

300 Level Course Descriptions

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*Variable title course, listed alphabetically by instructor

English 301 **Ways of Reading**

For English majors and minors only

General Description

Close reading of and significant writing about selected literary texts informed by a variety of critical and/or theoretical perspectives.

Professor Duran

This course is designed to introduce students to a variety of literary genres and critical approaches through a carefully-chosen, international, trans-historic, and fascinating group of texts

Professor Marzec

This course is a difficult but invaluable one for learning various “ways of reading” and for revealing the profound importance of literature and literary studies—especially in today’s world. We will deal with a variety of interpretive approaches to literary and cultural texts: formalism, new criticism, psychoanalytic criticism, Marxism, new historicism, feminism, deconstruction, postcolonialism, etc. The course will be divided between a series of lectures and in-depth group presentations of each of the particular critical approaches. We will be reading mostly “theory” (along with two short novels, a few stories, two or three films, and other cultural works), but emphasizing the development of a strong, critical understanding of acts of reading and thinking about the world and its texts. We will consider the strengths and weaknesses of specific interpretive strategies, the stakes of these strategies, and the intimate relation between works of literature, these schools of interpretation, and various social struggles for equality and creativity.

Professor Schneider

The title is “Ways of Reading”, but this course is designed to do even more than that: if you’re willing to work and not whine (I have zero tolerance for slacking and whining) I’ll teach you how to read, think, speak, and write about literature in intelligent ways. Want to know more? Don’t have a choice?

Follow along: First, you’ll learn how to analyze and compare the major genres: novels, short fiction, poetry, autobiography, drama.

Second, you’ll learn about key critical and theoretical approaches to the study of literature and how you might use them (or not) to make yourself a better critical thinker. Pay attention: becoming a better critical thinker is one of the reasons you’re here.

What else? You’ll learn how to do a “close reading.” That doesn’t mean holding the book closer to your face; it means getting inside a piece of writing and

figuring out how it's put together. It means recognizing and analyzing what makes one kind of writing different from another. The pay-off? When someone asks you about a piece of literature, you'll be able to do more than say, "Um, I liked it." You'll actually be able to explain why you liked it (or didn't like it)—and you'll sound smart. Don't you want to sound smart? At least once in a while? Close reading can make that happen.

Is there more you ask? Definitely. You'll gain a deeper understanding of the terms and concepts necessary for effective reading. Irony? (No, dear, it's not rain on your wedding day.) Metaphor? (It's not just a simile without the "like" or "as.") Narrative Voice? (Goes far beyond the difference between first- or third-person).

Finally, you'll learn about many of the categories and movements traditionally used to define English and American literary history, and you'll do so by examining texts that transgress, complicate, and even reconfigure these categories and their boundaries. We'll explore the themes, styles, and problems unique to each of our writers even as we closely attend to the ways in which their works, taken together, constitute a collective story of what literature means and why it's important.

English 304 **Advanced Composition**

For Education, English majors and minors have priority

Prerequisite: Completion of basic composition requirement

General Description

English 304 is designed to give training in non-fictional, non-narrative composition beyond the basics of grammar, punctuation, mechanics, and spelling. The training includes study and class discussion of rhetorical principles and models. The assignments, both reading and writing, focus on employing major expository methods (generally specified for each paper) in the handling of various subjects (generally left to the student's own choice); the methods stressed are defining, classifying, comparing, contrasting, analyzing, explaining, distinguishing, and arguing.

Professor Weiser

In this section of English 304, students will focus on the various purposes and forms of writing appropriate to their academic major and/or intended career. Students will write papers which identify uses, sources, and conventions of writing in order to discover what it means to write as an engineer, educator, scientist, attorney, etc. The major project for the course will be a research paper based on a problem or issue in the student's field. Text will be announced at first class meeting.

English 305 Introduction to Creative Writing

For English majors and minors

May be repeated for credit except by Creative Writing majors

Prerequisite: Completion of first-year composition requirement

General Description

English 305, an introductory course in Creative Writing, welcomes students at the sophomore level and above, who have finished their composition requirements. All sections cover both short prose narratives and poetry; in most, students produce from six to eight papers. Concentration on particular genres may vary with the instructor, but whatever the concentration, 305, like all advanced writing courses, asks for serious commitment.

