

200-Level Course Descriptions

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*Variable title course, listed alphabetically by instructor

English 201 **Nature of Literary Study** Required of English Majors

General Description

A study of literary concepts and critical procedures as applied to representative poetry, fiction, and drama, with practice in critical writing.

Professor Adler

Analysis of selected American short stories, their filmed versions, and their printed scenarios, along with some critical commentary about the process of adaptation. Writers studied include Poe, Melville, Bierce, James, Cather, Hemingway, Porter, O'Connor, Updike, McCullers, and Cheever. No prior knowledge of film necessary. Frequent short written assignments on readings and screenings, a course paper, a midterm, and a final exam.

Professor Bross

My version of this course is subtitled "Monsters, Poets, and Critics." Inspired by Seamus Heaney's visit to campus this semester, we will study literary concepts and critical procedures as applied to a group of texts linked to his translation of Beowulf: Heaney's poetry, Beowulf itself, Shakespeare's *The Tempest*, and J.R.R. Tolkien's *The Fellowship of the Rings*. My rationale for choosing these texts will become clear as we go; for now, suffice to say that I'm interested in the way we students of literature become interpreters of texts, both for ourselves and for others. (4 to 6 papers plus final exam).

Professor Deering

This course introduces students to a variety of approaches to reading and writing about literature in its three major genres: poetry, drama, and fiction. We will learn to read carefully and perceptively by concentrating on a few works of each type, beginning with poetry. We will follow similar procedures as we move from poetry to drama and finally to fiction. In the process of careful reading we will learn some of the technical language used to describe literary forms and approaches to literature. In place of tests students should expect to write two or three short papers (3-5 pages) on each literary genre. No final will be given, but students will write instead a final extended essay (10-12 pages) which will demonstrate what they have learned about reading with attention and writing with an awareness of appropriate questions of literary form and technique.

Professor Lein

This course offers an introduction to literary theory and criticism for English majors and minors and every opportunity for questioning the character and

assumptions (and validity) of each. The course strives to enable students to become fluent in major critical approaches through the study of representative works in poetry, fiction, and drama. Through exercises and questions students are also encouraged to develop a sense of the chief fruits and limitations of each approach. Curiosity and intense engagement are necessary and expected. Students will write at least four short papers, take several quizzes, and submit a final, extended critical essay on a major work. Emphasis is always on learning how to shape coherent and penetrating critical statements.

Professor Linett

Between Women / Between Men

This section of 201 will center around 20th-century fiction, poetry, and drama that treat relationships--of friendship, betrayal, familial love, and romantic love--between women and between men. Given gender roles as they have changed over the last century, how have women been able to relate to other women? How have men been able to relate to other men? And how have writers chosen to write about such relations? We will consider novels and stories by Joseph Conrad, James Baldwin, Virginia Woolf, Toni Morrison, and Gertrude Stein, poetry by Kadya Molodowsky, W.H. Auden, and several World War I poets, and plays by Harold Pinter and Diane Samuels. By discussing these texts, the class will ask how what Kate Millett calls the temperaments, roles, and status prescribed by prevailing gender systems affect the ways we understand, talk about, and limit our relations to people of the same sex. Along the way, we will learn about several important critical approaches to literature, practice close reading, and work on writing about literature clearly and powerfully.

Professor Rowe

This course introduces students to literature's three major genres--poetry, drama, and fiction--and to a variety of approaches to reading and writing about those genres. Students will be expected to read carefully, to discuss their reading intelligently, and to write clearly and coherently about their reading (at least four short papers will be assigned during the semester).

English 203 Introduction to Research for Professional Writers

Open only to professional writing majors or by consent of instructor

General Description

Introduction to research sources and methods useful for professional writers, including electronic resources. Focus on collecting print and online information, interviewing, surveying, and conducting observations; and on evaluating, summarizing, analyzing, and reporting research.

English 204 Special Topics in Writing

May be repeated for credit when topic changes

General Description

A course in writing, with the special topic selected by the instructor.

English 205 Introduction to Creative Writing

General Description

Practice in writing short prose narratives and poetry for students who have finished composition and wish to develop their skills further. Workshop criticism.

English 227 Elements of Linguistics

General Description

This course is a basic introduction to the study of language. It is designed to sensitize the students to language as a human phenomenon, a vehicle for communication, and to acquaint them with the modern methods of linguistic research.

Professor Hughes

An introduction to the fundamentals of modern linguistics with a humanistic emphasis. The course stresses the basics in phonology, morphology, syntax and semantics. To this is added an investigation of the interrelation between linguistics and literary study, as well as a study of language and language variations in a social setting.

Students are expected to keep up with and on top of the material and will be assisted in this by having a series of workbook exercises to carry out. There will be a midterm and a final. Text: E. C. Traugott and M. L. Pratt's *Linguistics for Students of Literature* (New York: Harcourt, Brace, Jovanovich, 1980).

Professor Hughes (Maymester)

An introduction to the fundamentals of the study of language in the light of contemporary linguistic theory. The emphasis will be on the basic principles of phonology, morphology, syntax and semantics with a particular emphasis on the English language although the principles involved will apply to other languages as well.. To this will added an consideration of the interrelation between linguistics and cultural production as well as a study of language and language variations in a social setting. Students are expected to keep up with and on top of the material and will be assisted in this by having a series of workbook exercises to carry out and a web-site keyed to the textbook. There will be a midterm and a final. Text: William O'Grady et al, *Contemporary Linguistics: An Introduction*. 5th ed. Boston: Bedford/St. Martin's, 2005; William O'Grady et al., *Study Guide for Contemporary Linguistics*. 4th ed. Boston: Bedford/St. Martin's, 2005.

Professor Raskin

The course is an elementary and largely non-technical introduction to language and the study of language, linguistics. Modern methods of describing the sound, the word, the sentence, and the meaning are introduced and illustrated with numerous examples drawn from English and other languages. The types of extant languages, their differences and similarities and language universals are discussed along with the problems of language change and acquisition of

language. The relations of language to human mind and nature and to history, culture, and society are commented upon.

The average course grade is calculated on the basis of four unit quizzes. The course is taught in the Macintosh-equipped instructional laboratory, and all the materials for the course are available on-line.

English 230 Great Narrative Works

General Description

Reading and discussion of great narratives from Homer's *Odyssey* to the present, considering works from a variety of cultures and time periods in order to develop an understanding of their ideas, structures, styles, and cultural values.

