ENGLISH DEPARTMENT  
Spring 2003

ENGA 202
**Introduction to Literary Studies**
Section 01 – MWF 8:00-8:50  
Section 02 – MWF 9:00-9:50  
Section 03 – MWF 10:00-10:50  
Section 04 – MWF 11:00-11:50  
Section 05 – MWF 12:00-12:50  
Section 09 – TR 9:30-10:45  
Section 10 – TR 11:00-12:15  
Taught by TA instructors.

ENGA 202: SLU2000 Course  
**Introduction to Literary Studies: Literature and Biology**
Section 06 - MWF 2:10-3:00  
Section 07 – MWF 3:10-4:00  
Dr. Lucien Fournier  
(Note: These are SLU2000 courses. Only 19 students can enroll in each section.)

Both of the above sections examine texts concerned with the beauty and the complexity of the Natural World. Works of both literary and scientific writers will be used, including prose essays, poetry, short stories, and short novels. Because this is an experimental course, students will be involved in a collaborative selection of a number of the course texts as well as collaborating on a problem-orientated paper as satisfying one of the three required written performances. Along with visits by a few experts from biology, at least one field trip will form part of the course requirement.

Course assessment will be based on: 1) discussion of assigned readings, 2) written work, and 3) mid-term and final examinations.

[Prerequisite: Students taking this course should have already taken a college-level introductory biology course or be presently taking BL 106.]

ENGA 202-08  
**Introduction to Literary Studies:**  
TR 12:45 – 2:00  
Gina Merys Mahaffey

By studying an array of readings that represent a variety of forms, genres, time periods, and nationalities, students will attain an introductory knowledge of the study of literature. Specifically, we will develop critical thinking skills in our writing and discussions through the
interrogation of modes of empowerment and exclusion within literary texts. We will read texts by a wide range of authors such as Chopin, Moliere, Silko, Rhys, and others. Graded material will include two 4 – 6 page essays, a midterm exam, and a final exam.

HR A 212-01
Honors Intro to Lit: Drama
TR 2:15-3:30
Dr. Elisabeth Heard
For Honors students only.

How is reading drama different from reading novels or from reading poems? Drama takes into consideration elements which are not present in other genres—a set, actors, costumes, an audience. What is the relationship between these elements and the text? The objectives of this course are (1) to give you a broad familiarity with major British and American dramatists of various periods, and (2) to give you some experience in serious literary analysis as applied to drama. When possible, we will be supplementing our reading with live productions and video taped performances.

ENGA 220
Intro to Poetry
Section 01 – MWF 10:00-10:50
Section 02 – TR 12:45-2:00
Taught by TA instructors.

ENGA 230-01
Intro to the Novel
TR 9:30-10:45
Dr. Caroline Reitz

While “The Novel” makes up a significant part of the tradition of English fiction, we will look at how it also writes the story of “Englishness.” We will use the relationship between narrative and national identity as a lens through which we can examine the long, strange trip of the novel: from its origins in religious allegory and travel writing at the end of the 17th century; through its experiments with realist and gothic traditions in the 18th and 19th centuries; up to its incarnation in the modern, postmodern and postcolonial novels of the 20th century. Readings will include: Bunyan’s The Pilgrim’s Progress, Behn’s Oroonoko, Defoe’s Robinson Crusoe, Austen’s Pride and Prejudice, Shelley’s Frankenstein, Bronte’s Jane Eyre, Dickens’s Great Expectations, Woolf’s Mrs. Dalloway and Ishiguro’s Remains of the Day. Writing assignments will include informal, in-class writing, 3 short response papers, one longer final paper and a mid-term quiz.
ENGA 240
Intro to Drama
Section 01 – TR 2:15-3:30
Section 02 – TR 2:15-3:30
Taught by TA instructors.

ENGA 260
Intro to Short Fiction
Section 01 – MWF 8-8:50
Section 02 – MWF 9-9:50
Section 03 – MWF 10-10:50
Professor William Whealen

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.

ENGA 293-01: SLU2000 Course | Crosslisted with WSA 293-01
Representation of the Body in Early Modern Art and Literature
TR 11:00-12:15
Dr. Sara van den Berg
(Note: This is a SLU2000 course. Only 19 students can enroll for this course.)

This course examines new meanings of the body in the Early Modern era (1500-1700). The ideal of Vitruvian man, perfect in health and beauty, was challenged by the variety of actual human bodies different in gender, nationality, race, age, health, class, and size. We’ll begin with two of Shakespeare’s plays, *Antony and Cleopatra* and *The Tempest*. Other readings will include Dekker’s plague pamphlet, *The Wonderful Yeare* (1603); Dekker’s romantic comedy, *The Shoemakers’ Holiday*; Jonson’s city comedy, *The Alchemist*; Middleton’s *The Witch of Edmonton*; Donne’s poetry and his *Devotions upon Emergent Occasions* (a narrative of his serious illness); autobiographies of Englishwomen; poems complimentary to women by Cavalier poets; and paintings of courtiers and ladies by Van Dyck and other artists. We’ll conclude with a modern novel about Renaissance court life, Par Lagerkvist’s *The Dwarf*. Short papers; midterm; term paper OR final exam.
ENGA 306-01
Creative Writing: Poetry Translation
TR 12:45-2:00
Dr. Antony Hasler

Fragments of a vessel which are to be glued together must match one another in the smallest
details, although they need not be like one another. In the same way a translation, instead of
resembling the meaning of the original, must lovingly and in detail incorporate the original's
mode of signification, thus making both the original and the translation recognizable as
fragments of a greater language, just as fragments are part of a vessel.
— Walter Benjamin, "The Task of the Translator"

Translation sometimes makes writers think mystical - witness Benjamin's notion of a "greater
language" underlying the differences of words, or Rilke's claim that rhyme is "a goddess of
secret and ancient coincidences." But such all-embracing, semi-metaphysical talk cannot
disguise the anxieties and difficulties facing the translator who must move between languages. It
is after all Benjamin too who notes, in more tentative mode, that "Fidelity in the translation of
individual words can almost never fully reproduce the meaning they have in the original. For
sense in its poetic significance is not limited to meaning, but derives from the connotations
conveyed by the word chosen to express it." This course aims to find a place where these two
opposed tendencies in the translation of poetry meet.