Professor Boruch

This course is about getting what one imagines--that fine and certain memory, image, voice, character--onto paper and out, fully shaped, into the world. It is also about language. We will explore ways of writing more clearly, more surprisingly, more memorably. Our texts will be the poetry and short fiction of class members. Our purpose is to discuss such work with compassion, intelligence, humor, and a hard critical eye bent on making (remaking) it into final form. The workshop method deals primarily with issues of craft and, as such, demands of its members the curiosity and patience of serious writers.

Two thirds of class time is devoted to the discussion of student work, one third to imagery workshops designed to move writers toward habits of concentration and visualization. Occasional lectures, individual conferences, and discussion of recent work by established writers will be included.

Writers are asked to present for discussion as much work as possible, the amount to be determined by class size. Final manuscript requirement: 8-10 poems, and one short story, revised and complete.

Professor Henley

My class in English 305 is conducted as a workshop. Textbooks will be announced. Grades are based on talking (conferences and class participation) and writing (love of the language and determination).

Professor Yetman

As I teach 305, the class spends half the semester writing prose and the other half writing poetry, supplemented by informal work on a play. Typically, especially at the beginning of each quarter, two class meetings each week are devoted to discussing prearranged readings from the text. The third meeting is spent going over student work via the workshop approach. The requirements of the course are: 1) competence with English syntax, punctuation, and other basic writing skills; 2) a willingness both to learn from criticism how better to say things, and to rewrite and revise papers; 3) the submission of carefully worked papers, on time and in a neat and presentable format; 4) regular, mindful, and conscientious attendance.

English 306 Introduction to Professional Writing

Open only to Professional Writing Majors

Prerequisite: Completion of basic composition requirement

General Description

Development of skill in analyzing rhetorical situations in the workplace. Practice in planning, writing, evaluating, and revising a variety of documents typical of those used in the arts and industry.

English 309 Computer-Aided Publishing

Professional writing majors have priority

General Description

The development of the ability to write and design documents using electronic publishing technologies. Students will receive instruction in writing, graphics, and publishing software and will write, design, produce, and critique a number of publications.

Linda Haynes

In English 309, students will learn strategies for planning, writing, and revising the content and design of documents; improve their management of electronic tools that are often used in the workplace; learn the rules of design--and how to break those rules; integrate content, design, and audience needs & expectations into readable, inviting documents; develop a critical eye for design; and design a professional portfolio they can develop and use during job interviews. Students can expect weekly readings, quizzes, and homework. Students can also expect to juggle two or more projects at once; therefore, developing strong project management skills is a must.

Three texts (sold as a bundle): *The Non-Designer's Design Book*, *The Non-Designer's Type Book*, and *The Non-Designer's Web Book*, all by Robin Williams.

English 327 English Language I: History and Development

For English majors and minors.

Prerequisite: ENGL 227 or equivalent

General Description

Introduction to the history of the English language, its sounds, inflections, words, and sentence structures. Cultural and historical events affecting this history, and the interplay between language and literature.

Professor Armstrong

The course covers the history and rationale of the scientific study of English and a survey of the development of English sounds, inflections, syntactical patterns, and vocabulary. (This course and ENGL 328 will satisfy the English language requirement for teacher certification.) Standard texts for this course: *Origins and Development of the English Language*, 4th ed. Edited Algeo and Pyles, and the

workbook *Problems in the Origins and Development of the English Language*, Fourth edition. ISBNs are 0-15-500168-x and 0-15-500238-4

Professor Hughes

The course covers the history and rationale of the scientific study of English and a survey of the development of English sounds, inflections, syntactical patterns, and vocabulary. (This course and ENGL 328 will satisfy the English language requirement for teacher certification.) Required texts for this course are C. M. Millward, *A Biography of the English Language*, 2nd ed., (Fort Worth: Harcourt Brace, 1996) (ISBN: 0-15-501645-8) and C. M. Millward, *Workbook to Accompany A Biography of the English Language*, 2nd ed., (Fort Worth: Harcourt Brace, 1996) (ISBN: 0-15-501647-4).

Professor Niepokuj

The course covers the history of the English language from Old English to the present day, focusing on the development of English sounds, morphology, syntax, and vocabulary. (This course and ENGL 328 will satisfy the English language requirement for teacher certification.) Standard texts for this course: Millward's *Biography of the English Language* (0-03-059431-6) and *Workbook for Biography of the English Language* (0-03-029359-6), both from Holt, Rinehart and Winston.

