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 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 8:00-8:50
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, 03
INTRODUCTION TO LITERARY STUDIES: MASCULINITIES AND FEMINITIES (SLU Inquiry)
(Cross-listed with WSA)
Dr. Ellen Crowell
TR 9:30-10:45, TR 11:00-12:15
(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).

All women become like their mothers. That is their tragedy. No man does. That is his.
--Oscar Wilde, The Importance of Being Earnest

How have artists from different literary periods and traditions tackled the ever-changing and often divisive definitions of “masculinity” and “femininity”? In this introductory course, students will familiarize themselves with the basics of literary study by analyzing novels, plays, and films that foreground the historically-variable and much-debated concepts of “masculine” and “feminine” identity. In order to familiarize ourselves with literary genres and practice the interpretive skills of literary analysis, we will discuss how writers have critiqued, reinforced, or offered alternatives to strict masculine and feminine roles within the nuclear family, the educational system, the workplace, and organized religion, as well as in terms of racial identity, sexuality, and citizenship. One play will be chosen from current local theater offerings, and students will attend a performance.
ENGL 202-04
INTRODUCTION TO LITERARY STUDIES
STAFF
TR 12:45-2:00
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGL 202-05
INTRODUCTION TO LITERARY STUDIES
STAFF
TR 9:30-10:45
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).

ENGL 202-06
INTRODUCTION TO LITERARY STUDY: SOUTHERN LITERATURE
Dr. Janice McIntire-Strasburg
MWF 1:10-2:00

This course will introduce students to the various genres of literary study, and will focus on literature by Southern writers. We will be using the anthology, *Voices of the South*, as well as William Faulkner’s *Absalom, Absalom* and *Jolie Blon’s Bounce* by James Lee Burke. Students will write 2-3 short essays, create a MOO room, and participate in a Webquest whose object is to create a multimedia representation of Southern literature/culture.

ENGL 202-07
INTRODUCTION TO LITERARY STUDY
STAFF
MWF 12:00-12:50
(Note: This course satisfies the 200-level core literature requirement of the College of Arts and Sciences).
ENGL 220-01
INTRODUCTION TO POETRY
Dr. Devin Johnston
TR 9:30-10:45

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 Frank O’Hara (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 a poem “works”—or communicates—as well is 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 220-02
INTRODUCTION TO POETRY
STAFF
MWF 10:00-10:50

ENGL 230-01
INTRODUCTION TO THE NOVEL: THE PSYCHOLOGY OF RACE AND GENDER (SLU Inquiry)
(Cross-listed with WSA 293-01 & AAMA230-01)
Dr. Caroline Reitz
TR 9:30-10:45

The novel is the literary form most associated with the development and expression of individual psychology. This class, which is also cross-listed with Women's Studies and African American Studies, will pay special attention to the novel's representation of how difference, primarily racial and sexual difference, is used in the formation and expression of both individual subjectivity and group identity. We will ask: why was the novel, from its very beginnings, so interested in racial and sexual difference? Why do novels by and about women seem to need to tell stories about race? Is difference celebrated, or seen as monstrous? We will read *Oroonoko, Frankenstein, Jane Eyre, Wide Sargasso Sea, Uncle Tom's Cabin* and *Beloved* as well as secondary material from a range of different disciplines (literary criticism, psychology, postcolonial studies, feminist theory). There will be two short papers, a group presentation, a midterm and a final exam.
ENGL 230-02
INTRODUCTION TO THE NOVEL
STAFF
TR 11:00-12:15

ENGL 240-01
INTRODUCTION TO DRAMA
STAFF
MWF 9:00-9:50
Introduces students to theoretical and methodological approaches to drama, including major terms, methods, and concepts.

ENGL 260
INTRODUCTION TO SHORT FICTION
Introduces students to theoretical and methodological approaches to short fiction, including major terms, methods, and concepts.

ENGL 260-01
INTRODUCTION TO SHORT FICTION
STAFF
MWF 10:00-10:50

ENGL 260-02
INTRODUCTION TO SHORT FICTION
STAFF
MWF 11:00-11:50

ENGL 260-03
INTRODUCTION TO SHORT FICTION
STAFF
TR 11:00-12:15
Three-Hundred Level Courses

ENGL 303-01
WRITING PERSONAL NARRATIVES AND MEMOIRS
Dr. Fred Arroyo
T 6:00-8:30

A writer [is] a person whose most absorbed and passionate hours are spent arranging words on pieces of paper. . . . I write entirely to find out what I’m thinking, what I’m looking at, what I see and what it means.
—Joan Didion, “Why I Write”

A writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would have not have thought of if he had not started to say them.
—William Stafford,
Writing the Australian Crawl

The art & craft of writing will be the focus of this class. We will write in every class. We will write outside of class. We will sometimes bring our more “complete” writings to class in order to share them and engage in conversation concerning our ability to discover, arrange, and distinguish with detail the drama and joy of composed revelation. We will read carefully throughout the semester, from a variety of poetic forms so we can hold models within our minds and conversations as we begin to discern how “good” writing is made. We will each have an opportunity, it seems to me, to know a clear and crisp sentence, and the sound beauty of a paragraph’s form. We’ll also develop a sense of narrative and story, and begin to see how time is shaped by impressions, images, objects, and language. All in all, my hope is that you’ll each have a sense of why you write, and begin to know a process to discover experience and meaning that has been brought about because you started to write. Perhaps, you’ll even feel the rightness of composed depth revealing the grain of memory, perception, and life.

