Fall 2006 Semester

One-Hundred Level Courses

Note: For information about ENGL 150: The Process of Communication or ENGL 190: Advanced Strategies of Rhetoric and Research please consult the Writing Program’s Web site.

ENGL 192
ADVANCED WRITING FOR PROFESSIONALS

Advanced instruction in expository and argumentative writing with issues relevant to engineers. Not equivalent to ENGA 190. Pre-requisite: ENGA 150 or equivalent. Restricted to students at Parks.

ENGL 192-01
ADVANCED WRITING FOR PROFESSIONALS
STAFF
MWF 9:00-9:50

Advanced instruction in expository and argumentative writing with issues relevant to engineers. Not equivalent to ENGA 190. Pre-requisite: ENGA 150 or equivalent. Restricted to students at Parks.

ENGL 192-02
ADVANCED WRITING FOR PROFESSIONALS
STAFF
MWF 10:00-10:50

ENGL 192-03
ADVANCED WRITING FOR PROFESSIONALS
STAFF
MWF 11:00-11:50
ENGL 193-01
ADVANCED WRITING: CULTURE, IDENTITY & DISCOURSE: VIOLENCE AND THE MODERN WORLD
Dr. Joya F. Uraizee
MWF 11:00-11:50

Note: This course satisfies the Fundamentals of Discourse requirement for the Core Curriculum.

This course is a themed version of freshman writing, and our theme this semester is “Violence and the Modern World.” Like English 190, this course will engage you in a number of intensive writing activities, focused on writing persuasively for academic, professional and public discourse settings. We will spend the semester examining contemporary representations of violence and terror in film and prose. This will entail examining the role that race and ethnicity, gender and sexuality, economics and class play in perpetuating the violence. All of the writing for this class will be geared toward defining and analyzing violence, examining representations of violence and terror, and identifying issues relevant to creating greater understanding of the underlying issues related to violence in the twenty first century.

Some of the written texts we will use include N. Schepers-Hughes and P.I. Bougois’s *Violence in War and Peace: An Anthology* and Bapsi Sidhwa’s *Cracking India*; and some of the movies we will view include Issa Serge Coelo’s *Daresalam* and Mai Masri’s *Children of Shatila*.

Some of the requirements for the course include 3 short papers (personal reflection and/or formal argument), 1 long research essay and 1 multi-media project.

ENGL 193-02
ADVANCED COMPOSITION
Dr. James Scott
MWF 9:00-9:50

This course fulfills the English composition requirement for the College of Arts and Sciences, but it is oriented in a particular way towards the interests of prospective English majors. As such, it will be built around the arts scene in St. Louis, with special reference to literature, theatre, cinema, and perhaps television. This material will furnish subject matter for an array of short papers conceived and edited both in private and in workshop settings, with opportunities for revision and repurposing. It will also embody an introduction to research techniques, including on-line and web-based research. The course will insist on competent mechanics, but concentrate upon argument and analysis, especially the incorporation of primary and secondary sources into an argumentative structure. Class is discussion-oriented and will be conducted in a Web-CT format.
ENGL 195-11
ADVANCED WRITING: URBAN SOCIAL PROBLEMS
STAFF
TR 11:00-12:15

Uses field and library research to examine processes involved in the breakdown of social order. Micah House program only. Pre-requisite: ENGA 190 or equivalent. Co-requisite: Micah House section of PSYA 101. Offered every semester.
Two-Hundred Level Courses

ENGL 202
INTRODUCTION TO LITERARY STUDIES

Introduces students to theoretical and methodological approaches to literary texts, including major terms, methods, and concepts. (Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGL 202-01
INTRODUCTION TO LITERARY STUDIES
STAFF
MWF 12:00-12:50

Introduces students to theoretical and methodological approaches to literary texts, including major terms, methods, and concepts. (Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGL 202-02
INTRODUCTION TO LITERARY STUDIES
STAFF
MWF 2:10-3:00

Introduces students to theoretical and methodological approaches to literary texts, including major terms, methods, and concepts. (Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGL 202-03
INTRODUCTION TO LITERARY STUDIES
STAFF
TR 9:30-10:45

(Note: This is a SLU Inquiry Course. It is limited to 19 students, freshman and sophomores only. It satisfies the 200-level core literature requirement of the College of Arts and Sciences).

In this course, students will read literary works of various genres. Students will learn different theoretical and methodological approaches to reading; and by means of engaging in class discussions and writing critical analyses, students will develop a mature understanding and appreciation of literary language and structure. Particular emphasis will be given to development of skills in close reading, narratology, and effective
In this course, students will read literary works of various genres. Students will learn different theoretical and methodological approaches to reading; and by means of engaging in class discussions and writing critical analyses, students will develop a mature understanding and appreciation of literary language and structure. Particular emphasis will be given to development of skills in close reading, narratology, and effective academic writing. I anticipate that several short papers and one long paper will be required; two tests will be given; class discussion will be lively and thought-provoking.
ENGL 202-07
INTRODUCTION TO LITERARY STUDIES
SLU Inquiry
Dr. Mark Clark
TR 3:00-4:15

(Note: This is a SLU Inquiry Course. It is limited to 19 students, freshman and sophomores only. It satisfies the 200-level core literature requirement of the College of Arts and Sciences).

In this course, students will read literary works of various genres. Students will learn different theoretical and methodological approaches to reading; and by means of engaging in class discussions and writing critical analyses, students will develop a mature understanding and appreciation of literary language and structure. Particular emphasis will be given to development of skills in close reading, narratology, and effective academic writing. I anticipate that several short papers and one long paper will be required; two tests will be given; class discussion will be lively and thought-provoking.

ENGL 220-01
INTRODUCTION TO POETRY
Dr. Devin Johnston
TR 12:45-2:00

This course is designed to introduce students to the field of poetry through an intensive examination of a handful of poets, including Emily Dickinson, Elizabeth Bishop, and John Taggart (among others). We will focus on developing patient and close observations of voice, tone, sound, and diction, with an emphasis on how these characteristics contribute to what a poem “means.” We will explore the ways in which a poem works—or communicates—as well as how it was constructed. By the end of the semester, students will hopefully become comfortable articulating their responses to poems. Written assignments: two short papers, midterm, and final.