Professor Armstrong

Reading and discussion of great narratives. This course focuses on early works including Homer's *Odyssey*, *Beowulf*, Malory's *Morte Darthur* and Chaucer's *Canterbury Tales*, studying how the themes, issues, and values explored in these narratives continue to resonate and recur in modern books and films.

Professor Felluga

This course will take the class designation at its word—"great narrative works." That is, we will not only read narrative texts but we will attempt to understand how and why a great narrative works. What are a good story's building blocks? More specifically, we will examine the building blocks of the generic form that is considered the primary example of "great" narrative—the epic. The question of genre will, therefore, occupy our interests throughout the semester as we discuss the various permutations that epic has undergone over the last twenty-four centuries—from Homeric epic to Biblical epic to the personal epic. We will also examine the epic's relationship to the rise of the novel and to parodic forms such as Alexander Pope's "The Rape of the Lock." Some of the issues that we will discuss include the gradual diminution of epic as we approach the modern period, the relationship of the epic to a society's ideologies, the role of gender politics in epic form, and the role of epic ideals in colonial expansion. Two films will also be shown and discussed in conjunction with Conrad's *Heart of Darkness*, Orson Welles' *Citizen Kane* and Francis Ford Coppola's *Apocalypse Now*. You can find additional information at the course webpage: <http://icdweb.cc.purdue.edu/~felluga/narrative.html>.

Professor Sagar

How have men and women used prose narratives over the ages to amuse and delight and to make sense of the known and the unknown worlds? What do prose narratives from various cultures and various time periods reveal about their specific social, political and historical contexts? This course will examine such questions through a study of eight long and short narratives by women and men from several time periods and cultures, from Ancient Greece and Persia to the contemporary United States and Africa. Authors include Homer, Chaucer, Austen, Gogol, Jacobs, Faulkner, Atwood, Borges, Head, Rushdie and Morrison.

Requirements: active participation, midterm and final, and two analytic papers of about 1000 words each.

English 231 Introduction to Literature

General Description

English 231 offers introductory readings of several texts from Western Literature. It imposes no general organization upon them, but instead assumes that their diversity is a virtue in itself. The texts supply definitions of several kinds of literature, such as drama, prose fiction, biography, and poetry. Also, they give some sense of different periods in the literature of several nations.

***English 232 Thematic Studies in Literature**

May be repeated for credit

General Description

Examination of a particular theme, such as the hero, death, or the city, and the techniques by which it is treated in various literary works, usually in more than one genre. Current offerings available from counselors.

***English 232 Introduction to Shakespeare**

General Description

This course is designed for non-majors in English. The purpose of the course is to prepare students to read and enjoy Shakespeare's plays on their own. The course will concentrate on discussion of Shakespeare's texts, but Honors work will involve additional assignments and activities.

***English 232 Shakespeare on Film**

Professor Adler

Designed as an introductory Shakespeare survey for non-majors only, this course will examine six to eight major plays and films, such as Henry V, A Midsummer Night's Dream, Macbeth, and Othello. The usual format will be, first, to read and thoroughly discuss the Shakespearean play, with attention to plot, characters, language, imagery, and themes; and, then, to see a film adaptation of the play, in order to analyze it as a separate work and to discuss the significant changes made by the director in transforming the verbal into the visual. Students will, in the process, learn an elementary vocabulary for discussing drama and film, and reflect on the differences between stage and screen. They will write two 3-4 page papers, two one-hour exams, and a final.

***English 232 Arthurian Literature**
Crosslisted with IDIS 220A

Professor Armstrong

A study of the various incarnations of the legend of King Arthur from the medieval period to the modern day

***English 232 The Medieval World**
Crosslisted with IDIS 220M

Professor Armstrong

This course examines medieval Europe from the transformation of the Roman world to the beginning of a new global system, offering an interdisciplinary examination of major themes in medieval society and culture with emphasis on literature, the arts, and the historical forces at work.

***English 232 Contemporary Foreign Women Writers In Translation: Voices from Arab Women across the Globe**
Crosslisted with FLL 239

Professor Dahmen (FLL)

Topics to be explored include: sexuality, marriage, education, and immigration. Primary evaluation through short reflections papers and term paper.

***English 232 Introduction to Shakespeare**

Professor Lein

English 232H will be an introduction to Shakespeare for Honors students. The purpose of the course is to prepare students to read and enjoy Shakespeare's plays on their own. The course will concentrate on discussion of Shakespeare's texts, but Honors work will involve additional assignments and activities. The class will read and discuss, for example, some major articles on Shakespeare's art and craft, will have special sessions dealing with Shakespeare's language, stage, and environment, and will meet with actors to learn of their special interests in presenting Shakespeare. Our intent will be to gain as wide a knowledge of Shakespeare's art as possible and to explore as many questions relating to his art and its contexts as we have time to pursue. Students will write several papers, give reports, and take a final examination. TEXTS: Riverside Shakespeare, ed. Evans; Shakespeare and the Common Understanding, by Rabkin; and Renaissance Self-Fashioning, by Greenblatt.

***English 232 Literary Approaches to Death**

Professor Lein

Any sincere appraisal of the nature and destiny of man must grapple with the significance of death. English 232B will offer an introduction to literature by surveying a variety of responses to death in a wide variety of literary forms,

using one major contemporary statement, Norman Brown's *Life Against Death*, as a guide to the vexing problems men face. Among the works studied will be: Sophocles' *Oedipus at Colonus*, O'Neill's *The Iceman Cometh*, Faulkner's *As I Lay Dying*, Kazantzakis' *Freedom or Death*, essays by Cicero and Montaigne, short stories by Tolstoy, Sartre, Chekhov, and Cheever, and poems by Donne, Whitman, Rilke, Frost, and Dylan Thomas. There will be a midterm examination and a two-hour final. Students will also be responsible for a research paper on some aspect of the topic as well as for a creative project of their own choosing.

***English 232 King Arthur: Medieval to Modern**

Professor Ohlgren

An introductory survey of Arthurian literature from the Latin chronicles of Gildas, Nennius, and Geoffrey of Monmouth to Mark Twain's *A Connecticut Yankee in King Arthur's Court*. Along the way we will also read and discuss Chretien de Troyes' *Lancelot, or The Knight of the Cart*, *Sir Gawain and the Green Knight*, and selections Thomas Malory's masterwork, *Le Morte D'Arthur*. We will also view several films, including *Excalibur* and *Monty Python's Search for the Holy Grail*.