ENGL 305-01
CREATIVE WRITING: POETRY
Dr. Paul Acker
W 2:10-4:40

This workshop offers an opportunity to engage in a disciplined process of weekly poetry writing. It also provides a setting in which students can respond to each other’s work on a regular basis. The workshop meets once a week. Generally we will spend the first half of the session discussing xeroxed copies of student assignments for that week. We will then discuss some poems by (primarily) contemporary poets organized around a particular
theme or aspect of writing. Students will then write a poem for the following week, 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 submit samples of your work, as per the directions posted on my office door, Humanities 228.

ENGL 307-01
CREATIVE WRITING: DRAMA
STAFF
T 2:10-4:40
An introduction through reading and writing to the fundamentals of drama writing.

ENGL 321-01
BRITISH LITERARY TRADITIONS AFTER 1800
Dr. Lucien Fournier
TR 12:45-2:00
Examines representative works of nineteenth and twentieth century British literature in light of major historical and cultural developments. Strongly recommended for majors.

ENGL 328-01
AMERICAN LITERARY TRADITIONS I: BEGINNINGS TO 1865
Dr. Raymond Benoit
TR 9:30-10:45
The roots of writers in the American Renaissance (Emerson, Thoreau, Hawthorne, Melville) can be discerned in the earlier writing of authors like the Puritan poet Edward Taylor who thought of his work as a “kiss” between himself and the world—the kind of intimacy between subject and object whose split is explored in a number of other fields (philosophy, psychology, and theology, for instance) that will be used to clarify the literary focus of the theme and form in these and several other American writers. Several short papers of an interpretive/intertextual nature are required.

ENGL 334-01
NATIVE AMERICAN LITERATURE
STAFF
MW 12:45-2:00
Examines the ways in which Native American writers struggle to maintain their cultural identities and how they tell stories.
Note: This course satisfies the 300 level core literature requirement for the College of Arts and Sciences.

This is an introduction to selected works of world literature from the eighteenth-century to the present. We will study various types of literary texts, focusing on themes related to internationalism and migration; gender and sex; family and nationality; class and politics; race and ethnicity. We will also analyze various approaches to world literature, including cultural, post-structural and psychoanalytical.

Some of the texts we will examine include Charlotte Bronte’s Jane Eyre, Frederick Douglass’ Narrative of the Life of Frederick Douglass, Henrik Ibsen’s A Doll’s House, Naguib Mahfouz’s Palace Walk, Grace Nichols’ I Is a Long Memoried Woman, Rabindranath Tagore’s The King of the Dark Chamber, Pramoedya Ananta Toer’s House of Glass, and Lu Xun’s Selected Poems.

Some of the requirements for the course include several short papers, group work and oral presentations, short quizzes, a mid-term and a final exam.

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 appropriate historical, political, cultural, and literary 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 reading quizzes, a take-home midterm test, an in-class final exam, and a paper. Text: Several paperback editions.
ENGL 354-01
19TH CENTURY AMERICAN LITERATURE: THE U.S. CIVIL WAR AND ITS IMPACT
Dr. Harold Bush
TR 12:45-2:00

This course will be a rapid-reading, historical survey of about 7-8 major American literary works of the mid- to late-nineteenth century. Our primary themes will be the issues and the reasons for the coming of the Civil War, and afterward the construction of the meaning and memory of the Civil War. Thus our methodological approach will be mainly historical. Some historical background in the events of the Civil War is recommended but not mandatory.

We will attempt to cover generally the magnificent achievements of American writers of the period just before, during, and after the U.S. Civil War--roughly 1850-75. Although particular titles have not been finalized yet, attention will be reserved for figures generally recognized as among the century’s major authors and will probably include most of the following: *Uncle Tom’s Cabin* by Harriet Beecher Stowe; *Narrative of the Life of Frederick Douglass* by Frederick Douglass; *Narrative of Sojourner Truth* by Sojourner Truth; *Leaves of Grass* by Walt Whitman; Selected Speeches by Abraham Lincoln; *Little Women* by Louisa May Alcott; *In the Midst of Life* by Ambrose Bierce; and *The Red Badge of Courage* by Stephen Crane.

REQUIREMENTS:
10 minute in-class presentation on one of the works by the author of your choice.
Comprehensive final exam
Two brief essays (4-5 pp. each)
Regular pop quizzes on the readings, which are MANDATORY.

ENGL 376
WOMEN IN LITERATURE
Analyzes works authored by and about women; studied from a feminist perspective.