English 328 English Language II: Structure and Meaning

Prerequisite: ENGL 227 or equivalent

General Description

The structure of American English and its dialects, with emphasis on syntax and semantics, including parts of speech, sentence structure, and meaning. Implications of recent theory for the teaching of English.

Professor Niepokuj

The structure of standard American English and other English dialects, with emphasis on syntax and semantics, including parts of speech, sentence structure, meaning, and pragmatics.

English 329 English Language III: Sound and Form

Prerequisite: ENGL 227 or equivalent

General Description

The structure of American English and its dialects with emphasis on phonology and morphology. Implications of recent theory to the teaching of English.

English 331 Medieval English Literature

General Description

A survey of Saxon and Medieval English literature (700-1500 A.D.) through intensive reading of Old English heroic, elegiac, and religious poetry and Middle English romance, allegory, lyric, and drama, exclusive of Chaucer.

Professor Hughes

This course is an introduction to Old and Middle English literature. For the most part material will be read in translation, although some heavily annotated texts will be used. The Old English period will be represented by selections of prose and verse including "Beowulf." From the Middle English period there will be selections of lyric poetry, vernacular romances and religious writings including the first works in English by women.

Course requirements include class participation, a critical/research paper, a midterm and a final. Recommended: That students have taken English 240 or its equivalent.

Professor Ohlgren

The course will examine the treatment of at least five medieval literary works in contemporary film versions. Each medieval work will be paired with a film. After reading each literary work in translation, students will view one or more films based on the literary work. Our goal is to analyze: 1) how both literature and film work as media for presenting the past; 2) how both reflect the periods in which they were made; and how both are constructed of a mixture of historical "facts," explanatory myths, and ideology.

Pairings might include: Beowulf and The Thirteenth Warrior; Egil's Saga and The Vikings; Malory's Le Morte D'Arthur and Excalibur; A Gest of Robyn Hode and The Adventures of Robin Hood; and Blind Hary's Acts and Deeds of William Wallace and Braveheart.

Due to the length of these films, only excerpts will be shown in class. Students will be required to view the films in their entirety outside of class.

After reading/watching and discussing each pair of works, students will write (either in class or out of class) an essay based on your own critical "reading" of both works.

English 333 Renaissance English Literature

General Description

A survey of Renaissance literature in England through an intensive reading of representative works by such authors as Spenser, Jonson, and Donne. Shakespeare's plays are not included.

Professor Lein

English 333 will be a survey of the culture and literature of the English Renaissance, 1500-1660. We will examine in depth the major forms of literature characteristic of the period in all genres, and particular attention will be paid to

the relationship of various forms to significant dimensions of the Renaissance imagination. Some of the major writers sampled are Sir Thomas More, Shakespeare, Spenser, Donne, Bacon, Marvell, and Milton. The course is not designed for beginners, though anyone interested in approaching the literature more intensely and speculatively than is possible in a preliminary survey is welcome. For most beginners, however, English 240 is recommended first. The mode of the class is primarily discussion, but with lectures on larger topics. The final grade is determined by two exams and two short papers as well as by class participation (which is expected as well as rewarded).

Professor Ross

English 333 surveys the sixteenth-century origins of English prose and poetry, paying special attention to Shakespeare's sources in Elizabethan literature. Topics include the myth of King Arthur; Raleigh, Proka and the merchant adventurers; early theories of psychology, the family, and education; courtly love; art and architecture; politics; classical learning; religion.

Professor White

This course surveys the literary and theatrical cultures of Renaissance of early or modern England. A few significant but representative writings from the prose, poetry, and especially the non-Shakespearean drama of the period will be subject to detailed readings. Major figures include Skelton, Moore, Spenser, Marlowe, Donne, Jonson, Webster, and Milton. Students write two papers and two exams.

English 335 Restoration and Eighteenth-Century English Literature

General Description

A survey of Restoration and eighteenth-century literature through an intensive reading of representative works by such authors as Dryden, Pope, Swift, and Johnson (the novel and the drama excluded for the most part).

English 337 Nineteenth-Century English Literature

General Description

A survey of Romantic and Victorian literature through an intensive reading of representative works by such authors as Wordsworth, Byron, Keats, Tennyson, Browning, and Arnold (the novel excluded).