The course goals are: a) to read a representative sample of Arthurian literary works in Modern English translation and Thomas Malory in the original early modern English; b) to analyze the various treatments of the Arthurian myth to ascertain what they reveal about the times and places in which they were written; c) to trace literary themes and techniques through the various works; and d) to account for the on-going appeal of the Arthurian legends in literature, film, and culture.

Course assignments include two exams, two papers, and a final exam. Texts: James J. Wilhelm, *The Romance of Arthur: New, Expanded Edition*. New York: Garland, 1994. Mark Twain, *A Connecticut Yankee in King Arthur's Court*, Signet Classic.

***English 232 Robin Hood and Other Outlaw Tales**

Professor Ohlgren

Our fascination with criminal heroes, such as Billy the Kid, Jesse James and Bonnie and Clyde, has a long history, extending back to legendary accounts in medieval chronicle, romance, and ballad. While some medieval outlaws - Robin Hood ("Prince of Thieves") and William Wallace ("Braveheart") - remain folk heroes to this day, others are less familiar: Earl Godwin, Hereward the Wake, Eustace the Monk, Fouke fitz Waryn, Gamelyn, and William of Cloudesley. All were driven to lives of crime as victims of political intrigue or legal injustice. They committed capital crimes punishable by death, but, paradoxically, were loved, encouraged and supported by their people and celebrated in poetry, prose, and plays.

The course focuses on ten medieval outlaw tales, newly translated into modern English, and attempts to answer such questions as: What was an outlaw? What were the causes and consequences of outlawry? Was outlawry ever justified? Who was the audience? What are the common themes? Are the ten stories related? And how do we account for their appeal, then and now?

Course requirements: two exams, a critical paper, and a take-home final exam.

***English 232 Literary Responses to the Vietnam War**

Professor Palmer

This course will examine the growing body of literature written about the Vietnam War, a war which, with all the social and cultural changes that it caused, was perhaps the central historical event in the lives of the last two generations of American college students. A complex tragedy of continuing power and influence, one that cost 58,022 American lives and divided national opinion like no other event since the Civil War, the Vietnam War also fostered a body of writing of the most challenging kind.

Beginning with Graham Greene's prophetic 1955 novel, *The Quiet American*, we will examine the finest novels and memoirs as self-conscious aesthetic statements and as important cultural documents; in short, as both art and history. Readings will include works as varied in form and style as Philip Caputo's *A Rumor of War*, Michael Herr's *Dispatches*, Tim O'Brien's *Going after Cacciato*, and John Del Vecchio's *The 13th Valley*. 2 exams, 3 papers, quizzes.

***English 232 Road Trip Narratives**

Professor Rose

In this course we will explore such questions as the following: Do people take road trips in order to tell stories about their trips afterwards? From what literary traditions and conventions do authors of contemporary road trip narratives draw and why? What are some typical motifs and themes in this subgenre of travel writing?

The class will examine and discuss both fictional and autobiographical writing as well as some films, focusing on narratives about trips by automobile

Readings will include selections from the following works and others to be determined:

Theodore Dreiser's *Hoosier Holiday*
John Steinbeck's *The Grapes of Wrath*
Jack Kerouac, *On the Road*
Barbara Kingsolver's *Pigs in Heaven*
Flannery O'Connor's *A Good Man is Hard to Find*
Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*
William Least Heat Moon's *Blue Highways*

Assignments may include the following: Daily reading assignments in preparation for participation in class discussion; Daily in-class writing assignments and small-group collaborative learning exercises; Mini-presentations of background research on subjects and authors of focal narratives; Long literary analysis essay

***English 232 Art and Technology: Hollywood Special Effects**

Professor Ross

FLL 230 has been completely revised this semester along with the entire Comparative Literature major. The major now includes most of the literature courses taught at Purdue. The revised 230 reflects this new inclusiveness. The course will introduce the methods of literary study and comparative literature, including use of original language. The reading will offer a survey of the high points of world literature: Greek tragedy, the classical epic, the Bible, medieval literature including Dante, the great periods of lyric poetry, including sixth-century China and nineteenth-century Romanticism, Shakespeare, the novel, short stories and neo-realist films. Each work will touch a different theme: women's writing, black fiction, new criticism, magical realism and South American literature, post-colonialism, black fiction. Specialists from the departments of English and Foreign Languages and Literature will visit the class. Quizzes. Three comparative papers (15-20 pages). Midterm and Final or a final project.

***English 232 Introduction to Shakespeare**

Professor Ross

English 232S is designed for non-majors in English. Its purpose is to prepare students to read and enjoy Shakespeare's plays on their own after they graduate. The course will concentrate on Shakespeare's texts, not on outside reading, with three examinations and one short paper assigned during the semester. Eight plays will be read. Text: An Introduction to Shakespeare, ed. Craig and Bevington.

***English 232 Coming of Age in America**

Professor Schweickart

Human beings start life as infants, then gradually grow into mature adults. This painstaking, and often perilous process, forms the subject of an important set of narratives—coming of age stories—that offer excellent opportunities for exploring the ways that universal human experiences and concerns interact with social and cultural differences. In this course we will read coming of age stories written by James Baldwin, Amy Tan, Toni Morrison, Sandra Cisneros, Gary Soto, John Updike, William Faulkner, and other American authors. We will also view films that explore how the process of self development is addressed and represented from a variety of perspectives.

***English 232 Introduction to Shakespeare**

Professor White

This course will focus on a representative selection of Shakespeare's tragedies, comedies, and history plays. One or two works by Shakespeare's contemporary, Christopher Marlowe, may also be read. The goal is to develop an appreciation and understanding of Shakespearean theatre through reading, discussion, and

small group exercises (including some scene-playing for those interested). Two tests and two short papers are required.

English 233 Sports and Literature

General Description

Explores the social functions of sports as defined in several literary genres, such as fiction, poetry, film, and essay.

Professor Palmer

The course surveys the function of sport in society and in written literature. It is designed specifically for non-majors and covers topics relevant to history, psychology, anthropology, physical education, journalism, philosophy, and sociology as well as literature. The course begins with the examination of sport as myth, philosophy, psychological therapy and historical and social reality. The first few weeks address basic questions about the meaning of sport in America and as a general phenomenon. The course then moves to a study of the most prominent type of writing about sport, the history and techniques of sports journalism. The third and final focus of the course is upon sport as it appears in literature, specifically in modern American and British literature. Novels such as *Bang the Drum Slowly*, *The Natural*, *End-Zone*, *The Old Man and the Sea* and *The Loneliness of the Long-Distance Runner* are frequent texts. Besides the daily reading assignments, each student must take 2 examinations, write a short paper, and pass between 8-12 quizzes. Class discussion is heavily stressed and graded.