ENGL 376-01
WOMEN IN LITERATURE
STAFF
MWF 10:00-10:50
ENGL 376-02

WOMEN IN LITERATURE
(Cross-listed with WSA 375-02)
Dr. Georgia Johnston
TR 11:00-12:15

Women and Literature will examine literature by women through a variety of 20th-century authors. The course will concentrate on how society, self, and traditions have been shaped and re-shaped by consciousness of gender. The course will take the form of both lecture and discussion. In the first part of the course, we will read Virginia Woolf’s A Room of One’s Own, Djuna Barnes’s To the Dogs, Ntozake Shange’s for colored girls, Kathleen Finneran’s The Tender Land, and Marjane Satrapi’s Persepolis in order to study how writers consciously represent gender and gendered structures of power from a variety of cultural perspectives. In the second half of the course, we will concentrate on one of those representations, focusing on how women writers have re-written fairy tales. We will read, among other texts, Angela Carter’s The Bloody Chamber and Anne Sexton’s Transformations.

This course meets the English Department Core requirement, a Women Studies Certificate Elective requirement, and a core diversity requirement. Required: Attendance and participation, three papers, a midterm, and a final exam.

ENGL 376-03

WOMEN IN LITERATURE
Dr. Toby Benis
TR 11:00-12:15

This course will offer a variety of reading experiences in texts about and by women, including work by Jane Austen, Toni Morrison, Marjane Satrapi, Maxine Hong Kingston, Allegra Goodman, Adrienne Rich and Grace Paley. We will read from memoirs, novels, personal essays, and poetry, with an eye toward surveying the historical and contemporary concerns of women in both western Europe and beyond, with a particular eye toward women of color and Jewish-American Literature. Course requirements: 2 papers, 2 exams, question sets for class discussion.

ENGL 377-01
HR A 311-01

FILM AND LITERATURE: FILMS OF ALFRED HITCHCOCK
Dr. Paul Acker
T 6-8:30 (class)  R 6-8:30 (screening)

The course aims at examining the cinematic output of one director, Alfred Hitchcock, in representative detail. We will view Hitchcock’s films beginning with his earliest sound
film (*Blackmail*), through the best films of his British period (e.g. *The Lady Vanishes*) and on to some of his best known films made in Hollywood (e.g. *North by Northwest*, *Vertigo*, *Psycho*, *The Birds*). Class will meet once a week but there will be a separate screening time. Assignments will consist of short (3-4 page) papers on such topics as a comparison of film and novel or short story (as with *39 Steps* and *Rear Window*) or a comparison of two films (the two versions of *The Man Who Knew Too Much*).
Four-Hundred Level Courses

ENGL 400-01
BUSINESS & PROFESSIONAL WRITING
STAFF
MWF 9:00-9:50
Explores the principles of effective writing in business, science, and other professions through letters, memos and reports.

ENGL 400-02
BUSINESS & PROFESSIONAL WRITING
STAFF
MWF 10:00-10:50

ENGL 400-03
BUSINESS & PROFESSIONAL WRITING
STAFF
MWF 11:00-11:50

ENGL 400-04
BUSINESS & PROFESSIONAL WRITING
STAFF
MWF 12:00-12:50

ENGL 400-05
BUSINESS & PROFESSIONAL WRITING
STAFF
M 6:00-8:30
ENGL 402-01
WRITING INSTRUCTION: SECONDARY EDUCATION
STAFF
W 6:00-8:30
Examines the basic issues in rhetorical theory and writing pedagogy as they apply to secondary education in English.

ENGL 404-01
PROBLEMS IN RHETORIC-AMERICAN CULTURAL RHETORIC
Dr. Vincent Casaregola
R 6:00-8:30
This course will begin with readings in traditional and contemporary rhetorical theory, and using these as a basis, will attempt to construct an interpretive apparatus that can be used in examining American cultural practices. We will use an anthology such as The Rhetorical Tradition, as the main source for the theoretical readings in rhetoric. We will also examine one or two case studies interpreting important “rhetorical moments” in American history. One of these is likely to be Garry Wills groundbreaking cultural study of “The Gettysburg Address,” Lincoln at Gettysburg. During the latter half of the course, the class will examine a number of sites of American Cultural Rhetoric, including political discourse (with possible emphasis on those discourses responding to war and declarations of war), film, advertising, etc. During the second half, students will share in the responsibility for developing the materials and readings for the course (i.e., we will work together to develop examples of the discourses we will study—individual students will be responsible for areas of particular interest to them). The object of this study will be for students to consider the rhetorical processes embedded in a wide range of cultural practices. Students will be expected to select a particular area for intensive, independent study, from which they will develop both a presentation and an extended paper.

ENGL 411-01
INTRODUCTION TO LINGUISTICS
Teresa Johnson
MWF 2:10-4:40
ENGL 421-01
BEOWULF AND HEROIC TRADITION
Dr. Thomas Shippey
MWF 11:00-11:50

No secure "reading context" has ever existed (in modern times) for Beowulf. This course will attempt to approach one. The basis of the course will be directed reading and translation of the poem in Old English. Comparisons will however be made wherever possible with works in both Old English and Old Norse (the latter in translation), while individual topics will be considered both as they arise out of the poem, and comparatively.