In this course, we will study the connections between meaning and the poetic craft that goes into
choosing words, both to learn about translation and to find out more about the choices we make
when we write our own poetry. The written assignments in the course will reflect this double
focus: half of the assignments will involve creating English versions of poems originally written
in French, German and Spanish, and the other half will ask you to write your own poetry in
response to the translated poems. We'll also do some thinking, with the help of selected essays
on translation, about how past theorists and translators have approached this tricky topic.

No knowledge of languages other than English is needed.

ENGA 309-01
Creative Writing: Special Topics: Writing Memoirs
MW 11:00-12:15
Dr. Fred Arroyo

In this course we will study memoirs as well as write our own, and we will do so with the
assumption and central focus that the memoir is a source of knowledge and culture. We will
begin, therefore, with the tacit understanding that studying memoirs critically and theoretically,
as well as the various rhetorics that emerge from them, entails a study in the cultural and
subjective value of memoirs. Nevertheless, we must also account for the fact that memoirs are
often seen as Western, self-indulgent, and perhaps unethical because of their inability to create
community beyond their personal and textual preoccupations. In fact, it is often argued that
autobiographical writing is simply a Western invention and preoccupation. What we will do is
read memoirs against the grain, and in so doing we’ll also listen to diverse voices from America and from other shores, so we might hear how memoirs have become strategic cultural sites globally. In situating or aligning our learning and writing within a diverse, cross-cultural context, perhaps the memoirs we write will speak to different audiences we are beginning to imagine in [re]inventing and representing what the memoir can be.

HR A 311-01

Topics in English: Creative Writing Poetry Translation
TR 3:30-4:45
Dr. Antony Hasler
For honors students only.

“Fragments of a vessel which are to be glued together must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel.”
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No knowledge of languages other than English is needed.
This course will consider the forms, features, and rhetorical purposes of science fiction, broadly defined. While the novels to be studied will come in chronological order, this will not be an attempt to designate the greatest achievements of science fiction, nor to establish the “greatest works”; nor is it an attempt to cover all or even most of the themes or types of work encompassed by the term. Rather, this course is meant to introduce students to some of the varieties of fictional writing about science and technology, and to demonstrate how they have affected the ways humans have imagined themselves to be affected by scientific innovation and “progress.” More specifically, we will discuss how changes in the “hard” sciences have transformed the realities of culture and society, and have thus been reflected in the insights of the “soft” sciences (such as sociology, psychology, anthropology, political science, etc.) Along the way, we will consistently notice the successes and failures that various observers have had in actually predicting the shape of the future.

Requirements:
Frequent pop quizzes on the readings, two 4-5 page essays on novels of the student’s choice, mid-term essay and short-answer exam, and comprehensive final exam.

Texts:
H.G. Wells, *The Time Machine* and/or *The Island of Dr. Moreau*
Aldous Huxley, *Brave New World*
Ray Bradbury, *Fahrenheit 451*
Frederik Pohl, *Gateway*
Kurt Vonnegut, *Slaughterhouse Five*
Arthur C. Clarke, *2001: A Space Odyssey*
Margaret Atwood, *The Handmaid’s Tale*
Orson Scott Card, *Ender’s Game*
Octavia Butler, *Dawn*

The purpose of this class is to examine the role of women in literature, largely focusing on the nineteenth and twentieth centuries. We will look at stereotypical views of women and at the ways female authors and their heroines struggle with, work with, and transcend those stereotypes. We will begin by reading several of Grimm’s fairy tales and then trace the power of their motifs throughout later works, such as Charlotte Bronte’s *Jane Eyre*. Our discussion of *Jane Eyre* will lead into a reading of *Wide Sargasso Sea* by Caribbean novelist Jean Rhys, The early philosophy of Mary Wollstonecraft as outlined in *A Vindication of the Rights of Woman* will be...
explored in the context of her gothic novel, Maria. Other readings may include Jane Austen, Northanger Abbey; Charlotte Perkins Gilman, The Yellow Wallpaper; Shirley Jackson, The Haunting of Hill House; Toni Morrison, The Bluest Eye; Laura Esquivel, Like Water for Chocolate; and Margaret Atwood, Alias Grace. Assignments will consist of two essays (5-6 pages), a midterm and final exam, announced and unannounced quizzes, and a ten-minute oral report on an author not covered in class.

ENGA 322-02 | Crosslisted with WSA 375-02
Women and Literature
MWF 12:00-12:50
Taught by TA instructor.

ENGA 322-03 | Crosslisted with WSA 375-03
Women and Literature: Sisters in Crime
TR 12:45-2:00
Dr. Caroline Reitz

This class will use the emergence of the female detective story as a way of asking that crucial question: are these female detectives feminists reclaiming narrative territory or just chicks with guns? In order to answer that and many other questions, we will look at a range of fiction by and about women from “serious literature” to Nancy Drew, classic hardboiled detective stories to recent interventions in the genre made by African-American and lesbian writers. Readings will include works by Agatha Christie, Dorothy Sayers, “Carolyn Keene,” Sue Grafton, P.D. James, Barbara Wilson, Patricia Cornwell and Barbara Neely. Writing assignments will include 3 short response papers, one group presentation, one longer final paper and a mid-term quiz.