English 234 Ecological Literature

General Description

Literary study of nature writing; writing from the natural sciences; and canonical poetry, fiction, and essays through an ecological lens. Introduces students to ecocritical thought and environmental literary history.

English 235 Introduction to Drama

General Description

English 235 introduces students to some of the major plays and playwrights of the Western world from ancient Greece to contemporary America. Reading and discussion center on such elements as plot structure, characterization, themes, and symbols in dramatic works.

Professor Adler

By reading and discussing around 15 plays of various types from all periods of theatrical activity worldwide, students will develop the ability to understand and appreciate any work of dramatic literature they might later see or read. Special emphasis on characterization, themes, cultural context, and how playwrights create meaning visually (through staging and symbolism) as well as verbally.

Rather than study the plays chronologically, modern and contemporary works will be paired with classic dramas. The discussion method used almost exclusively. A midterm exam; a final; participation in a group project/presentation; and two short critical papers (around 3 pages each)—one of which may be a review of an on-campus theatre production.

Professor Deering

In this course students will learn how to read dramatic literature. As we read the world's great plays, we will focus on how to read perceptively, to look for elements of conflict, plot, character, language, and staging. The course will be taught by the discussion method. Students are expected to be present and prepared to participate in class discussion based on their reading assignment and study questions. Half the grade in the course is based on two or three short papers (2-3 pages) and at least two tests (a mid-term and a final). The papers may be reviews of current Purdue theatre productions or critical papers based on theatre reviews of plays we are reading. Text: Jordan Y. Miller, *The Heath Introduction to Drama*.

English 237 Introduction to Poetry

General Description

The aim of this course is to show students how to read poetry with profit and pleasure. Primary emphasis, based upon the assumption that poetry is not as familiar to students as other modes of expression, is on basic characteristics. In general, the instructor leads the class in the reading of narrative and lyric poetry, and in discussion of matters of prosody, technique, literary history, tradition, convention, theme, etc. All the teaching takes into account that the course serves especially the non-major.

Professor Deering

In this section we will read a variety of English and American poems from early to modern times. Daily class participation is expected. Students will have frequent informal writing assignments in class, write one short preliminary paper (1-2 pages) and write a final exam or a paper to present to the class. The texts will be *The Norton Anthology of Poetry*, 4th ed. and M. H. Abrams' *A Glossary of Literary Terms*.

Professor Friedman

This course is designed to teach beginners to read poetry intelligently by giving them the basic tools to do so. Our goal will be to discern the interrelations of language, sound, form, and meaning. To this end, we will study image and metaphor, versification, tone/texture/diction, and selected poetic genres and fixed forms. There will also be some discussion of poetic traditions and literary history, and we will examine the ways in which individual poems relate to and diverge from them. No prior knowledge is assumed.

Professor Peterson

Emily Dickinson wrote, "If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?" This course focuses on learning to read poetry closely and intensively for both its emotional and intellectual power, as Dickinson's words suggest. During the semester, we will encounter a broad range of authors and texts—from traditional forms to open forms, from love poetry to political poetry, from sonnets of the 16th century to poems written for the 21st century. Graded assignments include an oral presentation, two short papers, two exams (a midterm and a final). Students enrolled in the honors section of this course will complete some additional readings and will write a longer second paper.

Professor Sagar

An introduction to poetry from non-western as well as western, minority as well as mainstream, cultures, primarily in the English language but including some works in translation. The class will not survey various poetic traditions; rather, it will provide an in-depth look at ways of reading poetry in its historical contexts. We will pay close attention to formal properties such as rhythm, meter, language and figuration, while also emphasizing the ways in which the poets on our list have engaged questions of history and culture, identity and politics. Requirements: two take-home essays (5-6 pages each); a reading journal; midterm and final.

Professor Yetman

The supposition of the course from the instructor's point of view is that poems mean, and mean intensely. Class meetings are typically focused on reading assignments of two or three shorter or perhaps one longer poem. The poems are sometimes by the same author, often by different authors, and are drawn from all ages and periods of English and American literature. Discussion is generated out of certain ongoing debates concerning the relation between the meaning of poems and such items as word choice, figural vs. literal uses of language, meter, tone, form, rhyme, allusion, and other rhetorical technical strategies. There are three one-hour tests and at least one short paper. The text is X. J. Kennedy's *Introduction to Poetry*, 4th ed. (Little, Brown).

English 237 Introduction to Poetry (Honors)

Professor Morris

This course requires no prior experience with poetry. It is a discussion-style course in which all students will have the opportunity to express -- in a safe environment -- their feelings and thoughts about the poetry we read together in class. Students will keep a journal recording their responses to the assigned readings and will be asked to share their findings in class. This is a great class for beginning and more advanced students who are willing to express themselves in class about what they have read.

English 238 Introduction to Fiction

General Description

Reading and discussion of short stories and seven novels to promote awareness, understanding, and appreciation of the range, values, techniques, and meanings of modern fiction.

Professor Friedman

Reading of narrative fiction, from short stories and novellas to (a limited number of) novels. Emphasis will be on deepening our enjoyment of literature through deepening our understanding of it. Class will be run mainly by discussion. Requirements include one or two short papers, a midterm, a final, a presentation, and a reading journal.

Professor Lein

My section of English 238 will attempt to introduce students to a number of major works. The course will begin by studying short works by Austen, Conrad, and Malamud and then progress to extended examinations of major novels by Bellow, Fowles, and Morrison. Classes consist primarily in informal discussion on both the issues of fiction and on the crafting of fiction. Class participation will be graded. Requirements also usually include several quizzes, two or three hour-long examinations during the semester, a final examination (two-hours). No previous work on fiction is required, but curiosity is encouraged and expected.

Professor Linett

Reading and discussion of seven novels and short story collections to promote awareness, understanding, and appreciation of the range, values, techniques, and meanings of modern fiction. Analytical and writing skills will also be emphasized.

Professor Palmer

This section of English 238 will read and discuss (there will be no lecturing here) approximately 8 novels ranging over twentieth-century American, British and French fiction. A quiz will be given on each novel on the first day of discussion of that novel. Two examinations (1 hour) and two interpretive papers (1000 words) will be required. Class participation (ergo attendance) will be extremely important. Though the novels read in this course change every semester, oft-taught favorites include *Heart of Darkness* by Conrad, *The Great Gatsby* by Fitzgerald, *The Plague* by Camus and *Light in August* by Faulkner. The whole emphasis of the class is upon reading, understanding and, above all, enjoying contemporary fiction.