ENGL 230-01
INTRODUCTION TO THE NOVEL
STAFF
MWF 11:00-11:50

ENGL 230-02
INTRODUCTION TO THE NOVEL
STAFF
TR 12:45-2:00

ENGL 240-01
INTRODUCTION TO DRAMA
Dr. Elisabeth Heard
TR 12:45-2:00

From the ancient Greeks to Shakespeare to Shaw to Kushner, this class is a survey of the development and movements in western theater. Since plays were meant to be both read and performed, we will combine our close reading and literary analysis of plays with the study of staging, lighting, costuming, and acting. The class will also combine lecture with class discussion, cold readings, and an occasional movie version of the plays. The overall goal of Introduction to Drama is to expose you to a diverse range of plays and to give you an understanding of how drama was developed and performed over time.

Course requirements for this class include two papers, quizzes, a midterm, and a final exam.

ENGL 260
INTRODUCTION TO SHORT FICTION
Dr. William Whealen
Section 01-MWF 9:00-9:50
Section 02-MWF 10:00-10:50
Section 03-MWF 11:00-11:50

(Note: These courses satisfy the 200-level core literature requirement of the College of Arts and Sciences).

This course seeks to promote student understanding and appreciation of representative short fiction in the English language by examining the basic elements of fiction; influences of nonliterary figures such as Darwin, Marx, and Freud; and movements including realism, naturalism, and existentialism. Selected works reflect feminist and ethnic as well as traditional interests. Students will study methods of writing about literature, which they will be required to demonstrate in essay performances. There will be three regular examinations along with a comprehensive final.
Three-Hundred Level Courses

ENGL 300-01
TECHNICAL WRITING
STAFF
MWF 1:10-2:00

(Note: this course counts toward the Writing Certificate).

ENGL 305-01
CREATIVE WRITING: POETRY
Dr. Devin Johnston
TR 9:30-10:45

(Note: this course meets the elective hours requirement of the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

This is an introductory course in writing poetry; no previous experience is required. The class will explore a wide variety of formal techniques and methods in order to develop greater expressiveness and precision. We will focus on being receptive to what sparks a poem, and rigorous in revising initial drafts. Much of our time will be devoted to critiquing the poems produced during the semester; students should therefore be prepared to write on a regular basis and present their work to the class. Because skills in writing and reading poetry are so closely intertwined, there will be readings assigned, and each student will be asked to compile a personal anthology. At the end of the semester, each student will assemble a portfolio of his or her most accomplished writing.

ENGL 306-01
CREATIVE WRITING: FICTION WRITING: REALITY OF DREAMS
Dr. Fred Arroyo
T 6:00-8:30

He [or she] should begin, of course, by imitating the writer he [or she] likes. This is the way the writer becomes himself through losing himself—that strange way of double living, of living in reality as much as one can and at the same time of living in that other reality, the one he has to create, the reality of his dreams.

—Jorge Louis Borges, *Borges on Writing*

In this course we’ll study and practice the art of fiction writing. The primary purpose of this course is to nurture our own writing, and to do so by writing and reading regularly, and by beginning to understand some of the essential elements — composition, plot, voice, point of view, setting, place, character, scene and summary — fictions are composed of. We will focus on our fiction writing: the fictions we dream and write. We’ll therefore
write our own fictions, and, at times, offer them to our fellow writers in the class. Though we’ll also read other writers for influence and learning. My hope is that each of us will begin to know our unique imagination and writing process, we’ll become intimate with our distinct voice, and we’ll begin to discover and care for the stories we need to write. *All fiction writers must deserve their dreams.* The power of fiction, in its most immediate terms, is to create a palpable world with words. Our sentences are little containers of consciousness, and within these containers we accumulate details and perceptions – phrase-by-phrase, sentence-by-sentence – to create a particular, possible world of words. Images, bits of conversations, subtle actions, affecting portraits of people, vivid descriptions of places – all are shaped by an individual consciousness and voice into sentences that create a living form that breathes music, emotion, and meaning over time. Fictions are palpable and powerful because a writer cared enough to compose a series of events, a *vivid and continuous dream*, which lives within a reader’s imaginative dreamscape. These are particulars this class will explore.

**ENGL 313-01**  
**THE BIBLE AND LITERATURE**  
Dr. Donald Stump  
TR 11:00-12:15

The course will focus on a selection of the greatest--and the most puzzling--stories in Scripture, such as those of Adam and Eve, Cain and Abel, Abraham and Isaac, Moses and the Israelites, Saul and David, Job and Satan, along with several parables and incidents from the life of Christ. From each of these, we will turn to works of literature that have drawn heavily on them, such as Dante's *Inferno*, C.S. Lewis's *Chronicles of Narnia*, and scriptural poems and short stories. The aim will be to probe deeply into key passages in these works, pondering not only their literary beauty and power but also the great questions that underlie them--questions about biblical conceptions of God, human nature, good and evil, and the afterlife. May be counted toward the Certificate in the Christian Intellectual Tradition.

**ENGL 317-01**  
**MODERN AMERICAN DRAMA**  
STAFF  
TR 12:45-2:00
ENGL 318-01
FILM
Dr. Vincent Casaregola
TR 11:00-12:15

“Screening the Culture of Business—American Representations of Business in Twentieth-Century Film”

This course will serve as an introduction to American film history while also focusing on the specific subject matter of cinematic representations of business. We will study films (mostly American) from throughout the twentieth century, proceeding in largely in chronological order. At the same time, will examine how the activities of business and the characters of business people are represented through film. Coordinating our study of the formal and historical issues of film, along with the cultural issues involved with representing business, will allow us to study not only a major American art form but also a pattern of representations that are central to the construction of America’s identity as a ‘business culture.’

The course will use some secondary readings on electronic reserve, and it is possible that we will also use some short literary works to reflect upon and contrast with the films. Still, we will focus on the films. Students will view films outside of class—films will be kept on reserve in the IMC. We will study at least one film per week, though in some weeks we may examine two (depending on the length and other issues). Students will take frequent quizzes, and they will write several essays about the issues covered throughout the class. A final examination will also be required. [This class is also available for credit for the Film Studies Certificate.]