ENGA 332-01
Literature and Film
W 2:10-4:40
[Optional, group film-viewing session: T — 2:10-4:40]
Dr. Vincent Casaregola

This course will study how the American experience of World War II has been represented in a number of films and literary works, from those produced at the time of the war, to those produced in recent years. In addition, we will look at other forms of cultural representation, including journalism, advertising, visual arts, and various popular culture forms. We will consider how our patterns of representing World War II change as our country moves through the subsequent historical periods. Some attention will be given to how our current political debates still employ references, imagery, and narratives derived from our representations of World War II. In the process, we will also engage in comparative rhetorical and cultural analysis of different genres and art forms, particularly fiction, poetry, memoir, and film.
Our principal texts will be *The Norton Book of Modern War* and *Reporting World War II*. We will also view a film each week. Our common viewing session will be on Tuesdays from 2:10-4:40. Students who cannot attend that session may view films on reserve at the IMC.

Required work for all students:

- A midterm, take-home essay examination (2 essays, 750 words each / 1500 words, total).
- A final, take-home essay examination (2 essays, 750 words each / 1500 words, total).
- Frequent, short quizzes.
- An in-class, objective, final examination.

ENGA 351-01
*English Literary Tradition: 1800 – Present*
TR 9:30-10:45
Dr. Toby Benis
(Note: This course counts toward the post-1800 requirement for the English major.)

This course will introduce you to some major currents in modern British literature. Beginning with the Romantics (usually defined as the period running from 1780 to 1830), we will trace major aesthetic developments with a particular eye towards their interaction with social and political trends. The Romantics—belief in the importance of the poor, slaves, and women, for example, partly grew out of the French Revolution’s ideology of political enfranchisement for those unrecognized by traditional monarchy. The Victorian era (Victoria rules from 1837-1901) saw the apotheosis of the British novel, which consistently turned to the social and ecological problems posed by the emergence of industrial capitalism. Twentieth-century literature is also usefully understood in relation to key geopolitical conflicts (World War I, the Russian Revolution, World War II) and the disintegration of Europe’s overseas empires. All the writers we will study struggle to interpret these events both through representing them in their work, and through developing new theories of creativity and of art. Texts will likely include poetry by Wordsworth, Keats, Hemans, Tennyson, Christina and D.G. Rossetti, Yeats, T. S. Eliot, and Auden; Charles Dickens’ novel *Hard Times*, as well as short fiction by James Joyce and Samuel Beckett; essays by Virginia Woolf; and Martin Amis’ response to the Holocaust, *Time’s Arrow.*

Course requirements: 3 short papers, 1 final project, 2 exams.

ENGA 354-01
*Shakespeare for Non-majors*
M 2:10-4:40
Taught by TA instructor.
ENGA 365-01
American Short Story
TR 11-12:15
Dr. Raymond Benoit

The emphasis in the American short story will be on discerning thematic and structural interrelationships between and among works by Irving, Poe, Hawthorne, Melville, Harte, Gilman, Anderson, Taylor, Roth, and others. Handouts from writers in art, psychology, philosophy, theology, and aesthetics will be used as points of departure for the exploration of various layers in, between, and among the short stories.

Several papers and exams required.

ENGA 373-01 | Crosslisted with AAMA 373-01
African Diaspora Writing
TR 9:30-10:45
Gina Merys Mahaffey

Through reading contemporary literature by African, African American, and Caribbean authors, we will examine the ways in which peoples of African descent, scattered around the world, write resistance into their literature in creative ways in order to provide a space in which they explore the conditions of personal and national identity as shaped by the act of voluntarily or involuntarily crossing national borders, yet, keeping (or reinstating) parts of their cultural heritage intact even in the position of being away from “home.”

This course is reading intensive. We will read texts by authors such as Aidoo, Achebe, Dadie, Hurston, Walcott, and others. In addition to primary works of literature, we will read secondary sources in order to further our understanding of the issues of the African Diasporic condition. Graded material will include two 4 – 6 page essays, a midterm exam, and a final exam.

ENGA 389-01
Native American Literature: Reading and Writing the Native American Renascence
MWF 2:10-3:00
Dr. Fred Arroyo

The postmodern period of the late Twentieth Century is often characterized as fragmentary, schizophrenic, without effect or spirituality, and, in regard to narrative and storytelling, unable to tell or write a communal story. In other words, we live in a time when we have seemingly lost the ability to communicate and share experiences. As a result, it is as if storytelling no longer has a necessary role in society and we are witnessing the decline of narrative, a decline that could lead to the deterioration of communal experiences and wisdom. In reading and writing the Native American Renascence, however, this course will try to promote student understanding of how Native American writers read and write a "different" history, one, perhaps, "in spite of everything," that continues to have spiritual conviction in words, languages, places and the
power of communicable experiences. How can storytelling help us to create community? How does storytelling help Native Americans to discover a way home? These are important questions we will continue to return to.