Professor Rowe

In addition to reading short stories in *The Norton Anthology of Short Fiction*, longer edition, students will read at least six novels. Most classes are informal discussions of the assigned reading, and informed class participation is

encouraged. The emphasis is on understanding and enjoying fiction. Students will write two short papers (3-5 pages), a one hour examination (essay), and one final examination (essay).

Professor Sagar

The readings for this section will include 10-12 short stories and 6-7 novels reflecting the complex and diverse lives we live in the twentieth century. We will look closely at a range of themes and techniques in the writing of contemporary women and men from western, African-American and non-Western cultures. Requirements: two hourly exams, oral group presentations, and two short essays of about 1,500 words each.

Professor Shoffner

Using a variety of short stories and novels, this course will explore literary fiction through young adult, historical and modern fiction. Students will engage in class discussion and small group work to understand (and appreciate) literary structure, techniques and influences.

Professor Yetman

As I teach it, English 238 is an introductory course in the techniques and themes of modern fiction. We do stories and novels by representative British, American, and European authors of (mostly) the twentieth century (Faulkner, Virginia Woolf, Hemingway, Joyce, and Malraux are among those I've taught recently). On the average, students are required to read a novel a month, interspersed with assignments from a short story anthology. There are two one-hour exams and one thousand-word paper. Class attendance is both mandatory and necessary to do well on exams. Class participation may significantly influence the final grade.

English 239 Introduction to Biography

General Description

A three-hour course designed for non-major undergraduates, English 239 explores the conventions of reading biography. Emphasizing the themes and structures of time, identity, pattern, change, and language, the course investigates the characteristic features of the genre of biographical writing and asks basic questions about the nature and function of documentary evidence. Special attention is given to the history of biographical writing and to the study of biography as a recognizable form of writing and a means of understanding and ordering human experience.

English 240 Survey of British Literature: From the Beginnings Through the Neoclassical Period

General Description

Surveys authors, periods, and themes of British literature from the beginnings through the eighteenth century.

Professor Deering

In this course we will begin with the hauntingly beautiful medieval lyrics, then move to the heroic Beowulf and Chaucer's Canterbury Tales before sampling medieval drama and romance. From 17th century literature we will look at Malory's version of King Arthur's story, a play of Shakespeare's and Spenser's epic as well as studying the beginnings of the sonnet tradition and More's Utopia. We will begin our study of the 17th century with John Donne's powerful lyrics and a selection of other lyric writers before turning to Milton's Paradise Lost and the great prose writers Bacon and Hobbes. For the Restoration and 18th century we will look at Bunyan's Pilgrim's Progress, sample Dryden's lyrics, Swift's Gulliver's Travels, Pope's Rape of the Lock, and the origins of the periodical essay.

The text is volume I of The Norton Anthology of English Literature. There will be three tests and a comprehensive final. Two papers of 2-3 pages will be required. Class participation and quizzes will count 50% of the grade.

Professor Lein

This section of English 240 will survey the development of English literature from its origins in the heroic culture of Anglo-Saxon England to its diverse and agile evolution in the eighteenth century. The course will concentrate primarily on the masterpieces of each age, especially the works of Chaucer, Shakespeare, Milton, Swift and Johnson. At the same time, the course will examine the growth of the major genres in the English tradition: epic, drama, lyric and didactic poetry, satire, and the early stirrings of the novel.

Basically, this section of English 240 will attempt to define the context in which these writers created their work, giving us an opportunity to understand their environments and their own singular contributions to the shaping of the world's greatest and most continuous literary tradition. Classes will consist largely of discussion, with occasional lectures on major issues. There will be three exams during the semester and a final exam, plus two short papers. There will also be six to eight reading quizzes throughout the semester. No previous knowledge of English literature is necessary, only a curiosity about the nature of great writing and the conditions which stimulate its creation.

Professor Ohlgren

This section of the course will survey the development of English literature from its beginnings in Anglo-Saxon heroic poetry, through Middle English poetry, focusing on Chaucer, through Renaissance literature, including Christopher Marlowe, Edmund Spenser, and Shakespeare, to Restoration and Eighteenth Century poetry and prose, with special emphasis on Jonathan Swift, Alexander Pope, and Samuel Johnson.

Classes will be a combination of lecture and discussion. Course requirements include: two hour exams, one or two short critical papers, and a final exam. The main text will be The Norton Anthology of English Literature, Vol. I.

Professor Ross

My section of English 240 moves backward through time from Burke to Beowulf. We begin with the American Revolution seen from the point of view

of a sensible British subject and proceed back through the age of Johnson to Pope, Swift, Dryden, Milton, Shakespeare, the Elizabethan era and Chaucer. The method allows students to become accustomed gradually to the older forms for the English language. Course requirements are three quizzes and one 15-page paper.

Professor Sagar

A survey of the poetry, fiction and drama of England from the medieval through the neoclassical period. We will look at the major authors of this period, focusing, among other things, on their presentation of cultural histories, gender and class. A recurring question will be the bases on which we distinguish “major” from “minor” and “high” from “low” literature; we will ask, for instance, why women are so poorly represented in the canon. Requirements: two short papers (5-6 pages each); journal; midterm and final examinations.

Professor Weiser

See the course heading for a general description of our reading in The Norton Anthology of English Literature, Vol. I. Classes will consist of lectures and discussions. Grades will be determined by two short papers, a comprehensive final exam, and occasional pre-announced quizzes designed to stimulate our discussions.

Professor White

This course introduces students to a representative selection of English poetry, prose, and drama from the Middle Ages through early modern period, focusing on Chaucer, Julian of Norwich, the morality play, Marlowe, Donne and Shakespeare. Works exploring issues of religion and sexuality will be highlighted. The format includes lecture, discussion, a few small group workshops on individual works. Grading is based short papers and three exams.

English 241 Survey of British Literature: From the Rise of Romanticism to the Modern Period

General Description

Surveys authors, periods, and themes of British literature from the late eighteenth century through the modern period.

Professor Allen

This survey course has it all: scandal, heartbreak, heresy, heady successes and crushing failures, bitter rivalries and soaring romances, political intrigue and revolutions galore. Above all, this course has glorious writing--writing that not only recorded historical change, but took part in creating a vibrant and tumultuous history. While we begin in the late eighteenth century with the French Revolution and the Romantic literary revolution that accompanied it, our course ends in the far different world of the early twentieth century, with the earth-shaking blasts of Modernism and World War I. Throughout, our goal will

be to understand the main literary, historical, political, and cultural shifts that brought about the radical transformation of British writing and the world. Assignments for the course will consist of two papers (one short, one longer), two exams (midterm and final), and one original sonnet. We will be using *The Longman Anthology of British Literature*, volumes 2A, 2B and 2C (available at Von's Books).