Professor Deering

Readings for this class will be balanced equally between Romantic (e.g., Blake, the Shelleys, Wollstonecraft, Wordsworth) and Victorian (e.g., Arnold, the Brownings, Carlyle, Mill, Newman, the Rosettis, Tennyson) writers of poetry and (mostly) non-fiction prose. We will read some longer and more complex works often omitted from 200 level courses, so students need a good grounding in reading and analyzing literature. As we read men and women writers, one

theme of the course will be how the writers present gender roles and education for those roles.

Students will write two short papers and there will be two in-class exams. Students will also do some brief (5-10 minute) class presentations, either individually or as a team. Grades will be based on class participation and the assignments listed above.

Professor Felluga

The nineteenth century has often been dubbed the 'age of history'. We will take that designation seriously by paying attention to the ways the Romantics and the Victorians at once engage with and turn away from historical events. We will also discuss the predominant critical maneuvers of nineteenth-century scholarship over the last three decades, particularly the rise of New Historicism, Cultural Materialism, Media Studies, and Cultural Studies. How exactly has Romantic and Victorian scholarship been transformed because of these recent critical trends? The course therefore organizes its material by date rather than by author and we will spend a good amount of time thinking about what exactly is happening in the world surrounding the Romantic and Victorian poets.

Professor Yetman

This course balances the English Romantic writers (1798-1832) with their Victorian successors. We do mostly poetry and non-fiction prose (and more poetry than prose), concentrating on such authors as Mary Wollstonecraft, Wordsworth, Blake, the Shelleys (Mary and Percy) Lord Byron, the Brownings (Elizabeth and Robert), Matthew Arnold, Carlyle, Tennyson, and Newman. This isn't a beginner's course; and, though non-English majors are welcome and frequently do as well in 337 as English majors, a grounding in literature and the methods of literary analysis such as may be gotten in English 201 or English 237 is strongly recommended. There are two exams and one short paper. The final grade is determined on the basis of these as well as on class participation. When I find improvement in a student's performance, I feel myself under no obligation strictly to average grades, and can therefore reward the improvement.

English 339 Twentieth-Century British Literature

General Description

Focuses on twentieth-century British literature, with attention given to major cultural and historical movements, canonical and emerging authors, various genres.

***English 341 Topics in Science, Literature and Culture**

May be repeated for credit under a different topic

General Description

This course focuses on issues in and representations of science and technology in various texts, including literature, film, science, and theory.

English 350 Survey of American Literature from its Beginnings to 1865

General Description

Emphasizes such major literary figures as Edward Taylor, Franklin, Poe, Hawthorne, Melville, Emerson, Thoreau, and Whitman. The course also treats significant minor writers in relation to literary movements and ideas and includes the works of minority writers.

Professor Bross

Explores American voices from the first encounters between Native Americans and Europeans until the U.S. civil war. The course examines the way diverse speakers defined "America" as well as "literature," and searches for connections among their representations of the land, themselves, and the others with whom they came in contact. The course proceeds historically and thematically, attempting to weave together the various threads that make up the warp and weft of American cultures, intellects, histories and literatures. Assignments include short essays, major project, exams.

Professor Lukasik

Interdisciplinary study of the English literatures of America from the colonial period to the Civil War. We will read a variety of authors who constitute and contest the canon of American literature before 1865, including: Rowlandson, Edwards, Franklin, Irving, Douglass, Emerson, Thoreau, Poe, Hawthorne, Melville, Whitman, and Dickinson.

Professor Schneider

This course surveys American literature from the early seventeenth century through the Civil War years and covers the development of genres including the captivity narrative, the slave narrative, the Gothic, the Romance, the Sentimental novel, autobiography, and poetry. We'll investigate the ways early American writers and their work were influenced by important modes of thought (Calvinism, Enlightenment rationalism, Romanticism, Sentimentality, Transcendentalism), and we'll study the relation between literature and key social and cultural issues. Writers likely will include: John Winthrop, Mary Rowlandson, Anne Bradstreet, Benjamin Franklin, Edgar Allan Poe, Washington Irving, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Nathaniel Hawthorne, Herman Melville, and Walt Whitman.