ENGA 402-01
Rhetorical Theory: Approaches to Writing Pedagogy for Secondary Education
M 6:00-8:30
Instructor: Susan Fanetti

We will be discussing the history of rhetoric and the evolution of major trends in composition pedagogy as well as (and in connection with) practical classroom issues. Those students who are doing their student teaching in the spring will be encouraged to share their experiences and/or problems in their student teaching assignments so that we may all learn from them and find strategies to meet challenges they encounter. Students will consider their own writing processes as they develop lessons and strategies for teaching writing, and their work for our course will culminate in a comprehensive unit plan that they can take into their classrooms next year. Assessment criteria: Class participation is crucial and will be weighted accordingly; extensive use of WebCT; several oral presentations; various writing assignments; lesson development; and, possibly, a comprehensive exam.

ENGA 405-01
Creative Writing: Poetry
W 2:10-4:40
Dr. Paul Acker

This workshop offers you the opportunity to engage in a disciplined process of weekly poetry writing. It also provides a setting in which you and your peers can respond to each other’s work on a regular basis. The workshop meets once a week on Wednesday afternoons. Generally, we will spend the first half of the session discussing representative samples of student work for the week. We will then discuss some of the poems by (primarily) contemporary poets organized around a particular theme or aspect of writing. Some of the poems will be taken from an anthology which will be available for purchase at the bookstore. Students will then write a poem drawing on what they have learned from the poets discussed in class.

If you would like to be considered for this weekly workshop in poetry writing, please follow the directions posted on my office door, room 228.
Feminist theorizing in the last half of the twentieth century shifted from an exclusive focus on male dominance and female resistance to such dominance to plural and inevitably partial theoretical perspectives, to multifaceted explorations of the contingencies of gendered identity. But from the feminist work of the early twentieth-century to that of the early twenty-first century, a striking continuity lies in the feminist commitment to political change, to politically motivated research, and politically engaged research. Theoretical perspectives explored in this course will include lesbian, psychoanalytic, materialist feminist, African American, postcolonial, and postmodern.

Starting with Virginia Woolf’s questioning of gender identity, we analyze issues of lesbian sexuality, community, and politics. We will read Simone de Beauvoir’s *The Second Sex*, exploring the materialist feminist perspective that attends to the economic and existential aspects of women’s predicament under patriarchy. Working from Freud’s case history of Dora, we will then examine the feminist theoretical reinscriptions of psychoanalysis. Films such as Deepa Mehta’s *Fire* interrogate issues of lesbian desire and the politics of postcolonial identity. African American narratives and theories foregrounding the multiple perspectives of African American feminisms will be central to the discussions of this course. Class presentations, examinations, and essays constitute the formal requirements of this course, as well as out-of-classroom cultural or political activities, experiences, or volunteer work.
ENGA 437-01  
**Masterpieces of Renaissance Literature**  
M 2:10-4:40  
Dr. Thomas Walsh  
(Note: This course counts toward the pre-1800 British Literature requirement.)

This course will provide a rhetorical, formalist analysis of selected Renaissance prose, drama, and lyric, including Sidney’s *Defense of Poesie* and Puttenham’s *The Art of English Poesie (selections)*; Shakespeare’s *King Lear*, *Othello*, and *Twelfth Night*; Shakespeare’s “The Phoenix and Turtle” and sonnets by Petrarch, Wyatt, Surrey, Gascoigne, Spenser, Sidney, Shakespeare, Daniel, Drayton, Lady Mary Wroth, and Donne, among others. Through close readings of these works, students will [1.] derive a practical-critical aesthetic for interpreting aspects of Renaissance literature, including its rich variety, as well as [2.] discern fascinating connections with the oral-rhetorical tradition, corporeality, “Sins of the Tongue” (especially slander and cursing), the senses (including synaesthesia), gender, silence, the art of memory, architecture, writing, printing, cartography, emblem books, anthologies, authorship, and copyright.

Students will be expected to participate in class discussions. There will be a take-home exam-project, a brief presentation on a paper topic, a paper, and a final exam.

ENGA 446-01  
**Restoration and 18th Century Drama**  
TR 11:00-12:15  
Dr. Elisabeth Heard  
(Note: This course counts toward the pre-1800 British Literature requirement.)

After Shakespeare and before Wilde there was a rich period of English drama. Comedy reigned on the Restoration and 18th century stage, but it was accompanied by occasional tragedy. The playwrights in this period—including William Congreve, Aphra Behn, John Dryden, Oliver Goldsmith, and Richard Brinsley Sheridan—wrote a wide variety of plays often concerned with cheating husbands, unfaithful wives, young lovers, and stubborn fathers. The playwrights were fascinated with sex, power struggles between men and women, and relationships between fathers and daughters. As a result, their plays are bawdy, funny, and enjoyable to read and watch. The objectives of this course are (1) to introduce you to the drama written during the Restoration and 18th century, and (2) to further develop your critical writing and thinking skills.

ENGA 449-01  
**Jane Austen and Her Predecessors**  
MWF 1:10-2:00  
Dr. Duane Smith  
(Note: This course counts toward the pre or post-1800 British Literature requirement.)

This course will focus on Jane Austen’s contributions to the development of the novel in general,
but the psychological novel in particular. In order to better understand and appreciate this contribution as well as the concerns and issues of women writers at the turn of the nineteenth century, we will read novels by three of Austen’s predecessors, Charlotte Lennox, Fanny Burney, and Ann Radcliffe. Through these works, and a variety of short handouts, we will develop an understanding of Austen’s work in its social, cultural and literary context.

TEXTS:
Charlotte Lennox, *The Female Quixote* (Oxford)
Fanny Burney, *Evelina* (Oxford)

REQUIREMENTS:
Attendance, several short (one-page assignments), a long paper (8-12 pages), participation and a final exam.

**ENGA 451-01**
*Victorian Satire: The Rhetoric of the Grotesque*
MWF 11:00-11:50
Dr. Lucien Fournier
(Note: This course counts toward the post-1800 British Literature requirement.)