Professor Deering

This course introduces students to three literary eras of the nineteenth and twentieth centuries: the Romantic, Victorian, and Modern. The student will read a selection from the poets and prose writers of each period, whose works help to define the literary and imaginative characteristics of their age. Some attention will be given to the ways in which each age builds upon the immediate past, even while modifying or rejecting part of that inheritance. Writers are chosen to sample the literary variety and richness of the Romantic, Victorian, and Modern eras. Students will write two short papers (3-5 pages), take two hour exams, and write a comprehensive final exam. The course will be taught by the class discussion method, with some group work required.

Professor Friedman

In this course we will explore how the Romantic, Victorian and Modern periods each defined their central preoccupations, literary and otherwise, in the context of their immediate past and their own times. The Romantic conception of self, especially as poet, defined in relation to nature, to the imagination and to other selves, will be a starting point, and we will trace transformations of and breaks from it into the twentieth century. We will also look at changing ideas of the function of literature, the relation or non-relation between literary and socio-historical engagement, and revolution in thought and language. The majority of the material will be poetry, but we will also read short selections of non-fiction. Requirements: class participation based on careful preparation of assignments, five five-page papers, a group presentation, a midterm, and a final exam.

Professor Ross

All readings are in *The Norton Anthology of English Literature*, Vol.II. Course requirements are a five page paper, two mid-term exams, and a final exam. There will be two lectures a week and one discussion, led by members of the class.

Professor Yetman

We cover three periods of English literature in this course: the Romantic (1798-1832), the Victorian (1832-1880), the Modern (1800-present). With so much good material to choose from, I spend one-third of the semester on each period, doing works that reflect the conflicts and preoccupations of the times, by the best and most famous writers. The readings are in three genres—poetry, non-fiction prose, and fiction (short stories, not novels), with poetry predominating. Typically, an assignment for one class period will require the reading of three or four poems by an author, a 5-7 page essay, or maybe a ten-page short story. The

classroom method consists of discussion and lecture. There will be 1 short paper and two exams. The exams aren't comprehensive. Some of the writers covered: Blake, Conrad, Browning, D. H. Lawrence, Matthew Arnold, T. S. Eliot, Virginia Woolf, Wordsworth, James Joyce.

English 241 should be attractive to anyone who has an interest in reading, thinking about, and analyzing literature—or an interest in developing these skills. Daily attendance is required in this course.

English 250 Great American Books

General Description

Selected works, such as *The Scarlet Letter*, *Moby Dick*, *Uncle Tom's Cabin*, *Walden*, *Huckleberry Finn*, *Absalom, Absalom!*, *Their Eyes Were Watching God*, *Native Son*, and *Beloved*, closely read and discussed as to their literary qualities and their cultural significance.

Professor Adler

Students in this section will focus on almost the entire range of American literature as seen in representative prose (both fiction and nonfiction), poetry, and drama of the last century and a half. They will read Hawthorne's *Scarlet Letter*, Melville's *Billy Budd*, Thoreau's *Walden*, Twain's *Huckleberry Finn*, Wharton's *Ethan Frome*, Hemingway's *Sun Also Rises*, Frost's poems, Miller's *Death of a Salesman*, and Morrison's *The Bluest Eye*. Emphasis will be on discussion of characters, thematic motifs, and stylistic devices, as well as on what makes these works peculiarly "American" and their claim on our continued attention. Two short papers, a midterm, and a final examination.

Professor Bross

We'll investigate each term of the course title: "Great"; "American" and "Books" through a historical survey of important texts that exemplify greatness, Americanness, and even "bookiness" in different ways. There are five core texts written between 1685 and today, each paired with books and/or films that demonstrate the core text's importance and influence on American culture. Readings include Mary Rowlandson's narrative of Indian captivity (with *The Adventures of Daniel Boone* and *Star Wars*), Benjamin Franklin's *Autobiography* (with Olaudah Equiano's *Surprising Narrative* and the recent film *Amazing Grace*); *Uncle Tom's Cabin* (with *Incidents in the Life of a Slave Girl* and *Birth of a Nation*); *Moby Dick* (with various film versions); and whatever text wins the National Book Award for fiction in 2008. Projects and papers will be varied; guest speakers are likely.

Professor Morris

This section of English 250 will adhere in general to the guidelines printed above. Our booklist will be a selection from Franklin's *Autobiography*; Hawthorne's *The Scarlet Letter*; Thoreau's *Walden*; Douglass' *Narrative*; Mark Twain's *Huckleberry Finn*; Chopin's *The Awakening*; Hurston's *Their Eyes Were Watching God*; Hemingway's *In Our Time*; and poetry by Whitman and

Dickinson. The class will write several short papers, commenting on the books as we read them, will be tested twice, and will write a summarizing paper on a continuing theme perceived in most of the books.

Professor Ohlgren

This section of the course will focus on seven representative American writers: Hawthorne, Melville, Twain, James, Frost, Faulkner, and Hemingway. The course is designed as an introduction to the study of literature; no prerequisite, other than English 101, 102, or 103, is needed.

Although many different themes will be treated in the course, I would like to emphasize the theme of initiation into adulthood. As we will see, physical journeys undertaken by adolescent characters often symbolize spiritual or psychological discoveries about the nature of the human condition. In addition, I will emphasize critical reading and writing; as a result, the class should appeal to those students wishing to improve their writing skills. Course requirements include: three short (4-6 pages) critical papers; two hour exams; and a comprehensive take-home final exam.

English 250 Great American Books (Honors)

Professor Lamb

In this course we will be reading a variety of American novels from the mid-nineteenth century to the present. The main goals of the course are to introduce students to a diverse group of important American novels and to teach them a repertoire of methodological approaches for closely examining literary texts that will enable them to become more rigorous, sophisticated, and satisfied readers of narrative. Focusing on specific significant and rich textual passages in class discussions, we will look at how these books exemplify particular historical genres (e.g., the romance, realism, naturalism, modernism, and postmodernism), and how they represent such cultural issues as gender, race, ethnicity, class, region, the nation, the community, the construction of identity, religion, and nature. We will concern ourselves with the literary and aesthetic qualities as well as the cultural significances of these texts.