Professor Schneider (Maymester)

This course is a survey of American literature from its beginnings to 1865. We'll study the captivity narrative, the Gothic novel, the Romance, the Sentimental novel, poetry, and the essay. We'll investigate various modes of thought (Calvinism, Enlightenment rationalism, Romanticism, Sentimentality, Transcendentalism) and key social tensions (European-Native American relations, slavery, industrialization, immigration, the increasing role of women in the public sphere). Writers will include: John Winthrop, Mary Rowlandson,

Anne Bradstreet, Benjamin Franklin, Hector St. John de Crevecoeur, Edgar Allan Poe, Washington Irving, Charles Brockden Brown, Ralph Waldo Emerson, Henry David Thoreau, Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Mary Chesnut, Nathaniel Hawthorne, Herman Melville, Walt Whitman, and Emily Dickinson.

English 351 Survey of American Literature from 1865 to the Post-World War II Period

General Description

Emphasizes such major literary figures as Dickinson, Twain, James, Crane, Frost, T. S. Eliot, Fitzgerald, Hemingway, and Faulkner. The course also treats significant minor writers in relation to literary movements and ideas and includes the works of minority writers.

Professor Duvall

Following the Civil War, realist and naturalist writers confront the forces of industrialism, though from very different grounds: the realists portray a world of ethical choice, while the naturalists emphasize systems of determination that undermine the possibility of ethical choice. The disintegration of older geopolitical boundaries and traditional institutions in the aftermath of World War I, coupled with the effects of industrial modernization, combine to produce the dominant affect of twentieth-century lived experience--alienation. Modernism, as the arts' response to the alienation of modernization, is often linked to radical ideas (such as those from psychoanalysis) and to equally radical politics of either the left or right. This course will chart the turn from ethics to alienation in modern and contemporary American literature.

Professor Flory

This course undertakes a survey of the range of American fiction after 1865 and, more specifically, introduces the student to the achievements of the following writers: Dickinson, Twain, James, Jewett, Freeman, Crane, London, Washington, Du Bois, Fitzgerald, Faulkner, Hemingway, Hurston, Wright, O'Connor, Miller, Pynchon, Roth, Olsen, Carver, Beattie, Morrison, Erdrich, Frost, Stevens, Williams, Hughes, Pound, Eliot, Bishop, Ginsberg, Snyder, Plath, Lorde, Brooks, Clifton, Song, Lee, Soto, Cervantes, and Alexie. The text for the course (*The Norton Anthology of American Literature*, Vols. C, D, E, paperback) includes useful commentaries on the historical, political and cultural backgrounds to the texts and on the lives of the authors. In the lecture/discussions some attention will be paid to these matters, but the major focus will be close study of the texts themselves and analysis and description of their techniques. There will be two or three short papers, a mid-term and a final.

Professor Lamb

This survey in American literature since 1865 focuses on major literary movements (realism, regionalism, naturalism, modernism, postmodernism); literary texts as representations of such important and continually changing cultural matters as race, gender, ethnicity, region, and class; and literary texts as

works of art both drawing upon and challenging inherited conventions. We will also explore the relations between literature and such important historical phenomena as the Civil War and Reconstruction, urbanization, immigration, modernization and modernity, America's rise to world power, the first World War, the African American migration to northern cities, the Depression, the Cold War, and the Nuclear Age.

Although a survey course cannot possibly include every important author, we will read a wide diversity of texts, by such writers as Emily Dickinson, Mark Twain, Henry James, Charles Chesnut, Sarah Orne Jewett, Mary Wilkins Freeman, Kate Chopin, Stephen Crane, Edith Wharton, Gertrude Stein, Willa Cather, Robert Frost, Ezra Pound, T. S. Eliot, Wallace Stevens, William Carlos Williams, Marianne Moore, Jean Toomer, Zora Neale Hurston, F. Scott Fitzgerald, Ernest Hemingway, Claude McKay, Countee Cullen, Langston Hughes, William Faulkner, Richard Wright, Flannery O'Connor, Eudora Welty, Bernard Malamud, J.D. Salinger, Sylvia Plath, Robert Lowell, Randall Jarrell, Allen Ginsberg, Adrienne Rich, John Barth, Philip Roth, Alice Walker, Raymond Carver, Maxine Hong Kingston, Anne Beattie, Louise Erdrich, and Paul Auster. Because I don't care for any of the standard anthologies, I have put together a four-volume course pack that contains all of the readings, biographical introductions on the authors, and also my own write-ups on each of the historical periods and genres. In addition to the course pack, I will be ordering copies of Mark Twain's *Adventures of Huckleberry Finn* (U of California Press/Mark Twain Library edition), Kate Chopin's *The Awakening* (Penguin), and William Faulkner's *Light in August* (Vintage Corrected Edition).