Beginning with Carlyle, Tennyson, and Dickens and ending with Wilde, Kipling, and Shaw, this course examines various Victorian texts in prose, poetry, and fiction, which satirically assess and expose the social, cultural, and economic conditions that characterized the period, for its Middle Class, as an “Age of Equipoise” and “The Best of All Possible Worlds.” Students will be responsible for daily reading assignments and for two substantial papers, one of which will involve research to verify the accuracy of an author’s satiric attacks. There will be a Midterm examination and a Final Take-Home examination.

**English 458-01 | Crosslisted with Women’s Studies 458-01**
*Studies in Nineteenth-Century Literature: Women Writers and Gender Trouble*
TR 11-12:15
Dr. Toby Benis
(Note: This course counts toward the post-1800 requirement for the English major.)

The early nineteenth century marked a watershed in women’s writing in Britain. The developing marketplace for literature meant that women for the first time were able to support themselves by their pens; new educational opportunities also encouraged more women to pursue literary careers. At the same time, what defined a home, and identified the merits of traditional gender roles, were subjects of fierce public debate. Women authors reacted in a variety of ways to these enormous social changes; some challenged, while others endorsed, traditional models of domesticity, motherhood, and femininity. The nineteenth century is traditionally recognized as the golden age of the British novel, and the novel was historically women’s turf, concerning
domestic situations and female subjects. Accordingly, we will read novels spanning a range of female reactions to changes in both the home and the nation: Jane Austen’s novel of the Navy, *Persuasion*; Charlotte Bronte’s harrowing story of female exile abroad, *Villette*; and Olive Schreiner’s development of the rebellious New Woman later in the century in *The Story of an African Farm*. We will also read the only memoir written by an African enslaved by the British, Mary Prince’s *The History of Mary Prince*; poetry collections by Felicia Hemans and Augusta Webster; short fiction by George Eliot; and Elizabeth Barrett Browning’s epic novel in verse, *Aurora Leigh*. Course requirements: 2 papers; question sets; 2 exams.

English 464-07 | Crosslisted with WSA 493-07  
**Studies in 20th-century British Literature, Virginia Woolf**  
TR 12:45-2:00  
Dr. Georgia Johnston  
(Note: This course counts toward the post-1800 British Literature requirement. No graduate students permitted to enroll in this course.)

Virginia Woolf (1882-1941) wrote at the center of the Modernist movement. In this course, we will study her writings as products of and producers of Modernism. The course will divide into four sections, "The Psychology of Women's Lives," "Metaphors of Female Modernism," "The Poetics of Plot in Woolf's Modernism," and "Sexual Theories of Character," in order to analyze the changing psychology, metaphor, plot, and theories of sexuality of the time period. We will read five of Woolf's novels, a book of her short stories, a memoir, and a group of her essays.

The course will require participation in discussions, short exercises in reading the texts, two 4-7 page papers, and a final. Students will also collaboratively present one assigned theoretical article.

Texts will include:  
*Mrs. Dalloway, To the Lighthouse, Orlando, A Room of One's Own, The Waves, Between the Acts, Monday and Tuesday,* and "A Sketch of the Past."

ENGA 480-01  
**Recent American Poetry**  
TR 5:00-6:15  
Dr. Devin Johnston  
(Note: This course counts toward the American Literature requirement.)

This course is designed to launch students into the midst of American poetry in its varied forms. We will survey the current state of poetry and map some of the possible directions that poetry might take in the coming years. The course is organized around a series of poetry readings, and every student is required to attend all readings over the course of the semester as well as to meet with the visiting poets for a discussion. The visiting poets are Carl Phillips, Paul Hoover, Lisa Jarnot, and Elizabeth Arnold. Beyond responding to the particularities of each poet’s writing, we will engage a number of larger thematic issues, including the relationship between tradition and
experiment, the significance of geography, and the material circumstances of poetry (such as publication, distribution, and reviewing). In Robert Duncan’s terms, our responsibility will be to remain responsive to the demands of each poet and poem. In this sense, we will seek to develop both strategies and tactics for approaching the present state of poetry.

ENGA 484-01
Sports, Literature, and Contemporary Culture
Dr. Harold Bush
TR 11:00-12:15
(Note: This course counts toward the American Literature requirement.)

This course will examine depictions of sports activities, as seen in various novels and excerpts from films of the past century. By far, the majority of the texts to be considered will come from the past several decades, although we will begin by looking at a few novels from earlier times, such as Eliot Asinof’s Eight Men Out and/or Bernard Malamud’s The Natural, and from there we will go on to more recent works. One preoccupation will be a consideration of how these works function as rhetoric and as criticism of American culture in general. What view of capitalism is being espoused? How do writers envision the culture and politics of violence and competition? How are different ethnicities, races, genders, and sexualities represented? What do various writers reveal about the ways belief, religion, and morality influence the identities as athletes?

Meanwhile, we will think about the ethical and communal aspects of sports—the good and pure characteristics of the sports that we love and admire. In other words, we will certainly not be focused on merely the negative and the demonic aspects of athletes—we will, for instance, need to notice that in many ways sports literature tends to repeat characteristic “myths” about the redemptive and the salvific effects of the sporting life for those who participate in it with diligence and commitment. Finally, because of time limitations, we will consider (although somewhat sparingly) sections of films when appropriate.

Requirements:
Frequent pop quizzes on the readings, a 4-5 page report on a contemporary issue in any sport of the student’s choice (to be handed in and delivered as a 10-minute talk to the class), mid-term exam, and a final essay of 10-12 pages.