Works with which Beowulf will be compared include the Old English poems Widsith, Waldere, Finnsburh, and Deor, and sections of the Old Norse sagas of Grettir and Hrolf Kraki. Topics include: structure and genre; religious context; orality, aurality and literacy; tradition and design; the relationship of history and myth in the poem; and modern fictional and critical reactions.

The course will be assessed by a combination of: translation quizzes; a short paper (6-8 pages) leading to an oral report; a final seminar paper (10-12 pages) on a topic approached in class, and intended (for graduates) as a try-out for a conference paper or published work.

ENGL 432-01
LATER SHAKESPEARE
Dr. Thomas Moisan
TR 12:45-2:00

In “Later Shakespeare” we’ll be looking at plays that span roughly the second half of Shakespeare’s career, from about 1600 to 1613, a period in which the already prominent Shakespeare came into the preeminence he enjoys to this day. It is a period that encompasses most of Shakespeare’s greatest tragedies------Julius Caesar, Othello, King Lear, Macbeth, Antony and Cleopatra, Coriolanus------but also such romantic comedies as Twelfth Night and such socially probing comedies as Measure for Measure and All’s Well That Ends Well, and those plays that come near the very end of Shakespeare’s career which have been grouped together as the Romances, such as The Winter’s Tale, Pericles, and The Tempest.

In this class, we’ll be reading a subset of these plays, probably six of them, very closely, studying them for the ways in which they spoke to the concerns of their own times, while managing, almost four centuries later, to entertain and speak to our times as well. We’ll
be seeking to understand these texts not only as literary works, but as pieces of theater; therefore, we’ll be reading these plays with close attention to their language, with an awareness of the issues of the times their audience would have perceived in them, and with an effort to appreciate them as dramas to be staged.


Tentative Requirements: Participants in the class will write one short paper (3 pages) and one longer one (7-8 pages), along with which there will be a mid-term and final examination, and some reading quizzes. In addition to having general discussion, the class will also work in small groups and will take up the challenges, interpretative and physical, of performing a scene chosen from the plays we’ll be studying.

In our effort to approach the plays as theatrical performances, we’ll also be making use of various film and video productions of the plays, and these will figure in writing assignments and opportunities.

ENGL 447-01
18th CENTURY NOVEL
Dr. Mark Clark
MWF 1:10-2:00
Studies major novels of the 18th century, keeping in mind the historical and cultural forces that influenced the writers.

ENGL 457-01
VICTORIAN SATIRE
Dr. Lucien Fournier
TR 9:30-10:45
Beginning with Tennyson and ending with Wilde and Conrad, this course will examine various Victorian texts which attempt satirically to assess and expose the Middle Class manners and mores which gave rise to characterizations such as an "Age of Equipoise," the "Age of Compromise," and "The Best of All Possible Worlds." Other authors examined might include Thackeray, Trollope, Browning, Arnold, and, of course, Dickens. 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.
ENGL 468-01
Major Post-Colonial Writers: Postcolonial Victorians
Dr. Caroline Reitz
TR 11:00-12:15

The Victorian novel has become the genre that late 20th century writers and critics love to hate. Seeing the big, baggy 19th century novel as full of narrative rules and normative ideas, some contemporary writers have famously wanted to "tear down the master's house." Many works of postcolonial fiction, however, are celebrated (or criticized) for being "neo-Dickensian" or "neo-realistic." So are they tearing down the master's house or are they just remodeling it? In this course, we will look at postcolonial writers' radical engagement with the project of narrative realism embodied by the Victorian novel. Readings will include E. M. Forster, *Howard's End*, V. S. Naipaul, *A House for Mr. Biswas*, Margaret Drabble, *The Gates of Ivory*, Salman Rushdie, *Midnight's Children*, Kazuo Ishiguro, *The Remains of the Day*, Khaled Hosseini, *The Kite Runner*, and Zadie Smith's *On Beauty*, as well as postcolonial and narrative theory. There will be three quizzes, a blog, an 8-10 page paper and a final exam.

ENGL 476-01
TWENTIETH-CENTURY AMERICAN LITERATURE: “SPIRITUAL WRITING”
Dr. Hal Bush
TR 11:00-12:15

Roughly speaking, a rapid-reading, historical survey of “spiritual” literary works leading up to the turn of the 21st century. We shall consider in particular what “spiritual” might actually mean, and generally how issues of spirituality and religion are portrayed in works of fiction and autobiography. Many of these texts are not what we might consider to be traditionally “religious” or “spiritual” per se. Yet they fit into the concerns of the course by taking seriously the spiritual or the sacred realms. At the beginning of the course we will read a few critical/sociological essays or chapters that take into account some of the course’s controlling ideas, such as by Mircea Eliade, Robert MacAfee Brown, C. S. Lewis, Kathleen Norris, Annie Dillard, Wendell Berry, or from Robert Fuller’s recent volume, *Spiritual, But Not Religious*.