ENGL 320-01
BRITISH LITERATURE TO 1800
STAFF
TR 8:00-9:15

(Note: This course meets the pre-1800 British literature requirement for the major and the 300-level core literature requirement of the College of Arts and Sciences).

ENGL 325-01
LIT OF THE POST-COLONIAL WORLD: THE ISLAMIC WORLD
Dr. Joya F. Uraizee
Cross-list with African-American Studies
MWF 12:00-12:50

Note: This course satisfies the post-1800 British Literature requirement for the major.
This is an introduction to postcolonial literature from Islamic countries in Africa, Asia and the Caribbean. We will study various types of postcolonial texts, focusing on themes related to pluralism and migration, gender and sex; faith and belief; family and nationality; class and politics; race and ethnicity. We will also analyze various approaches to postcolonial literature, including cultural, post-structural and psychoanalytical.

Some of the texts we will use are Mariama Bâ’s *So Long a Letter*, Faiz Ahmed Faiz’s *Rebel’s Silhouette: Selected Poems*, Nuruddin Farah’s *Sweet and Sour Milk*, Naguib Mahfouz’s *Sugar Street*, and Salman Rushdie’s *Shalimar the Clown*. Some of the requirements for this course include 3 short papers, a mid-term and final exam, and a multi-media project.

ENGL 327-02  
**SPECIAL TOPICS: MEDICINE IN LITERATURE**  
Dr. Mark Clark  
TR 12:45-2:00

ENGL 328-01  
**AMERICAN LITERARY TRADITION**  
Dr. Raymond Benoit  
R 2:10-4:40

The McGraw text *The American Tradition in Literature* will be used to examine the evolution in culture and in literary thought and form through selections from Taylor to Eliot. The focus will be, as expressed by William Lynch in *Christ and Apollo*, on a formulation of an ideal attitude for the imagination in relation to the finite—“ideal in the same sense that it preserves a balance, somehow avoiding the conflict that threatens the imagination in an act in which it is apparently being drawn in two directions at once: down into the concrete, up into the unlimited.” Several short interpretive/intertextual papers will be required along with reading quizzes and semester exams.

ENGL 333-01  
**LITERATURE OF THE AFRICAN DIASPORA**  
Dr. Stephen Casmier  
TR 12:45-2:00

Literature of the African Diaspora will acquaint students with literature of the Black Atlantic experience (the experience of Africans in three regions: Africa, the Americas and Europe) through the discussion of writings spanning a period of nearly three hundred years. In this course, students will read seven major works of literature in addition to a selection of essays, poems and short stories. Students will be expected to write 3 short essays on any 3 of the seven major works discussed in this class. Texts for this class will

**ENGL 347-01**
**INTRODUCTION TO SHAKESPEARE**
Dr. Thomas Walsh
M 2:10-4:40

In this introduction to Shakespeare’s life and works, selected plays and poems representative of his several dramatic and poetic genres—history play, tragedy, comedy, romance and/or lyric—will be studied in their appropriate literary, historical, political, cultural contexts. Analysis of language, characterization, plot, and structure will aim at developing an appreciation of Shakespeare’s art. Special emphasis will be placed upon interpreting Shakespeare’s diction. Students will be invited to read/recite/perform passages from the plays/poems. Whenever possible, tapes, films, and/or live performances will be seen.

Students are expected to read and study all assignments, as well as participate actively in class discussions, including informal group activities. Written assignments include: 3 in-class exams (100 points apiece) and a course paper/project (100 points) = 400 points. (Note: If occasional surprise quizzes are given, available course points will increase by 10 per quiz. Extraordinary class participation will be noted.) Texts: Several paperback editions.

**ENGL 354-01**
**19th CENTURY AMERICAN LIT: SLAVERY, AN AMERICAN INSTITUTION**
Dr. Joycelyn Moody
TR 9:30-10:45

This course explores US slavery from multiple perspectives, through literary texts and also through selected historical resources. We will pay attention to political, social, and cultural changes in American slavery by exploring the institution from various vantage points, including those of abolitionists (women and men, black and white), slaveholding men and women, slave traders, fugitive slaves, and freed slaves. To achieve this goal, we will read the abolitionist novel *Clotel*, by William Wells Brown, as well as selections from slaveholders’ diaries, proslavery tracts, abolitionist essays, and both antebellum and postbellum slave narratives.

The two principal goals of the course are, one, to examine the institution of slavery from many different American perspectives and, two, to sharpen students’ analytical skills through active (oral) participation, daily reading quizzes, a series of short response papers, a library research paper, and 2-3 in-class exams.
The required texts will include *Clotel, or the President’s Daughter*, ed. Robert Levine (Bedford/ St. Martin’s); the *Heath Anthology of American Literature* 5th ed.; and a writing handbook.

ENGL 376-01
**WOMEN IN LITERATURE**  
STAFF  
TR 12:45-2:00

(Note: this course meets the Cultural Diversity requirement of the College of Arts and Sciences and the 300-level core literature requirement of the College of Arts and Sciences).

ENGL 376-02
**WOMEN IN LITERATURE**  
STAFF  
TR 11:00-12:15

(Note: this course meets the Cultural Diversity requirement of the College of Arts and Sciences and the 300-level core literature requirement of the College of Arts and Sciences).

ENGL 376-03
**WOMEN IN LITERATURE**  
STAFF  
MWF 10:00-10:50

(Note: this course meets the Cultural Diversity requirement of the College of Arts and Sciences and the 300-level core literature requirement of the College of Arts and Sciences).

ENGL 393-01
PHIL 344-01
**DISASTER NARRATIVES: CULTURE AND PHILOSOPHY**  
Dr. Toby Benis (English)  
Dr. Colleen McCluskey (Philosophy)  
TR 11:00-12:15

This course will explore works that take on the daunting task of trying to represent and make sense of the unrepresentable: natural disasters, acts of war, and chance occurrences that are not anticipated and that offer their victims no chance to avoid them. Is there a vocabulary adequate to convey the tragedy of such events? If not, can we devise a new one that is up to the task? What is the difference – if there is one – between the culture of
horror, and the culture of catastrophe? We will interweave readings in literature and philosophy in addressing these questions, among others. Texts will include the literature of the September 11th terrorist attacks on New York City as well as some required films.

Note: this course will likely involve reading, and watching, some disturbing material. Please bear this in mind before you decide to register for this class.