Students will be expected to do the reading on a timely basis and to participate in class discussions. There will also be three 7-page papers and a final exam. On different occasions when I've taught this course in the past, I've assigned seven of the following texts: Nathaniel Hawthorne's *The Scarlet Letter*; Herman Melville's *Moby-Dick*; Harriet Beecher Stowe's *Uncle Tom's Cabin*; Louisa May Alcott's *Behind a Mask*; Mark Twain's *Adventures of Huckleberry Finn*; Sarah Orne Jewett's *The Country of the Pointed Firs*; Edith Wharton's *The House of Mirth*; Willa Cather's *The Song of the Lark*; Ernest Hemingway's *In Our Time*; William Faulkner's *Absalom, Absalom!*; Zora Neale Hurston's *Their Eyes Were Watching God*; Eudora Welty's *Delta Wedding*; Ralph Ellison's *Invisible Man*; Bernard Malamud's *The Assistant*; Louise Erdrich's *Love Medicine*; Don DeLillo's *White Noise*; Maxine Hong Kingston's *Tripmaster Monkey*; Philip Roth's *Operation Shylock*; and Paul Auster's *Leviathan*. For Spring 2008 we will definitely be doing the Hawthorne, Twain, Wharton, Hurston, and Faulkner, but I'm still deciding on the other two novels. However, there will again be seven books; they will be spread out over the past 150 years or so; each of the above

five historical genres will be represented; one of the books will be dreaded in advance because it is very long and/or one will seem, before we discuss it, incomprehensible (there are good reasons for this; I'm not just being cruel); and the texts will give students a sense of the diversity of American literary narratives.

English 257 Literature of Black America: A Survey

General Description

A survey of literature written by black American authors. Close attention is paid to the history of black literature and to the historical context in which it was written, as well as to the texts of major works by black writers.

Renaë Shackelford

Professor Saunders

A survey of literature written by black American authors. Close attention is paid to the history of black literature and to the historical context in which it was written. We will also discuss literary theories such as the color complex, elective affinity-vs-shared cultural intimacy and others as they apply to the text of major works by black authors.

Professor Schneider (Maymester)

This course is a survey of African American literature organized around different genres or modes of writing; we'll cover a wide range of texts including autobiographies, poetry, slave narratives, drama, and novels. Along the way, we'll study significant historical events and social movements such as Abolition, Reconstruction, Jim Crow, citizenship debates, and Black Nationalism. Writers will include: Malcolm X, Frederick Douglass, Harriet Jacobs, Booker T. Washington, W.E.B. DuBois, Zora Neale Hurston, James Baldwin, August Wilson, and Toni Morrison.

English 258 Nobel Prize Winners in Literature

General Description

A study of global issues, especially ethics, economics, education, media and environment, through a close reading of Nobel Prize winners in literature.

Professor Deering

This course will take a cross-disciplinary approach to six Nobel Prize writers—Kenzaburo Oe of Japan, Gao Xingjian of China, Orhan Pamuk of Turkey, Nadine Gordimer of South Africa, Seamus Heaney of Ireland, and Wislawa Szymborska of Poland. The class discussion and student writing will focus on global issues explored by the Nobel writers, but especially issues of ethics, economics, education, media, and the environment. Students will read 5-6 texts and work with a small team to produce one issues folder for each work, and a short report to the class

English 262 Greek and Roman Classics

Crosslisted with CLCS 330 and 331

General Description

Study of important works of Greek and Roman literature, their intrinsic literary values, and their influence on later European and American writing and thinking.

Professor Deering

This course examines the roots of Western literature by readings in the various literary genres--the epic, tragedy and comedy, satire, lyric poetry--that have shaped the way we write and think and imagine man in relationship to himself, the state, and the unseen powers of the universe.

The class will read and discuss the epic form in Homer's Iliad and Odyssey and consider the nature of tragedy and comedy in examples of the plays of Aeschylus, Sophocles, Euripides, and Plautus. Philosophies of the natural world and the state will be studied in Lucretius' On the Nature of Things and Plato's Republic. The course introduces the student to the most famous myths and legends of ancient heroes and, in Ovid's Metamorphoses, to the stories of men and gods. There is no prerequisite for the course except for the student's desire to read the great classics in translation for their own sake and for contribution to modern literature. Two papers and two exams are required.

Professor Ipock (FLL)

Study of important works of Roman poetry, its intrinsic literary and aesthetic value, and its influence on later European and American writing and thinking

Professor King (FLL)

Study of important works of Roman literature, surveying major authors and trends, including various genres from comedy to history and epic.

English 264 The Bible as Literature

For English majors and minors

General Description

The Bible has been of enormous literary significance, especially in countries within the Near-Eastern or European traditions. The Judeo-Christian scriptures are at once a collection of beautiful literary texts, and a record of various religious and other cultural values. What is more, the Bible has functioned as a literary source from which later generations have drawn themes, images, stylistic devices, and so on.

Professor Deering

My section of English 264 will read selected portions of the Hebrew Bible, New Testament, and Apocrypha. The course will entail a close study of a variety of literary forms and techniques: the structure of historical and biographical narratives (the Garden of Eden, the Exodus from Egypt, the

Crucifixion/Resurrection), development of plot and character (in the stories of Abraham, David, Elijah, Jesus), and growth of prophetic and poetic styles and traditions (Isaiah, Micah, Job, Psalms), and the distinctive features of wisdom (proverbs, parables) and apocalyptic literature (Daniel, Revelation). Students will write 10-12 one page papers. There will be no tests or final exam. Students will participate weekly in team discussions of the reading.

Professor Duran

The Bible has been of enormous literary significance, especially in countries within the Near-Eastern or European traditions. The Judeo-Christian scriptures are at once a collection of beautiful literary texts, and a record of various religious and other cultural values. What is more, the Bible has functioned as a literary source from which later generations have drawn themes, images, stylistic devices, and so on. The requirements will include: active class participation; a midterm exam; 2-page response sheets due every other week; a final exam; and a final project, which might take the form of an 8- to 10-page college paper or, with prior approval by the professor, the performance of a musical adaptation of a biblical passage, a well-thought out stained-glass window with written description, or a self-designed project.

Professor Ross

This course focuses on the literary qualities of Biblical poetry and prose. Considerations of genre, theme, style, characterization, etc. dictate the approach to readings from both Old and New Testaments and from the Apocrypha. In addition, lectures cover textual and historical material necessary to understand the contexts in which the Biblical books were written. Text: The New Oxford Annotated Bible with the Apocrypha (Expanded Edition).