REQUIREMENTS:
1) 3-4 research responses about the course objectives (e.g. interviews, etc.)
2) abstract & annotated bibliography for the final paper (due week 12, mid-November)
3) final essay (8-10 pp)
4) frequent, energetic class participation
5) for undergraduates; mid-term exam.
6) (optional: in-class presentations on a novel of the student’s choice)


**ENGL 477-01**  
**20TH CENTURY AMERICAN POETRY: WILLIAMS, STEVENS, AND MOORE**  
Dr. Devin Johnston  
R 2:10-4:40

As a prescription for poetry, William Carlos Williams famously wrote, “No ideas but in things.” Marianne Moore described poetry as “imaginary gardens with real toads in them.” This course will examine the relation between things and ideas, as well as that between reality and imagination, in American poetry from the first half of the twentieth century, focusing on just three poets: Williams, Moore, and Wallace Stevens. In exploring these issues, we will give considerable attention to the diverse approaches of these poets to poetic form. Requirements will include: short written responses, class presentations, and a final paper.

**ENGL 483-01**  
THR 461  
**Post 1900 African American Literature: Contemporary African American Theater**  
STAFF (Theater Department)  
TR 11 - 12:15:00 TR

This course is directed towards a better understanding of theatrical literature about African Americans, Hispanics, Latin Americans, Asian Americans, Native Americans, Women, Gay and Lesbian Americans. Post-structural and post-modern literary criticism will be used to analyze plays, productions, video productions, and live performances. Emphasis will be placed on reading, responding to, comparing and contrasting the texts.

**ENGL 493-01**  
FREN 493-01  
**SPECIAL TOPICS: HARLEM TO PARIS -- JAZZ, LITERATURE AND FILM**  
Dr. Stephen Casmier
The course examines the impact of jazz as a transatlantic phenomenon that originated in the African-American experience and migrated across the Atlantic where it helped to transform the art, literature and thought of post-war France. Through African-American films and the autobiographies of writers and musicians, it looks at jazz as a shaping force in African-American literature and thought. It also examines the strong impact that jazz had on French literature and film, especially after 1940 when it was “absorbed” into artistic and cultural life. This course will examine the relations between jazz and the existentialism of Jean Paul Sartre and Simone de Beauvoir, as well the key roles played by figures such as Boris Vian and André Hodeir who made jazz an integral part of French intellectual life. We will read works such as: James Weldon Johnson’s *Autobiography of an Ex-Colored Man* (1912), Anthony Braxton’s *Forces in Motion* (1989), Charles Mingus’ *Beneath the Underdog* (1971), Jean-Paul Sartre’s *Nausea* (1938), Boris Vian’s *Foam of the Daze* (1946), Christian Gailly’s *An Evening at the Club* (2003), Colin Nettelbeck’s *Dancing with de Beauvoir: Jazz and the French* (2004), and André Hodeir’s *The André Hodeir Jazz Reader* (2006). Films might include: Louis Malle’s *Ascenseur pour l’échafaud* (*Elevator to the Scaffold*, 1958), Jean-Luc Godard’s *À bout de souffle* (*Breathless*, 1960); Bertrand Tavernier’s *’Round Midnight* (1987), Larry Clark’s *Passing Through* (1977), and Melvin Van Peebles’ *Sweet Sweetback’s Baad Asssss Song* (1971). The grade will be based on in-class presentations, a mid-term paper and a final paper.

**ENGL 493-02**
**GREEK TRAGEDY: ORIGIN & FORM**
**STAFF**
**MWF 11:00-11:50**

**ENGL 494-01**
**SENIOR SEMINAR: MACHINE-AGE AMERICA**
Dr. Vincent Casaregola
**T 6:00-8:30**

This interdisciplinary course focuses on the relationship of industrial and post-industrial technologies to the culture of America from the later nineteenth century through the present. In attempting to cover so vast a subject, we will necessarily focus on particular literary works (and/or clusters of short works) and films that reflect the relevant issues and values of machine-age America. The "machine-age" in American history is usually considered to span from the Civil War through WWII. For purposes of this course, however, we will also examine the continuing impact of machine-age technologies on post-WWII America. We will explore how industrial, media, and information technologies, along with the economic and social practices that support those
technologies, have affected and been reflected in American literature, film, popular culture, and other arts since the late nineteenth century. We will also examine how mass marketing and advertising of consumer goods have become part of the American cultural consciousness, linking consumerism to a wide range of cultural experiences. While avoiding "technological determinism," we will consider how the technologies of an industrial culture, evolving gradually into an allegedly "post-industrial" culture, have influenced our patterns of cultural representation and have shaped our understanding of who we are (or would like to be) as Americans. In short, we will explore how the images and artifacts of industry, commerce, efficiency, and convenience, have been transformed into the icons of romance, transcendence, and cultural authority.