Probable literary texts:
Albert Camus, The Plague
Daniel Defoe, Journal of a Plague Year
Jonathan Foer, Extremely Loud and Incredibly Close
Sebastian Junger, The Perfect Storm
Art Spiegelman, In the Shadow of No Towers
H.G. Wells, The War of the Worlds
Thornton Wilder, The Bridge of San Luis Rey
News Accounts/Photography of Hurricane Katrina

Films:

The Day After Tomorrow (dir. Roland Emmerich, 2004)
War of the Worlds (dir. Steven Spielberg, 2005)
Four-Hundred Level Courses

ENGL 400
BUSINESS AND PROFESSIONAL WRITING
STAFF
Sect 01: MWF 9-9:50
Sect 02: MWF 10-10:50
Sect 03: MWF 11-11:50
Sect 04: MWF 12-12:50
Sect 05: M 6-8:30
Sect 06: W 6-8:30

Explores the principles of effective writing in business, science, and other professions through letters, memos and reports.

ENGL 406-01
ADVANCED CREATIVE WRITING: FICTION
Dr. Richard Burgin
T 2:10-4:40

(Note: this course meets the elective hours requirement of the English Major With a Creative Writing Emphasis requirement and counts toward the Writing Certificate).

ENGL 408-01
ADVANCED CREATIVE WRITING: NONFICTION
Dr. Victoria Carlson-Casaregola
R 6:00-8:30

This course is an opportunity to explore an exciting and diverse genre: literary nonfiction, and in particular, the essay. The essay is a form open to a wide range of possibilities—in material, ideas, stylistic approaches, and voices. And this openness extends to us as writers. Although nonfiction is a broad category, the prose for this course should be creative/literary in nature, rather than scholarly in character. "New Journalism" is welcome, as is lyrical writing that suggests the prose poem. Memoirs may also prove to be a fruitful area for writing projects. Although we will be focusing on the personal essay, other forms of literary nonfiction are fair game (for example, political commentary, or critical, non-scholarly essays about areas such as history, the arts, nature, psychology, religion, social problems, travel, or science).

As well as creating pieces of writing, students in this course create a community of writers. Thus, the whole class will work together, in a workshop format, to help develop each student’s work. Of course, this process also demands frequent writing from
everyone in the course. Each writer will keep a notebook, in order to gain regular
doctrine and to develop ideas for more formal projects. At the beginning of the course,
the instructor will assign some flexible exercises (organized thematically or technically,
with ample choice of topic); some of these may develop into formal projects, if the writer
wishes. These activities are designed to help students to begin to approach nonfiction
writing and to gain confidence and ideas for more formal projects. Writing exercises and
assignments will offer a wide choice of topics, approaches, and modes of expression.
Students’ major work will come in a final portfolio of their best creative nonfiction prose,
to be written gradually during the semester, presented, in part, to the workshop for
response, and revised appropriately. Additionally, the portfolio will include a written
artistic statement discussing the student’s reading, writing, and emerging sense of being
an essayist or creative nonfiction writer. The desired outcome of the course is for each
student to develop as a more confident, independent, and successful writer of creative
nonfiction.

ENGA 410-01
HISTORY OF THE ENGLISH LANGUAGE
Dr. Paul Acker
MWF 12:00-12:50

The course examines in representative detail the various major phases of the English
language. We will begin with an introduction to phonology and the phonetic alphabet.
We will then place English within its Indo-European and Germanic context, after which
we will focus on distinguishing features of Old, Middle, and Modern English. Finally we
will look at differences between American and British English and dialect variation
within American English. Assignments will consist of readings from the textbook and
exercises from the workbook.

TEXT: Thomas Pyles and John Algeo, The Origins and Development of the English
Language
Workbook: John Algeo, Problems in the Origins and Development of the English
Language

ENGL 419-01
FILM THEORY
Dr. James Scott
TR 12:45-2:00

Though open to general enrollment from the English Department as well as other
humanities majors, this introduction to film theory is the designated capstone course of
the Film Certificate program. Our order of business is to study approximately ten films
representing various genres, historical periods, and national cultures, investigating them
in light of approaches to film associated with historically significant theorists such as
Eisenstein, Bazin, and Kracauer. We will also touch upon film theory in the new millennium as represented in Bakhtin, Lacan, Mulvey, and others. Braudy/Cohen’s *Film Theory and Criticism* (Oxford Press, 1999) is our likely text, while the films will range from Fritz Lang’s *Metropolis* (1927) to Pedro Almodovar’s *Talk to Her* (2003). Students will be expected to see films outside of class, with classroom time reserved for analysis of excerpts. Class will be discussion-oriented and organized in a Web-CT format. Work load includes discussion responsibilities, short-papers, one long paper and a final exam.

**ENGL 422-01**  
**INTRODUCTION TO OLD NORSE**  
Dr. Paul Acker  
MWF 11:00-11:50

**ENGL 424-01**  
**CHAUCER: CANTERBURY TALES**  
Dr. Thomas Shippey  
TR 12:45-2:00

For this course students will be expected to read about half of the 24 surviving *Canterbury Tales*, which range in length from the 2000+ lines of “Knight's Tale” down to the much shorter “Shipman’s Tale” or “Physician’s Tale.” In doing so they will cover not only the funniest and most thought-provoking collection surviving from the Middle Ages, but also gain an introduction to the nature of most medieval poetic genres, the *fabliau*, the *lai*, the *exemplum*, the romance, saint's life, allegory, and others. Topics covered will include: satire on the Church, and on literacy; male misogyny and the female backlash; attitudes to sexuality, marriage, and romance; knighthood and chivalry; social class.

All tales will be read in the original Middle English. The course will be assessed by mid-term and final examinations, which will include elements of translation and commentary on a few set poems and sections, and a term paper. The set text is the Norton anthology Geoffrey Chaucer, *The Canterbury Tales: Fifteen selected tales and the General Prologue*, edited by V.A. Kolve and Glending Olson (2005). Students intending to take ENGA425, “Chaucer: Troilus and the Dream Poems,” may however find it convenient to use instead *The Riverside Chaucer*, ed. Larry D. Benson (1988).