This course is designed for students who enjoy reading, who take their education seriously, and who want a strong foundation in this period that they can build upon in the future. There will be two take-home midterms in each of which students will do one-page explications (close readings) of 10 different passages selected from the texts we have discussed in class. The first of these midterms will cover the period 1861 to 1900, and the second will cover 1900-1945. There will also be a take-home final exam consisting of one-page explications of 8 passages from texts from the 1945-the present period, in addition to a six-page essay on a topic covering the whole course. There is a good deal of assigned reading, and approximately 34 pages of writing; students should take this into consideration before enrolling in the course.

Professor Peterson

This course examines the wonderfully diverse literary and cultural traditions of America from the Civil War to the contemporary period. We will begin with the poetry of Emily Dickinson and finish by reading a novel from the 1993 Nobel Laureate, Toni Morrison. Along the way, we will read works by authors such as Zitkala-Sa, Stephen Crane, T. S. Eliot, Langston Hughes, William Faulkner, Adrienne Rich, and others, in order to trace the development of American literary sensibilities from romanticism to realism to modernism to the contemporary. Students should be prepared to read approximately 100-130 pages per week, to write several essay exams and a major analytical paper, and to make an oral presentation to the class.

English 352 Native American Literature

General Description

Study of literature by Native American authors in a variety of genres—novels, short stories, poetry, autobiography—using literary analysis, as well as historical, legal, and ethnographic materials.

Professor Peterson

Tradition and *renewal* are the major themes we will follow as we read Native American literature over the course of the semester. Traditional native "literature" is oral, spoken in a tribal language, and comes alive through the interaction of speaker and audience. We'll have access to some of these performed texts through video footage and audio recordings. But our primary focus will be on literature written in English during the 19th and 20th centuries. We'll analyze texts from a range of genres (poetry, autobiography, fiction, film), read some amazing writers (Leslie Marmon Silko, Sherman Alexie, Louise Erdrich, to name just a few), and learn about Indian identity, culture, and history along the way. English majors and minors, as well as Liberal Arts students interested in multiculturalism, will find this course especially valuable.

English 354 Asian American Literature

General Description

Study of Asian American Literature, covering issues such as immigration, identity, class, and gender.

English 356 American Humor

General Description

Humorous writings of the nineteenth and twentieth centuries are studied as to form and technique and also as a reflection of American life. Special emphasis on Mark Twain.

English 358 Black Drama

General Description

A critical analysis and discussion of selected representative works by African-American dramatists--from William Wells Brown to the moderns.

English 359 Black Women Writers

General Description

This course introduces students to the rich and varied texts produced by black women writers. Literary analysis, along with a consideration of historical, cultural, gender, and racial contexts will be emphasized.

English 360 Gender and Literature

General Description

An introduction to feminist approaches to the study of literature, including poetry, drama, fiction, and/or autobiography. Examines how gender intersects with race, ethnicity, sexual orientation, and class in shaping authorship, reading, and representation.

Professor Blackmon (Maymester)

An introduction to feminist approaches to the study of literature, including short fiction, novels, and satire. This class examines and investigates (appropriate for this genre, eh?) how gender intersects with sex, class, and sexual orientation in shaping authorship, reading, and representation. We will look at a variety of works ranging from childhood favorites like Nancy Drew (and spoofs of) to urban contemporaries like Walter Mosley.

Assignments will include (but are not limited to): Weekly responses to the reading.; Final Literary Analysis Paper; Presentation of Research and Discoveries

Professor Friedman

This course looks at a variety of works by women written in diverse genres, times, and places. We will approach gender not as a universal, unchanging category but rather explore the ways in which it is defined by and inflects other aspects of identity, such as sexual orientation, race, class, ethnicity, and nationality. To this end, we will also read a number of secondary works that will help us develop a critical concept of gender. Format will be mainly discussion, with occasional mini-lectures. Requirements include 2 papers of approximately 5 pages, a reading journal, a final exam, and, especially, active preparation and active class participation.