Possible primary works:
Eliot Asinof, Eight Men Out
Bernard Malamud, The Natural
Norman Maclean, A River Runs through It
Michael Schaar, For the Love of the Game
Peter Gent, North Dallas Forty
John McPhee, Levels of the Game
John Feinstein, A Season on the Brink
Jon Krakauer, Into Thin Air
Orson Scott Card, Ender’s Game
Chuck Palahniuk, Fight Club
This course is essentially an introduction to the life and works of Walter J. Ong. Students will read Thomas Farrell’s biography and study: Walter Ong’s Contributions to Cultural Studies. Then, in a series of key texts from Ong’s Ramus, Method and the Decay of Dialogue; The Presence of the Word; Rhetoric, Romance and Technology; Interfaces of the Word; Orality and Literacy; Hopkins, the Self and God; Fighting for Life: Contest, Sexuality and Consciousness, and selected articles, students will examine the extensive range and depth of his interests in orality, “oral residue,” writing, literacy, rhetoric, dialectic, typography, literary analysis, linguistics, psychology, philosophy, and cultural studies. Through The Presence of the Word and related works, students will concentrate on Ong’s rich probings of “The Word and the Human Sensorium,” “The Transformations of the Word,” “Word as Sound,” “Word as History,” “The Word and the Quest for Peace,” and “Man’s Word and God’s Presence.” As “its own kind of phenomenological history of culture and consciousness,” Ong says, his work interrelates noetics with “primary oral verbalization and later with chiographic and typographic and electronic technologies that reorganize verbalization and thought.” Concepts such as personalism, the self, presence, polemic, consciousness, technology, among others, evince surprisingly complex contours, histories and meanings.

Students will be expected to participate in class discussions. There will be a take-home exam-project, a brief presentation on a paper topic, a paper, and a take-home final. [Graduate students who take the class will write a longer course paper/project, in consultation with the instructor.]

Aesthetics and Politics will explore the historical and political determinants of cultural forms. In what ways is access to representation a question both of aesthetics and of power? In what ways is the control of representation crucial to the state apparatus, given that the state can gain consent and legitimacy only if that representation monopolizes the field of possibilities?

What part does aestheticsXaesthetic judgmentXplay in the formation of the nation? What part does culture play in the formation of identity, particularly for deracinated groups? What is the conjunction of identity formation and the formation of the nation, the emergence of the state?

What is the role of culture in the formation of the nation and its citizen-subjects? And how can aesthetics and artistic practices radically revise the political?
Finally, what are the dangers of aestheticizing politics?

*Aesthetics and Politics* will analyze twentieth-century narratives, poetry, plays, such as Samuel Beckett’s *Catastrophe*, K. Ishiguro’s *The Artist of the Floating World*, Franz Kafka’s *The Penal Colony*, Virginia Woolf’s *Between the Acts*, Salman Rushdie’s *The Satanic Verses*, Breyten Breytenbach’s *Confessions of an Albino Terrorist* (linked with Nelson Mandela’s prison memoir), Carolyn Forché’s *The Angel of History*. Films may include some of the following: *The Year of Living Dangerously, Il Postino, The Kiss of the Spider Woman*. And the seminar will explore the intersections of aesthetics and politics in work by theorists such as Kant, Hegel, Marx, Adorno, Althusser, Gramsci, Bhabha, Said, and Spivak. Class presentations, examinations, and essays (including a seminar paper) constitute the formal requirements for the senior seminar.

ENGA 490-02
Senior Seminar
**England: Culture & Geography**
R 2:10-4:40
Dr. Paul Acker

In this course we will study British films and literary works, from *Beowulf* to Virginia Woolf, in relation to their cultural context in historical times and geographical places in the British Isles. This context will be strengthened by a trip to London (optional – not required) and nearby locations over Spring Break. We will, for example, read the Old English poem *Beowulf* (in translation) and then view Anglo-Saxon artifacts in the British Museum; read the prologue to Chaucer’s *Canterbury Tales* and visit Canterbury; read a play and then view a production of it in London; and read *Alice in Wonderland* before visiting Lewis Carroll’s college in Oxford. Class periods will involve discussions and presentations related to these assignments. Evaluative emphasis will be on short written assignments rather than on examinations, and on participation in class discussion.

NOTE: Optional trip to London over Spring Break.

If you want to take the trip to London over Spring Break (which you may do even if you are not taking the course), see me for information or email me at ackerpl@slu.edu ASAP. A deposit of $150.00 will be due Dec. 22 and the balance will be due January 8.

ENGA 493-01
**Film Theory and Criticism: Contemporary Film Theory**
TR 9:30-10:45
Dr. James Scott

The course surveys world cinema since the beginning of the sound era with an eye toward the relationship between the practice of film-making and the theoretical/critical concepts which have evolved to explain these practices. Using rubrics such as “film language,” “film narrative,” and
“film genres,” we will examine the ways in which theorists from Sergei Eisenstein and Siegfried Kracauer to Laura Mulvey and Manthia Diawara have framed concepts to describe and evaluate the art of motion pictures. We will screen and discuss approximately ten films, representing classical Hollywood productions as well as movements such as neorealism, the French “new wave,” and postcolonial cinema of emerging cultures. Students will be required to view films outside classroom time, either at arranged screenings or by private appointment. The course will be conducted in a Web-CT environment. Probable text: Braudy and Cohen, Film Theory and Criticism. The course crosslists as the capstone course for the Film Certificate Program.