**ENGL 430-01**  
**THE AGE OF ELIZABETH**  
Dr. Donald Stump  
TR 9:30-10:45

The course will explore images of Queen Elizabeth that emerge both from her own works and from those of the writers and artists of her reign. Working our way chronologically through the great crises of her life, we’ll begin with her tumultuous childhood, then turn
to her imprisonment during the reign of her sister Mary Tudor; her struggles with Mary, Queen of Scots; the tumultuous marriage negotiations of the middle years of her life; her subsequent survival of assassination attempts and the invasion of the Spanish Armada; and her final containment of two rebellions, one Irish and the other English. Our aim throughout will be to discover the means by which she overcame the deep-seated distrust that many, at least initially, directed against her as a ruler, not only because she had relatively weak claims to the throne and was a woman in what was seen as a man’s job, but because she was an isolated Protestant standing out against the great Catholic powers of Europe. In contrast to her own self-presentations, we’ll set the images of her created by the writers and artists who sought to support, influence, and undercut her.

In each period of the reign, we’ll begin with the words of the Queen herself, analyzing selections from her most remarkable speeches, letters, poems, prayers, and recorded conversations. We’ll then turn to works written to please or entertain her, including pageants written for her magnificent summer progresses through the English countryside and the large body of occasional poetry celebrating her reign. Finally, we’ll consider representations of her in popular works such as ballads, pamphlets, and sermons as well as the “high literature” of the period. Authors considered will include Sir John Davies, Michael Drayton, Christopher Marlowe, Sir Walter Ralegh, Sir Philip Sidney, and Edmund Spenser.

Course requirements will include brief class presentations and written exercises, a term paper (written in two drafts), a mid-term, and a final exam.

ENGL 439-01
MASTERPIECES OF RENAISSANCE LITERATURE
Dr. Thomas Walsh
TR 6:00-7:15

This course will provide a rhetorical, formalist analysis of two Renaissance/Early Modern prose masterpieces: Erasmus’ brilliant Latin cosmopolitan satire, The Praise of Folly (in English translation) and Sir Philip Sidney’s critical treatise, An Apology for Poetry; and of Shakespeare’s great tragedy, King Lear.

This course will familiarize students with the oral-rhetorical tradition in Renaissance/Early Modern Europe, focusing prominently but not exclusively on the Early Tudor humanist program of rhetoric, including its celebrated “kinds,” “parts,” and inherently formulary, oral-residual schemes, such as praise and dispraise, as well as its mnemonic patterns, enshrined in the “art of memory,” such as the Seven Deadly Sins, the “Sins of the Tongue,” the Four Cardinal Virtues, among many others. Students will explore the Renaissance humanists’ quest for copia—the power or ability to provide a rich flow of words and ideas—accommodated by skillful rhapsody—the “stitching” of diverse commonplace materials. Brief Excerpts from works like Erasmus’ On Copia of Words and Ideas, The Adages, and The Tongue; Aristotle’s Rhetoric; Richard Aphthonius’ School Exercises; and Theordore Zwinger’s Theater of Human Life will help situate and
illustrate these oral-rhetorical drives in keenly typographical, textual writers like Erasmus, Sidney, and Shakespeare.

Within this rhetorical context, we will examine the prominence of two Renaissance fools as paradoxically wise social, moral, political, philosophical and/or religious commentators on their respective societies, in the broad world of Reformation Europe as Erasmus’ Lady Folly attempts to dazzle, cajole, and convince her errant devotees to reclaim genuine devotion to Christ, or in the intimate gnomic paradoxes of Lear’s fool as he tries to lead his master to truth and sanity.

Students will also discern fascinating connections among the senses (including synaesthesia), corporeality, gender, writing, manuscripts, printing, books, book production, cartography, anthologies, emblem books, pageant literature, authorship, censorship, copyright, plagiarism, intellection, privacy, and the history of silence.

Requirements: occasional quizzes; three tests; and a course paper. Texts: Three paperback editions.

ENGL 444-01
RESTORATION AND 18TH CENTURY DRAMA
Dr. Elisabeth Heard
TR 2:15-3:30

In England between the years 1660 and 1800, the theater underwent a great change. The first actresses appeared on stage, bringing to an end the convention of boys playing women’s roles. The plays themselves established new conventions, most of which focused on the relationships between young men and women and their . . . passions. Comedy reigned supreme, sex was the obsession, and playwrights populated the stage with virtuous young ladies, eager young men, prostitutes, overbearing fathers, amorous widows, and many more outrageous characters. This class will focus on the drama that was written in English during what has come to be known as the Restoration and 18th century. We will combine our literary analysis of the plays with discussions of the conventions of theater during this time, and when possible we will watch an occasional movie adaptation of the plays. The goal of this class is to immerse you in the funny and bawdy world of Restoration and 18th century theater, and to give you an understanding of the larger political and social issues prevalent during this 140 year period.

Course requirements include response papers, a midterm, a research paper, and a final exam.
ENGL 465-01
AMERICAN LITERATURE TO 1865
Dr. Raymond Benoit
TR 9:30-10:45

The class will focus on selected works of Taylor, Franklin, Irving, Poe, Hawthorne, Emerson, Thoreau, and Whitman. Several short interpretive/intertextual papers will be required along with reading quizzes and semester exams. The Present Age, by Kierkegaard, The Broken Center by Nathan Scott, and selections from Jung, Freud, Mircea Eliade, Erich Neumann and others will be used towards identifying and exploring emerging themes and methods—particularly the oscillation and tension between “knowing and being”—in the Puritan, Enlightenment, and Romantic periods.

ENGL 469-01
SPECIAL TOPICS IN 20TH/21ST CENTURY BRIT LIT: SCOTS AFTER SCOTT
Dr. Antony Hasler
TR 11:00-12:15

*The Waverley Novels:*
* Tales anent
* Trains.