Books to be Covered

Films to be Covered

[Films will be available on reserve in the IMC for independent viewing. Films may be viewed in the IMC but may not be removed from there. However, almost all films are also available commercially through video rental stores, as well as for borrowing from many public libraries. Note that the final selection of films may change, with some substitutions, deletions, and additions.]
Myth has it that British theatre was shocked out of utter torpor on 8 May 1956, when John Osborne’s *Look Back in Anger* was first performed at London’s Royal Court Theatre. While this cliché too has passed, I’ve clung to it organizationally because the last fifty years of British drama alone offer richness enough to challenge containment within a single semester’s exploration. In this course we’ll set the plays of this period in their political and historical frame: the Suez crisis that epitomized the end of empire, and successive shiftings between Conservative and Labour governments; changing perceptions of sexuality and censorship; the increasingly fraught British presence in Ireland; Margaret Thatcher’s rise to power in 1979, its impact in the early 1980s on British labour, and 1982’s Falklands War; and, from 1994, the ambivalent unfolding of Tony Blair’s “New Labour” ideology against a backdrop of decentered global capitalism. We’ll address developments in theatrical technique and staging, not least the interaction between institutionally sanctioned dramatic spaces (the National Theatre of Great Britain, the Royal Shakespeare Company) and fringe theatre. We’ll also, of course, consider the issues around which the plays revolve: sex, gender, empire, nostalgia, money, the anxieties of a beleaguered liberal subjectivity. While we’ll consider Osborne’s *Look Back*, major influences (Samuel Beckett, Bertolt Brecht), and figures who have already entered the canon (Harold Pinter) or have otherwise proved easily exportable (Tom Stoppard), the course will largely reflect the instructor’s preference for plays which effect forms of political critique by way of what might very loosely be termed anti-realistic means. Requirements: one long (12-15 page) paper, four shorter (3-4 page) papers, participation. Each member of the class will be responsible for leading class discussion at some point.

A warning: some of the plays we’ll examine are highly graphic in their depiction of violence and sex. If you find such material inherently offensive, this may not be the course for you.

Plays to be read will include some of the following:
John Arden: Serjeant Musgrave’s Dance; The Workhouse Donkey
John Arden and Margaretta d’Arcy: The Island of the Mighty; The Little Grey Home in the West
Howard Barker: The Castle; The Twelfth Battle of Isonzo; Victory
Peter Barnes: The Ruling Class; The Bewitched
Steven Berkoff: East
Edward Bond: Early Morning; Lear; Bingo
Howard Brenton: Christie in Love; The Romans in Britain
Jim Cartwright: Road; I Licked a Slag’s Deodorant
Caryl Churchill: Light Shining in Buckinghamshire; Cloud Nine; The Skriker
David Harrower: Knives in Hens
Ron Hutchinson: Rat in the Skull
Sarah Kane: Blasted; Cleansed; 4.48 Psychosis
Anthony Neilson:  Normal;  The Censor
Joe Orton:  Entertaining Mr. Sloane;  Loot
Mark Ravenhill:  Shopping and F£££ing
David Rudkin:  Afore Night Come;  The Sons of Light;  The Triumph of Death
Timberlake Wertenbaker:  The Grace of Mary Traverse;  The Love of the Nightingale
Charles Wood:  Dingo;  ‘H,’ or Monologues at Front of Burning Cities
Five-Hundred Level Courses

ENGL504-01
PROBLEMS IN RHETORIC-AMERICAN CULTURAL RHETORIC
Dr. Vincent Casaregola
R 6:00-8:30

This course will begin with readings in traditional and contemporary rhetorical theory, and using these as a basis, will attempt to construct an interpretive apparatus that can be used in examining American cultural practices. We will use an anthology such as *The Rhetorical Tradition*, as the main source for the theoretical readings in rhetoric. We will also examine one or two case studies interpreting important “rhetorical moments” in American history. One of these is likely to be Garry Wills groundbreaking cultural study of “The Gettysburg Address,” *Lincoln at Gettysburg*. During the latter half of the course, the class will examine a number of sites of American Cultural Rhetoric, including political discourse (with possible emphasis on those discourses responding to war and declarations of war), film, advertising, etc. During the second half, students will share in the responsibility for developing the materials and readings for the course (i.e., we will work together to develop examples of the discourses we will study—individual students will be responsible for areas of particular interest to them). The object of this study will be for students to consider the rhetorical processes embedded in a wide range of cultural practices. Students will be expected to select a particular area for intensive, independent study, from which they will develop both a presentation and an extended paper.

ENGL 511-01
LITERARY THEORY
Dr. Thomas Moisan
M 2:10-4:40

This is an introduction to literary theory. Our course comes at a time when the term “theory” has become especially vexed, when the “death of theory” has been proclaimed, and been proclaimed by some with an admixture of glee and relief hitherto reserved for the liquefaction of certain wicked witches. Through a reading of various of the writings that have proven influential in the study of literature in recent years, and while keeping in mind the ways in which the relationship of theory to literary studies has become at once complex and, on dit, tormented, we will attempt to articulate the ways in which various questions concerning writing, texts, and authors recurrent in the twentieth and, now, twenty-first centuries have intersected with the term “theory,” both as a heuristic device and also as a study unto itself.