ENGA 493-02
Literature and Film of WWII – Retouching Fire: Representing World War II and Shaping American Identity
M 2:10-4:40
[Optional, group film-viewing session: T — 2:10-4:40]
Dr. Vincent Casaregola
(Note: This course counts toward the American Literature requirement.)

This course seeks to examine the sixty years or so of American representations of the World War II experience. Using aspects of rhetorical criticism and cultural analysis, we will examine literature, film, journalism, visual arts, and a variety of popular culture forms that served as vehicles for our stories about World War II. We will study how the Cold War era used the story material of World War II to provide a context for the rhetoric of continued militarization. We will explore how the experiences of the Vietnam War undermined this pattern, particularly how the traumatic combat memoirs of Vietnam veterans opened a new cultural space for the prior generation of World War II veterans. We will also study how, during the past thirty years or so since the Vietnam War, World War II veterans gradually came to confront their old ghosts in a profoundly moving literature of oral history and memoir. More recent representations of World War II, whatever their political agenda, must now represent the war’s trauma more authentically and fully if they are to gain an audience. In short, we will study how the history of our representations of World War II reveals the cultural processes through which we shaped our national identity for about sixty years.

Our principal texts will be The Norton Book of Modern War and Reporting World War II. We will also view a film each week. Our common viewing session will be on Tuesdays from 2:10-4:40. Students who cannot attend that sessions may view films on reserve at the IMC. Students will also be asked to read two, book-length works, most likely The Thin Red Line and Catch-22. Students taking the course at the graduate level will be asked to do additional, independent readings, along with a research project.

Required work for all students:

A midterm, take-home essay examination (2 essays, 1000 words each / 2000 words total).
A final, take-home essay examination (2 essays, 1000 words ea / 2000 words total).
Frequent, short quizzes.
An in-class, objective, final examination.
Additional work required of graduate students:

A research project generating a paper of 10-15 pages.
An in-class presentation.

ENGA-511-01

**Introduction to Literary Theory**

M 2:10-4:40
Dr. Janice McIntire-Strasburg

This course will focus on one particular literary theory—feminist theory. For the first part of the course we will read and explore Freud and Lacan, and their influence on feminist theoretical development. We will read texts both by and about Freud, Lacan, Kristeva, Gilbert and Gubar, Cixous, and Irigaray. For the second part, we will applying ideas from these theorists to several novels and short works. Most of the fiction authors will be women, although I may supplement with male authors such as Henry James who offer clear Freudian readings to develop practice in performing psychoanalytic theoretical analysis. Course requirements include a presentation, position papers, and a research essay.

ENGA-525-01

**Chaucer: Troilus and Criseyde and the Shorter Poems**

TR 11:00-12:15
Dr. Antony Hasler

This course will consider the poems Chaucer wrote outside the *Canterbury Tales* - the so-called "dream poems," some short lyrics, addresses and begging-poems, and above all *Troilus and Criseyde*. I do in fact anticipate that much of the course will be devoted to the last-named poem, which is long but richly rewarding. We will look at the social and cultural context of Chaucer's poetry, examining in some cases its relation to its literary sources. I hope that at the end of the course we will also be able to glance at the ways in which Chaucer's poetry was read and reworked by some of his fifteenth-century followers.

All Chaucer selections will be read in the original Middle English, in the *Riverside Chaucer*, edited by L.D. Benson. The course requirements will be two essays, to be submitted over the semester, one midterm, one final examination, a series of translation exercises and regular class participation.
ENGA-536-01
**Medieval Literature: Eddic Poetry**
MWF 1:10-2:00
Dr. Paul Acker
Old Norse Literature II

This course is a continuation of ENGA-426/526, Introduction to Old Norse Literature. Students will read Old Norse texts in the original language and undertake research for a paper that (ideally) would be suitable for presentation at an academic conference.

ENGA-580-01, 02
**Walter J. Ong: Oralism and Rhetoric**
T 5:00-7:30
Dr. Thomas Walsh

This course is essentially an introduction to the life and works of Walter J. Ong. Students will read Thomas Farrell’s biography and study: *Walter Ong’s Contributions to Cultural Studies*. Then, in a series of key texts from Ong’s *Ramus, Method and the Decay of Dialogue; The Presence of the Word; Rhetoric, Romance and Technology; Interfaces of the Word; Orality and Literacy; Hopkins, the Self and God; Fighting for Life: Contest, Sexuality and Consciousness*, and selected articles, students will examine the extensive range and depth of his interests in orality, “oral residue,” writing, literacy, rhetoric, dialectic, typography, literary analysis, linguistics, psychology, philosophy, and cultural studies. Through *The Presence of the Word* and related works, students will concentrate on Ong’s rich probings of “The Word and the Human Sensorium,” “The Transformations of the Word,” “Word as Sound,” “Word as History,” “The Word and the Quest for Peace,” and “Man’s Word and God’s Presence.” As “its own kind of phenomenological history of culture and consciousness,” Ong says, his work interrelates noetics with “primary oral verbalization and later with chirographic and typographic and electronic technologies that reorganize verbalization and thought.” Concepts such as personalism, the self, presence, polemic, consciousness, technology, among others, evince surprisingly complex contours, histories and meanings.