Alexander Scott, *Scotched.*

This course will explore developments in the Scottish novel and shorter fiction, taking its cue from the appearance in 1814 of Walter Scott's Waverley, a literary event decisive not only for Scotland but also in Britain (which it largely defined) and beyond. We'll look at works by the major Scottish prose writers of the last two centuries: Scott, James Hogg, John Galt, Susan Ferrier, Margaret Oliphant, Robert Louis Stevenson, George Douglas Brown and Lewis Grassic Gibbon are among the writers who will very probably feature. We'll examine how these texts respond to Scotland's curious status within Britain as an ambivalently understood "internal colony" (the phrase is Michael Hechter's) and consider how far postcolonial critical methodologies may offer a relevant approach. We'll end the course with some investigation of writers (Jackie Kay, Christopher Whyte) for whom the issue of "nation" is bound up not only with cultural and political but also with sexual identity. Requirements: three papers (5-6 pages) and two exams. Depending on the size of the class, I may offer the option of replacing two of the papers with a longer, seminar-scale paper.

ENGL 481-01
MAJOR AMERICAN AUTHORS: STOWE, WHITMAN, AND TWAIN
Dr. Hal Bush
MW 2:15-3:30
This course will attempt a close study of three important writers in the 19th-century American canon: Harriet Beecher Stowe, Walt Whitman, and Mark Twain. We will undertake a close reading of several literary works by each of these three writers, undertaken within the context of close cultural and historical study.

A second goal will be to familiarize ourselves with the genre of biography/cultural studies that has lately become popularly known as "cultural biography." Briefly, cultural biography seeks to match a subject’s life story with the ideologies, issues, concerns, values, and beliefs of an age. Our investigations into these authors will rely on these methodologies.

Requirements:
1) abstract & annotated bibliography for the final paper
2) final essay (10 pp)
3) 1 in-class presentation on a reading of the student’s choice
4) frequent reading quizzes

Requirements are mandatory: all readings and energetic class participation

TEXTS:

Uncle Tom’s Cabin by Harriet Beecher Stowe (Norton edition)
The Minister’s Wooing by Harriet Beecher Stowe (Penguin edition)
The Adventures of Tom Sawyer by Mark Twain (Penguin edition)
Life on the Mississippi by Mark Twain (Penguin edition)
Tales, Speeches, Essays, and Sketches by Mark Twain, ed. Tom Quirk (Penguin edition)
Numerous essays and book chapters on each of the 3 authors, all on electronic reserve

ENGL 487-01
ADOLESCENT IN AMERICAN LITERATURE
Dr. Edward Brantmeier
TR 9:30-10:45

(Note: This course meets the American literature requirement for the major)
(Satisfies the Secondary English certification requirement)

Examines literature which has adolescents and/or an ethnic minority as main characters, and which focuses on growing through adolescence into maturity.

ENGL 494-01
SENIOR INQUIRY SEMINAR
Dr. Sara van den Berg
TR 11:00-12:15

This seminar concerns life and death, good and evil, love and hate, destruction and creation, revolution and power, despair and hope, the divine and the human, free will and
fate, poetry and the poet. You’ll get inside the minds of Satan, Adam, Eve, and God. All in one poem: *Paradise Lost*. We’ll spend the semester looking at how Milton attempted to tell the story of the world, himself, and everything else, in one sweeping poem. You don’t know what poetry can be unless you’ve read it. We’ll put it in contexts: Milton’s life—his crusade for liberty and his private struggles; the English Civil War that led to the execution of Charles I and the ultimate rejection of the Puritan victory; ideas about sexuality and desire, and the crisis in gender relations in Milton’s time and ours; and the powerful impact of Milton’s poetry on other English poets from his time until now.

---

**ENGL 494-02**

**SENIOR INQUIRY SEMINAR: CLASSIC 20TH CENTURY SCIENCE FICTION**

Dr. Thomas Shippey  
TR 11:00-12:15

Science fiction has been called “the most characteristic form of 20th-century literature.” In this course we will trace its development from the last years of the 19th century to the start of the 21st. Students will read ten to a dozen classic novels – in the early period especially, most of them are rather short by modern standards – and a few short stories. Themes and sub-genres will include: Utopia and dystopia: social satire; the enclosed universe; future catastrophe; the challenge to faith; alternate worlds; the nature of humanity.

The course will be assessed by two papers, one shorter, one longer, the latter being a full research paper with appropriate bibliography. The only text ordered through the bookstore will be Tom Shippey, ed., *The Oxford Book of SF Stories* (1992). The others (listed below) are readily and cheaply available in second-hand stores or online through, e.g., abebooks.com. It is important to **BUY THEM IN ADVANCE**. The list is as follows:

- H.G. Wells, *The Island of Dr Moreau* (1896) and *The War of the Worlds* (1898)
- Aldous Huxley, *Brave New World* (1932)
- George Orwell, *Nineteen eighty-four* (1949)
- John Wyndham, *The Day of the Triffids* (1951)
- Frederik Pohl and C.M. Kornbluth, *The Space Merchants* (1953)
Five-Hundred Level Courses

ENGL 500-01
METHODS OF RESEARCH
Dr. Antony Hasler
R 5:00-7:30

This course aims to orient you to the many dizzying changes that will take place in your Weltanschauung as you begin the graduate study of literature. We will consider basic research-related questions, and look at some of the different perspectives that have shaped studies in the humanities recently. Attention will be given to the examination of certain kinds of primary source, and I will aim to pitch these exercises to the specific needs and interests of class members. Requirements: one seminar paper, a number of shorter exercises.

ENGL 501-01
TEACHING WRITING
Dr. Fred Arroyo
W 2:10-4:40

In short, literacy is valuable - and volatile - property. And like other commodities with private and public value, it is a grounds for potential exploitation, injustice, and struggle as well as potential hope, satisfaction, and reward. Wherever literacy is learned and practiced, these competing interests will always be present.