An organizing focus of our discussion will be to relate the notion of “theory” to the attention paid in the study of literary experience to the notion of the “subject” and
“self.” And our readings will divide themselves, broadly—and roughly—in examinations of the impact upon the discussion of subjectivity in literature of theoretical examinations of the self: 1) in texts and linguistic signs, 2) in cultural and historical structures, and 3) in psychic and “personal” structures. Along the way we will interrogate certain claims about theory that have been much debated: that theory is a discourse extrinsic to the experience and study of literature; that one effect of the integration of “theory” in the analysis of literature has been to destabilize and broaden the notion of what literature is.

Tentative Requirements:
----Two essays, one shorter (5-6 pages), one longer (11-12 pages)
----A Journal comprising short entries (150-200 words) on our readings
----A variety of written contributions to the discussions of the class, including:
A brief account of at least one of our sessions
Questions for discussion that you deem central to the upcoming reading
Synopses of small group reports

ENGL 525-01
BEOWULF AND HEROIC TRADITION
Dr. Thomas Shippey
MWF 11:00-11:50

No secure "reading context" has ever existed (in modern times) for Beowulf. This course will attempt to approach one. The basis of the course will be directed reading and translation of the poem in Old English. Comparisons will however be made wherever possible with works in both Old English and Old Norse (the latter in translation), while individual topics will be considered both as they arise out of the poem, and comparatively.

Works with which Beowulf will be compared include the Old English poems Widsith, Waldere, Finnsburh, and Deor, and sections of the Old Norse sagas of Grettir and Hrolf Kraki. Topics include: structure and genre; religious context; orality, aurality and literacy; tradition and design; the relationship of history and myth in the poem; and modern fictional and critical reactions.

The course will be assessed by a combination of: translation quizzes; a short paper (6-8 pages) leading to an oral report; a final seminar paper (10-12 pages) on a topic approached in class, and intended (for graduates) as a try-out for a conference paper or published work.
Six-Hundred Level Courses

ENGL 635-01
LITERATURE AND POPULAR CULTURE IN 17TH CENTURY ENGLAND
(Cross-listed with WSA 635-01)
Dr. Sara van den Berg
W 5:00-7:30

This seminar will consider the relationship between literature and “cheap print” as vehicles for disseminating tales and tracts on popular topics: plague, murders, monsters, divorce, witchcraft, piracy and slavery, wonders, exotic peoples, religious conflicts, and a wide variety of scams. In addition to assigned readings in print and on-line, students will be asked to use Early English Books On-line to report on sensational, but now forgotten, pamphlets. Readings will be chosen from English prose: Dekker’s plague pamphlets, including The Wonderful Yeare (1604), William Crashaw’s The Jesuites Gospell, Milton’s divorce tracts, and The Case of Madam Mary Carleton; sensational plays, including A Chaste Maid in Cheapside, The Witch of Edmonton, The Custom of the Country, and The Turk; ballads and poetry; and masques and plays by Ben Jonson, including News from the New World, The Devil Is an Ass, The Alchemist, and The Staple of News; and works by and about Elizabeth Cellier related to the Popish Plot. We’ll also look at the print community, with some special attention to the role of women printers throughout the century (Ruth Simmons, Anne Baldwin, Elizabeth Whitlock, Hannah Allen, and others). We’ll use all this to test theories of culture, print, gender, and social tension.

ENGL 650-01
ROMANTICISM AND SUBJECTIVITY
Dr. Toby Benis
R 2:10-4:40

The Victorians had Victoria, that icon of imperial stability and domestic virtue. The Romantics, by contrast, were stuck with George III, whom even his own subjects recognized was potty. To the day, Romanticism is identified with lunatics, drug addicts, terrorists, cross-dressers, and other curiosities. It was during the Romantic era that "psychology" entered English, via Coleridge. And while Coleridge's friend Charles Lamb wrote an essay entitled "The Sanity of True Genius," not everyone was convinced (perhaps not coincidentally, Mad Mary, Lamb’s sister, killed their mother by plunging a carving knife into her chest). We will discuss the way that the subject, the soul, and the mind were constructed in Romantic texts, with particular attention to the usual critical trio (gender, class, race) as well as generic innovations in the epic and lyric. Texts will include exam list favorites such as Keats’ odes and Wordsworth's The Prelude, as well as texts at the margins of Romanticism's proliferating canon, such as the works of Felicia Hemans, the "female Byron," and Elizabeth Inchbald, whose novel A Simple Story details a young woman's romance with her Jesuit guardian. Weekly readings will be
supplemented with appropriate critical and theoretical assignments. Course requirements: two sets of questions for class discussion, one conference-length paper and one article-length essay.

