimes helpful and most times hazy, capable of contesting dominant culture on the one hand, while on the other hand, liable to conflating the aesthetic and political and concealing the roles of class and capital.

The mapping of Asian American literary studies and the reading of its dynamic texts will help a better appreciation of its formal inventions and political tensions. It will also complicate our understanding of the location of the "literary" in the world at large. For this reason perhaps the seminar would be uniquely suitable for students whose interest may vary in different national literatures, periods, and genres, but whose intellectual curiosity about the literary culture in general remains identical.

ENG 670 Modern Literature: Sciences of Modernism **Paul Peppis**

This seminar considers intersections between literature and science from 1880 to 1945 by reading a selection of modernist literary texts that engage "scientific" concerns alongside a selection of modern science texts (most of which are little known today, but were widely read at the time). Primary readings include literary texts by Zora Neale Hurston, Mina Loy, Rebecca West, and Virginia Woolf, and science texts by the anthropologist Ruth Benedict, the psychologist Bernard Hart, the physicist James Jeans, and the sexologist Marie Stopes. Primary readings will be supplemented with readings from recent criticism and theory in literature and science studies. The seminar requires an in-class presentation, a short paper, an annotated bibliography, and a conference length seminar paper.

ENG 695 Film Studies: Cinema and Postcoloniality **Sangita Gopal**

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FLR 255 Folklore & U.S. Popular Culture
Multicultural; Elective

Daniel Wojcik

FLR 407/507 Video Fieldwork

Sharon Sherman

Video Fieldwork is a seminar in which various theoretical approaches, conceptual issues, research strategies, and techniques used for folklore fieldwork will be examined as a framework for analyzing how folklore video is created. Topics for discussion will include proposal preparation and design, initiating fieldwork and establishing rapport, reflexivity, observation and interview techniques, and ethical problems. The course will suggest ways to gather and interpret data, understand the fieldwork endeavor, and present the results in archival format.

FEW

FLR 416 African Folklore
FEW

Lisa Gilman