—Deborah Brandt, *Literacy in American Lives*

This course is an introduction to the theoretical and practical issues a teacher of writing will encounter. Each member of the class, whether a new or experienced teacher, will have the opportunity to develop and reflect on his or her theory of readership and authorship, while beginning to effectively articulate that theory pedagogically. To this end, we will scrutinize different theories of literacy and rhetoric, examine the important relations between reading and writing, and explore *how* and *why* our sense of learning and pedagogy foster “a process of making meaning” (Ann E. Berthoff, *The Making of Meaning*). We will also have many occasions to attend to the practical aspects a teacher of writing will encounter: creating a syllabus, composing writing assignments alongside a sequence of readings, as well the important reflection necessary to comprehend more comprehensively the rhetorical framework and practical strategies that makes teaching and learning possible. Instead of viewing English 501 as a general introductory course on the teaching of writing, I envision it as an intellectual project that requires each participant in the class to reflect on his or her *methods* and *intentions*, to interpret their interpretations, so he or she can engage the possibilities of designing and realizing a pedagogy that makes meaning making possible while at the same time allowing students to make the most of their reading, writing, learning, and lives.
Six-Hundred Level Courses

ENGL 625-01
CHAUCER: CANTERBURY TALES
Dr. Thomas Shippey
TR 12:45-2:00

For this course students will be expected to read about half of the 24 surviving Canterbury Tales, which range in length from the 2000+ lines of “Knight's Tale” down to the much shorter “Shipman’s Tale” or “Physician’s Tale.” In doing so they will cover not only the funniest and most thought-provoking collection surviving from the Middle Ages, but also gain an introduction to the nature of most medieval poetic genres, the fabliau, the lai, the exemplum, the romance, saint's life, allegory, and others. Topics covered will include: satire on the Church, and on literacy; male misogyny and the female backlash; attitudes to sexuality, marriage, and romance; knighthood and chivalry; social class.

All tales will be read in the original Middle English. The course will be assessed by midterm and final examinations, which will include elements of translation and commentary on a few set poems and sections, and a term paper. The set text is the Norton anthology Geoffrey Chaucer, The Canterbury Tales: Fifteen selected tales and the General Prologue, edited by V.A. Kolve and Glending Olson (2005). Students intending to take ENGA425, “Chaucer: Troilus and the Dream Poems,” may however find it convenient to use instead The Riverside Chaucer, ed. Larry D. Benson (1988).

ENGL 632-01
SHAKESPEARE: EXPERIMENTS IN THE POWER OF THEATER: THE “NON-TRAGIC” PLAYS OF SHAKESPEARE’S JACOBEAN YEARS
Dr. Thomas Moisan
M 5:00-7:30

The period in Shakespeare’s career that began just prior to Queen Elizabeth 1’s death and the accession to the throne of James 1 in 1603, and ended with Shakespeare’s retirement in 1613 is justly known for the production of most of Shakespeare’s greatest tragedies and, indeed, some of the greatest tragedies that have ever been written: Lear, Othello, Antony and Cleopatra, Coriolanus, not to mention Hamlet just a couple of years earlier. Yet this period also saw the production under Shakespeare’s name of a set of plays, collectively dazzling in their technical maturity and variety and incisive in the light they shed upon their society and the peculiar power of theater. We feel the social bite of these plays in moody comedies such as Troilus and Cressida, All’s Well That Ends Well, and Measure for Measure, and we sense a Shakespeare experimenting with generic boundaries and the evolving powers of theater in tragi-comedies such as Cymbeline and the Chaucerian Two Noble Kinsmen, in the late “history” play, Henry 8, and in the imagination stretching romances such as Pericles, Winter’s Tale, and, of course, the valedictory The Tempest. In this class we’ll be reading this group of plays with an eye for
what they say about the anxieties of the age and the changes in theater that are reflected in Shakespeare’s own experiments with dramatic form.
Participants in the class will present one report, submit a mid-term exercise, and write a research paper at the conclusion of the seminar.

ENGL 650-01
"ROMANTICISM: THE NOVEL, ROMANTICS TO THE BRONTÉS"
Dr. Toby Benis
R 2:10-4:40

This course will survey a pivotal period in the history of the novel, from the late eighteenth to the early nineteenth centuries. This era marks the transition from an early didacticism, characterized by writers like Samuel Richardson, to a proliferation of subjects and styles. We will discuss the novel of manners, the Gothic, the Jacobin novel (sympathetic to the ideals of the French Revolution), and National Tales (recounting the origins of peoples like the Irish and Scotch). We will conclude by looking at the novels of the Brontës (Charlotte, Emily and Anne) as heirs to and reshapers of these traditions. Requirements: two papers and two question sets for class discussion. Texts will likely include:
Frances Burney, Cecilia
Jane Austen, Pride and Prejudice
Elizabeth Inchbald, A Simple Story
Maria Edgeworth, Belinda
Anne Radcliffe, The Italian
Charlotte Dacre, Zofloya, or the Moor
William Godwin, Caleb Williams
Sydney Owenson, The Wild Irish Girl
Walter Scott, Waverley
Charlotte Brontë, Villette
Emily Brontë, Wuthering Heights
Anne Brontë, The Tenant of Wildfell Hall

ENGL 669-01
"TOPICS IN 20TH CENTURY LIT: MODERNISM AND THE IRISH LITERARY REVIVAL"
Dr. Ellen Crowell
T 1700-1930

“Did that play of mine send out / Certain men the English shot?”
W.B. Yeats, “Man and the Echo”

In one of the last poems composed before his death in 1939, Irish Nobel laureate W.B. Yeats asked himself a crucial question: whether his one-act play "Cathleen ni Houlihan" (1899) was responsible for the human casualties of Ireland’s violent war of
Independence. Although literary critics have certainly poked fun at this and other examples of Yeatsian grandiosity—in which direct causal relationships are drawn between literary text and political event—Yeats certainly had a point: the literature produced in Ireland from the late nineteenth-century through the end of World War II undeniably shaped Ireland’s cultural politics and its sense of national identity. Irish artists at the turn of the twentieth century defined the aesthetics of Irish nationalism; they therefore (directly or indirectly) inflected Irish revolutionary resistance to British rule. This seminar will examine the development of Irish literature written in English during this singularly vibrant period in Irish writing—known interchangeably as the Irish Literary Renaissance or the Celtic Revival. We will explore how twentieth century Irish artists responded to, transformed, and in some cases reified Victorian notions of civilization, savagery, and aesthetics to produce a distinctly Irish version of literary modernism. We will also explore the aesthetic and political legacies of the Irish Revival in late 20th and 21st century Irish literature and film.