ENGL 661-01
20TH CENTURY LITERATURE: HARDY AND LAWRENCE
Dr. James Scott
M 5:00-7:30

The course investigates the major fiction of Thomas Hardy and D. H. Lawrence, two writers who exemplify the transition to modernism in British literature, a transition made more accessible in light of Lawrence’s extended essay of the 1910s, “The Study of Thomas Hardy.” Recently, both writers have been the subject of much scholarly attention, Hardy as the object of Feminist criticism and Lawrence as part of the burgeoning interest in “masculinity studies.” The aim of the course is both to set these artists in a meaningful historical context and to arrive at new insights into individual works. In all likelihood, our Hardy texts will be *The Return of the Native*, *Tess of the U’rbervilles*, and *Jude the Obscure*, while from the Lawrence canon we will closely examine *The White Peacock*, *The Rainbow* and *Women in Love*. There will also be side-glances at the poetry of both Hardy and Lawrence, with opportunities to do research in these areas. As to course format, we will devote one class to an open discussion of each primary source and follow that with a class devoted to scholarly readings of that text. Opportunities will be provided to become acquainted with (and perhaps to practice) various approaches to criticism and work in the class will point towards a publishable research paper, or at least one that might be read at a regional conference. The class will also make use of electronic reserves and the Web-CT format.

ENGL 669-01
TOPICS IN 20TH CENTURY AMERICAN LITERATURE: FACES OF DEVIANCY
(Cross-listed with WSA 669-01)
Dr. Georgia Johnston
F 2:10-4:40

This course draws upon early 20th century procedures of criminal identification, the eugenics movement, and the medicalization of sexuality in order to explore deviancy in early 20th century literature. We will study the figure of the lesbian, especially as she appears in Woolf’s *Orlando*, Hall’s *Well of Loneliness*, and Sackville-West’s *Portrait*. We will also study Ellis’s ideas about bestiality and inversion, Harrison’s understandings of ritual, Lombroso’s ideas about the criminal (did you know that criminals have larger ears than “normal” people?), Galton’s ideas about eugenics and his photography projects, and Freud’s Oedipal theory and theory of the primal scene. Through these lenses, we
will read some of the most canonical modernist texts: Eliot’s *The Waste Land*, Woolf’s *Between the Acts*, Joyce’s bestial scenes in *Ulysses*, Lawrence’s story *The Fox* (and possibly his short novel *The Man Who Died*), and Shaw’s play *Man and Superman*. We will be extremely aware of how the concepts of the individual and “herd” function in Family, Group/species, Photograph, Civilization, and heterosexual union. Our methodologies will be primarily those of New Historicism and of Cultural Studies. The first half of the course will concentrate on modernist sociological texts, and the second half will concentrate upon modernist literary texts, but we will include both types of texts throughout the course.

Graded work of the course will include two presentations, one short early paper, and a seminar paper.

ENGL 679-01
**SPECIAL TOPICS IN 20TH CENTURY AMERICAN LITERATURE: BLACK WOMEN NOVELISTS REFORMING SLAVERY**
(Cross-listed with WSA 679-01)
Dr. Joycelyn Moody
T 5:00-7:30

This graduate seminar examines "neoslave" or postmodern slave narratives by 20th- and 21st-century African American women writers. Balancing Ashraf Rushdy's theory of neoslave narratives as emanating from the mid-20th-century Black Power Movement with A. T. Spaulding's repositioning of recent novels of slavery within Postmodernism, this course investigates ways that African American women novelists retell antebellum US slavery from a black feminist perspective. Particular emphasis will be placed on the literary/ liberatory developments and the linguistic recuperations of black female voice and subjectivity. Readings will proceed from a slavewoman's self-authored antebellum autobiography (Jacobs's *Incidents in the Life*) to explore such questions as:

- What literary, historical, cultural, and political elements inspired black women's retelling of slavery in the middle of the twentieth century? What such elements have sustained this impetus in postmodern black women's fiction?
- What experimental forms have postmodern black women writers adapted or developed to retell slavery?
- To what extent, through what tropes do postmodern black women novelists destabilize the capacity of writing to record an official history of slavery?
- What challenges to verisimilitude, authority, and authenticity can one locate in black women's fiction after 1965?
- To what extent do postmodern black women's novels espouse theories of black feminism? Are postmodern black women novelists by definition also black feminists?

Required novels are *Jubilee*, by Margaret Walker; *Corregidora*, by Gayl Jones; *Kindred*, by Octavia Butler; *Sally Hemings*, by Barbara Chase-Riboud; *Dessa Rose*, by Sherley
Anne Williams; *Beloved*, by Toni Morrison; *The Gilda Stories*, by Jewelle Gomez; *The Wind Done Gone*, by Alice Randall; and *My Jim*, by Nancy Rawles.


In addition to generating annotated bibliographies and short position papers, students will also prepare original conference-length scholarly papers as well as organize and hold a symposium for the Saint Louis University community.

ENGL 679-02
Special Topics
Dr. Raymond Benoit
M 2:10-4:40

Henry James wrote of Hawthorne’s distinctive ability to image spiritual concerns—an ability which James displays in psychological portraiture. His own description of “realism” (“we dreamed over the multiplication tables”) does seem in many respects an outgrowth of Hawthorne’s sense of “romance”—the “international theme” of James’s work exploring in a cultural way what Hawthorne sought in his art of a “neutral territory” between the actual and the imaginary. Several works of James (*The Europeans, The Aspern Papers, The Ambassadors*, and selected short stories) and selected works of Hawthorne (*The Scarlet Letter, The Blithedale Romance*, and selected short stories) will be read and discussed from this perspective and others through short reports and comparative/intertextual papers.