Students will be expected to participate in class discussions. There will be a take-home exam-project, a brief presentation on a paper topic, a paper, and a take-home final. [Graduate students who take the class will write a longer course paper/project, in consultation with the instructor.]
This course seeks to examine the sixty years or so of American representations of the World War II experience. Using aspects of rhetorical criticism and cultural analysis, we will examine literature, film, journalism, visual arts, and a variety of popular culture forms that served as vehicles for our stories about World War II. We will study how the Cold War era used the story material of World War II to provide a context for the rhetoric of continued militarization. We will explore how the experiences of the Vietnam War undermined this pattern, particularly how the traumatic combat memoirs of Vietnam veterans opened a new cultural space for the prior generation of World War II veterans. We will also study how, during the past thirty years or so since the Vietnam War, World War II veterans gradually came to confront their old ghosts in a profoundly moving literature of oral history and memoir. More recent representations of World War II, whatever their political agenda, must now represent the war’s trauma more authentically and fully if they are to gain an audience. In short, we will study how the history of our representations of World War II reveals the cultural processes through which we shaped our national identity for about sixty years.

Our principal texts will be *The Norton Book of Modern War* and *Reporting World War II.* We will also view a film each week. Our common viewing session will be on Tuesdays from 2:10-4:40. Students who cannot attend that session may view films on reserve at the IMC. Students will also be asked to read two, book-length works, most likely *The Thin Red Line* and *Catch-22.* Students taking the course at the graduate level will be asked to do additional, independent readings, along with a research project.

Required work for all students:

A midterm, take-home essay examination (2 essays, 1000 words each / 2000 words total).
A final, take-home essay examination (2 essays, 1000 words ea / 2000 words total).
Frequent, short quizzes.
An in-class, objective, final examination.

Additional work required of graduate students:

A research project generating a paper of 10-15 pages.
An in-class presentation.
The course will center on works by and about Elizabeth written during five major crises in her tumultuous life. Having explored the initial challenges that she faced as a woman in line for a job that, for centuries, had been occupied only by men, we’ll begin with works related to her imprisonment on suspicion of treason in the 1550s. We’ll then turn to literary representations of her problems shortly after she came to the throne in the 1560s, particularly those involving religious divisions in England and the Queen’s rivalry with Mary, Queen of Scots, which led in the end to open rebellion by Catholic noblemen in the north and to an attempt to assassinate Elizabeth and place Mary on the throne. We’ll then take up writers’ reactions to the Queen’s attempt a decade later to fend off growing threats from Spain by marrying a French prince, the Duke of Anjou. Of special interest in this period will be the outpouring of tracts and satires against the proposed marriage, including one by the Puritan writer John Stubbs, who on the Queen’s orders had his writing hand chopped off. After exploring the body of literature celebrating the subsequent defeat of the Spanish Armada in 1588, we’ll spend the last segment of the course on the gloomy days of economic depression and military entanglement in the late 1580s and 1590s. Paradoxically, it was during these years that the most famous works of Elizabethan court literature were published—works idealizing the Queen as the goddess Cynthia, as Astraea, as the Queen of the Fairies, as a cruel but virtuous Petrarchan mistress, and—most surprising of all, given her extraordinary sophistication—as a simple country maiden, “Eliza, Queen of shepherds all.”

In each crisis, we’ll start with relevant selections from the Queen’s own speeches, poetry, letters, and prayers. Then we’ll turn to royal pageants and entertainments, plays written to celebrate or satirize her reign, pamphlets and sermons designed to sway her opinions, ballads that capitalized on sensational news about her or her ministers, and verse celebrating her reign. Writers covered in the course will include Mary and Sir Philip Sidney, Sir Walter Ralegh and Edmund Spenser, Sir John Davies and Michael Drayton, George Peele and Thomas Heywood, Christopher Marlowe and Ben Jonson. We’ll also consider funeral elegies for the Queen by, among others, Lady Diana Primrose.

Requirements: Several seminar presentations and a 15-20 page research paper (done in two drafts and a final, 20-minute reading version).
“KNOWING and BEING are opposite, antagonistic states. Man has his epochs of being, his epochs of knowing. It will always be a great oscillation”;

Jung’s analysis of our epoch in this oscillation:

“The educated public, the flower of our actual civilization, has lifted itself up from its roots and is about to lose its connection with the earth”; and

Heidegger’s re-orientation (An Introduction to Metaphysics):

“The misinterpretation of thought and the abuse to which it leads can be overcome only by authentic thinking that goes back to the roots and by nothing else. The renewal of such thinking requires a return to the question of the essential relation of thinking to being . . . . ”

Selected writers in Lawrence’s book will be read (e.g. Franklin, Hawthorne, Melville, Poe, Whitman), but others too. (Several papers required)

ENGA 677-01
Twentieth Century American Poetry: The 1950s
W 5:00-7:30
Dr. Devin Johnston

Systems & Singularities

With some justification, 1950s America is synonymous with conformity, consumerism, political apathy, Cold War, and repressed sexuality. Yet the decade was also a time of vibrant artistic communities and daring writing, the culmination of modernism and/or beginnings of postmodernism. We will engage some particular contexts and “schools” of poetry (whether metaphorical or literal): Confessional Poetry, the New York School, and Black Mountain College. We will consider the roles of highly idiosyncratic artists and writers within these communities, with particular attention to their collaborations, publications, and theories of education. From cybernetics to sociology to national defense, intellectual life in the 1950s was intensely focused on the relation of singularities to systems. Poetry was no exception, and engaged these issues through debates concerning authorship and form, as well as through aesthetic practice.

Our primary texts will be books of poetry by some of the most notable practitioners of the decade, including Robert Lowell, Elizabeth Bishop, Robert Creeley, Charles Olson, LeRoi Jones, John Ashbery, and Frank O’Hara. These will be supplemented by readings in literary criticism, history, sociology, and art history from the period. Each student will be required to develop an area of research and produce a substantial paper. Some familiarity with prominent works of Anglo-American modernism (such as the poetry of T.S. Eliot and Ezra Pound) would be helpful background for this course.