Course Texts:

- The Burning of Brigit Cleary. Angela Bourke
- Dubliners. James Joyce
- A Portrait of the Artist as a Young Man. James Joyce
- The Last September. Elizabeth Bowen. Anchor Press
- The Story of Lucy Gault. William Trevor
- A Star Called Henry. Roddy Doyle
- Breakfast on Pluto. Patrick McCabe
- Stirfry. Emma Donoghue

Course Films:

- Man of Aran. Dir. Robert Flaherty (1934)
- The Rocky Road to Dublin. Dir. Peter Lennon (1967)

ENGL 673-01

19TH CENTURY AMERICAN LITERATURE: CULTURAL BIOGRAPHY OF STOWE, WHITMAN, AND TWAIN

Dr. Hal Bush

R 2:10-4:40

We shall begin by trying to describe, and to some extent to theorize, the genre of biography/cultural studies that has lately become popularly known as "cultural biography.” Briefly, cultural biography seeks to match a subject’s life story with the ideologies, issues, concerns, values, and beliefs of an age; it comprises a deeply
historicized version of biography that is steeped in both the broader history of ideas and the social and cultural trends (often including the most seemingly trivial minutiae) by which a person is influenced. I have in mind works using the term in their titles, like Peter Conn's *Pearl Buck: A Cultural Biography* and David Reynolds' *Walt Whitman: A Cultural Biography*, as well as other works such as by Robert Richardson (on Emerson and Thoreau), Garry Wills (on Lincoln and Jefferson), or even the recently popular *The Metaphysical Club* by Louis Menand. The term “cultural biography” has been used in recent titles on figures from Mozart to Joseph Smith, and we now have available “cultural biographies” of both the city of St. Petersburg and the punk band Roxy Music. How do we describe this kind of work? What exactly is cultural biography?

These will be the organizing questions with which we will begin our close study of three important writers in the 19th-century American canon: Harriet Beecher Stowe, Walt Whitman, and Mark Twain. In short, this course will involve a close reading of several literary works by each of these three writers, undertaken within the context of close cultural and historical study.

Requirements:
1) abstract & annotated bibliography for the final paper (written in the form of a submission for a national conference)
2) final essay (15-20 pp)
3) 1 or 2 in-class presentations on a reading of the student’s choice
mandatory: all readings and energetic class participation
*nota bene*: final paper may be presented in conference style at the end of the class.

**TEXTS:**

Uncle Tom’s Cabin by Harriet Beecher Stowe (Norton edition)
The Minister’s Wooing by Harriet Beecher Stowe (Penguin edition)
The Adventures of Tom Sawyer by Mark Twain (Penguin edition)
Life on the Mississippi by Mark Twain (Penguin edition)
Tales, Speeches, Essays, and Sketches by Mark Twain, ed. Tom Quirk (Penguin edition)
The Oxford Historical Guide to Mark Twain, ed. Shelley Fisher Fishkin (Oxford University Press, 2002)
Numerous essays and book chapters on each of the 3 authors, all on electronic reserve

ENGL 693-01
**SPECIAL TOPICS: 19TH CENTURY SLAVE NARRATIVES**
Dr. Joycelyn Moody
W 5:00-7:30
The institution of slavery has since its inception in the Americas constituted a source of rhetoric, inspiration, and debate about social and cultural movements, as recently noted by Baptist and Camp. Its socioliterary influence is apparent in the stories of the earliest enslaved Africans—literary ancestors of the US antebellum slave narrators—who were the first people to describe their experiences of bondage. This graduate seminar examines the genre of the African American “classic slave narrative” and its several cousins: early hybrid narratives of captivity and bondage, abolitionist tracts, dictated antebellum slave narratives, self-authored postbellum ex-slaves’ autobiographies, as well as some of the first fictions of slavery produced by black writers. The course will interrogate the tropes and conventions of 19th-century slave narratives, concentrating on differences of sexuality and gender, geography, rhetorical style, caste and color, racial identity, and temporal proximity to the Civil War.

Selected texts will enable us to explore such questions as: What literary, historical, cultural, and political elements inspired the telling of slavery between the American Revolution and the Civil War? What experiments with narrative form did Americans deploy to tell slavery? To what extent, through what tropes do black authors destabilize the capacity of English, of any language to record an official history of slavery? What challenges to verisimilitude, authority, and authenticity did US writers face in narrating slavery? And perhaps most importantly, how have recent intellectual developments in historiography and cultural history shaped 21st-century studies of slavery by literary scholars?

Required texts will include Six Women’s Slave Narratives, ed. W. L. Andrews; William Still’s The Underground Railroad (2005 ed.), and several other anthologies of slave narratives; Clotel, or the President’s Daughter, ed. Robert Levine (Bedford/ St. Martin’s); The Curse of Caste, or the Slave Bride, ed. W. L. Andrews and M. A. Kachun; and New Studies in the History of American Slavery, ed. E. E. Baptist and S. M. H. Camp.

In addition to generating annotated bibliographies and short position papers, students will also prepare original conference-length scholarly papers and organize a seminar symposium.
This course examines the rhetoric of cultural representation by focusing on the particular American representation of its experience of World War II. We will study the ways in which the subject matter of World War II combat has been used to shape an ongoing narrative of the American experience and an evolving sense of the American character. We will also study how the use of World War II material has shifted from period to period, reflecting political, social, and cultural changes of those periods. To achieve these ends, we will combine a general historical study of the World War II with a cultural exploration of the ways the war has been represented in literature, film, and popular culture.


---

ENGL 503-01

**HISTORY OF RHETORIC**

Dr. Vincent Casaregola

July 3 through August 11
This course will provide a general history of the rhetorical theories and practices that have been integral to the development of many of the cultural traditions in the Mediterranean basin, southwest Asia, Europe, and the Americas. In the process, we will necessarily examine the development of these traditions in particular cultural sites and historical moments, and so we will also be exploring a number of problems in cultural history. Naturally, tracing a history of more than 2.5 millennia will demand that we cover broad areas by using discrete examples. This course should be only a beginning to the study of rhetorical theory in an historical context, and for graduate students interested in the area, further, in-depth study should build on what is accomplished in this course.

Goals and Objectives

1) To provide an overview of the history of rhetorical theory and practice from ancient times the present.
2) To explore the interconnections among various aspects of cultural history and the growth and change of our concepts of rhetoric.
3) To understand something of the fundamental nature of rhetorical theory and its relationship to other areas of study: philosophy, history, psychology, literature and the arts, communication, and media (among others).
4) To offer opportunities for research and writing in this area, preliminary to further study.