English 266 World Literature: From the Beginnings to 1700 A.D.

General Description

World Literature in translation. A comparative and chronological survey of the masterpieces of Eastern and Western literature.

Professor Deering

English 266 deals with literary masterpieces from the first recorded literatures to those of Shakespeare's time. It balances the Western inheritance from Jerusalem, Greece, Rome, and the European Renaissance with chronologically parallel works from India, China, Japan. These readings will also serve to introduce the genres of epic, drama, saga, romance, and allegory. Students will take 3 tests and write two short papers.

Professor Ross

This section of World Literature will read some of the great classics of the ancient, medieval, and Renaissance period. From the ancient world we will read from the dramatists such as Sophocles and Aeschylus, from philosophers and

historians such as Lucretius, Plato, and Aristotle, and from poets such as Virgil and Ovid. From the medieval world we will read from Dante's *Divine Comedy* and Boccaccio's *Decameron*. From the Renaissance world, we will read from the great satirical works of Erasmus and Rabelais, from Cervantes' *Don Quixote*, from the essays of Montaigne and Cellini, and from the drama of Marlowe, Shakespeare and Calderon. Students will write four or five papers (3-5 pages).

English 267 World Literature: From 1700 A.D. to the Present

General Description

English 267 is designed to build on the backgrounds and interests of the students in order to expand their literary world views. While the readings deal primarily with European and American literatures, Asian, African, and South American works are frequently dealt with as well. Text: Mack, et al., *Norton Anthology of World Masterpieces*, Vol. 2. Additional texts may be selected.

Professor Deering

This section of English 267 will read Western and Non-Western literature in about equal proportions from 1700 to the present. Class participation and daily preparation are essential to the course. Students will take regular quizzes, write 10 one page papers, participate in team discussion. There will be no tests or exams.

Professor Friedman

This class will treat some of the acknowledged masterpieces of the Western tradition from the last three centuries. In an attempt to represent literature of the larger world, it will also include American-European works usually excluded from that tradition as well as at least one non-Western work. Grades will be based on class participation, periodic reading quizzes, two in-class exams, a final and a paper.

Professor Goodhart

A survey of major writers of the British, Western European, American, and other literary traditions from the 18th century to the present. The development of our cultural heritage and the evolution of major literary forms. Readings will include selections from Molière, Pope, Voltaire, Rousseau, Goethe, Blake, Wordsworth, Keats, Melville, Whitman, Dickenson, Dostoyevsky, Flaubert, Baudelaire, Freud, Kafka, Conrad, Lawrence, Mann, Eliot, Woolf, Joyce, Sartre, Rich, Wright, Garcia Marquez, Borges, Kundera and others. Three exams and one short (10 page) paper. Recommended for English majors. Our primary text will be Brian Wilkie and James Hurt, eds. *Literature of the Western World. Neoclassicism Through the Modern Period. Volume II* (Macmillan).

Professor Hughes

This course will read selected Western and Non-Western texts. It will not be a survey, but rather the examination of selected themes such as empire and its

consequences, race, the family and gender, traditional and “civilized” society. While some poetry and drama will be considered, the emphasis will be on prose texts.

Course requirements include regular class attendance and participation, a critical/research paper, a midterm and a final.

Professor Lein

This section of 267 reads representative classics of world literature from the last three hundred years. The class will be conducted primarily by discussion. Grades are determined by three in-class tests, about six reading quizzes, a two-hour final exam, and class participation. Among the classics studied are Tartuffe, Candide, Faust, Madame Bovary, and Mother Courage and her Children.

Professor Ross

This course serves as half of the introduction to the Comparative Literature major. It is designed for sophomores and juniors (although I notice that some you are seniors), and may also be taken by first-year students, English majors, and non-majors. Materials consist of plays, stories, letters, and poems from English, French, German, Russian, and Spanish authors, beginning with the seventeenth-century. In this class you will learn to read literature carefully and analytically; respond to literature both orally and in writing; and understand the value of comparing different literatures. You will become familiar with certain intellectual and artistic concepts: the Enlightenment, Romanticism, Realism, Symbolism, and Modernism.

English 276 Shakespeare on Film

General Description

Considers the relation of the written text of five or six Shakespeare plays to multiple film versions from a wide variety of times and cultures, e.g., the United States, England, France, Italy, Japan, Denmark, India, and Russia.

Professor Ross

This course introduces the drama, language, and life of Shakespeare through the medium of film. Plays will be chosen from a list that includes Romeo and Juliet, Hamlet, Macbeth, The Taming of the Shrew, A Midsummer Night’s Dream, Richard III, Titus Andronicus, Much Ado About Nothing, Othello and Henry V. Film stars include Leonardo DiCaprio, Claire Danes, Ethan Hawke, Elizabeth Taylor, and Al Pacino. Regular exams, a short comparison paper, a fuller research paper, and a DVD/YouTube project. Topics include the differences between stage and screen, the representation of women, and the moral choices made by Shakespeare’s characters.

Professor White

This course examines the way Hollywood filmmakers have reinterpreted Shakespeare. The course will consider several Shakespeare plays in the written

text and on the screen, explore the way cinematic representations refocus traditional understanding of the Renaissance text, and compare different cinematic interpretations of the same play.

English 279 The American Short Story in Print and Film

General Description

Analysis of American short stories of the nineteenth and twentieth centuries, their filmed versions, their printed scenarios, and critical writings about the tales and their adaptations.

Professor Adler

Analysis of selected American short stories, their filmed versions, and their printed scenarios. Focus will be on thematic issues and the process of adaptation. Writers studied will include Bierce, Hemingway, O'Connor, Calisher, Updike, McCullers, Cheever, Dubus, and Alexie. Regular attendance and frequent participation in class discussions is essential. No prior knowledge of film necessary. Weekly short written assignments, two brief (4 page) papers, a midterm, and a final exam.

English 286 The Movies

General Description

One of the most popular courses on campus, English 286 provides students from all disciplines with a basic introduction to film art and history. Mostly it aims to provide students with the ability to understand what any given film means, and how it conveys that meaning cinematically, thus helping them to enjoy their movie-going more. Topics include: basic concepts and terminology, comparative filmmaking styles, sound, realism, authorship, genre, the art film. Depending on the concerns of individual instructors, varying emphasis is placed on film history as a topic running parallel to the ones noted above. There are weekly reading assignments as well as the screening of at least one film. Films by such internationally famous directors as D. W. Griffith, Alfred Hitchcock, and Orson Welles are used to illustrate the course material. Papers and exams to be specified by the individual instructors.