Professor Friedman (Honors)

This course looks at a variety of works by women written in diverse genres, times, and places. We will approach gender not as a universal, unchanging category but rather explore the ways in which it is intertwined with other aspects of identity, such as sexual orientation, race, class, ethnicity, and nationality. To this end, we will also read a number of secondary works that will help us develop a critical concept of gender as it shifts throughout history. Format will be mainly discussion, with occasional mini-lectures. Requirements include 2 papers of approximately 5 pages, a reading journal, a final exam, and, especially, active preparation and active class participation.

Professor Peterson

This course provides an introduction to some important women authors writing in English and to some feminist critical concepts used to analyze the impact of gender on authorship. Rather than subscribing to a static idea of “the” woman writer, in this class we will consider the way genre (novel, story, poem, play), historical context (17th, 18th, 19th, 20th century), and formations of identity other than gender (race, sexual orientation, class, nationalism) create specific and

varying representations of womanhood, manhood, creativity, sexuality, and so on. Assignments include a short paper, a semester project, a final exam, and a group presentation..

Professor Rowe

Virginia Woolf maintained that “a woman was trained to use her mind in observation and upon the analysis of character. She was trained to be a novelist . . .” Using Woolf’s observation as its epigraph, English 360 will consider fiction—novels and short stories—written by women as a way of exploring gender issues. The reading list will be drawn from short stories and novels of nineteenth and twentieth century women writers. The course will be conducted through lecture and discussion, and students will be expected to read the assigned texts carefully, participate in class and group discussions, and respond in writing to focus questions. In addition, students will write two short papers (4 to 6 pages) and two essay examinations.

Professor Sagar

This course introduces you to new ways to think about the question of gender as it is represented in literature and as it, in turn, shapes novels, poetry, plays, and films. Our writers include heterosexual, gay, lesbian, and bisexual women and men from a range of historical periods and from communities across the globe (Africa, Asia, Europe, and the Caribbean, as well as United States). We will ask how these writers have represented gender and what links they have shown between gender-regimes and questions of power, privilege, knowledge and culture more generally. Are gender regimes fixed and static for all times, or do they shift and mutate in response to historical needs of their societies? What sense do the writers give us of those who escape or unsettle the regime of gender in their societies and in their times, and those who remain subjected to that regime? Over the course of the semester, we will read 6-7 novels, works of poetry, and plays, and watch one or two films. Expect to read 100-200 pages per week and to engage in *very* in-depth and intense discussions in class. Requirements include active participation, two short papers (5-6 pages each), additional 1-2 page in-class and take-home papers, a midterm and a final.

English 364 Religious Classics in the Western Tradition

General Description

The course consists of the study of several important works which represent various kinds of religious insights in operation in Western culture. Augustine, Dante, Pascal, Kierkegaard, and Dostoevsky are among the writers represented.

English 365 Literature and Imperialism

General Description

A study through cultural and theoretical works of the impact of imperialism on the ruling nations.

Professor Deering

A study through cultural and theoretical works of the impact of imperialism on the ruling nations. We will look at imperialism through a variety of literary and national perspectives reading poetry, drama, film, fiction, and non-fiction texts. Among our readings will be Marguerite Duras's "Hiroshima Mon Amour," Kenzaburo Oe's "Teach Us to Outgrow Our Madness," Amy Tan's "The Kitchen God's Wife," Mo Yan's "Red Sorghum," Joyce Cary's "Mister Johnson," Chinua Achebe's "Things Fall Apart," and Seamus Heaney's "Spirit Level" Short daily writings will be required. In addition students will write two formal papers, a short 2-3 page paper early in the course and a 5-10 page paper, incorporating some of the research on imperialism.

Professor Duran

Subtitled, "The Settling and Unsettling of the Americas," a study of the mutual impact of imperialism through reading select works and viewing films from Great Britain, the U.S. and its colonies, Spain, and Latin America from the 16th through 20th centuries.

Professor Sagar

This course will introduce students to important recent developments in literary studies by looking at the Western cultural heritage from an unusual perspective—a global and multicultural one. The texts span the 17th century to the present but the focus is mainly on the 19th and 20th centuries. Genres include novels, drama, science fiction, short stories, poetry, and some film.

Some of the questions we will consider: how did the experience of ruling and colonizing other cultures impact the west's understanding of itself? What links can we see between the west's rule of other people and its domination of marginalized groups *within* its own borders—for instance, women, Jews, gypsies, prostitutes, the working classes, gay and lesbian people? How did specific western notions of home and the nation, identity and community, shift after it encountered other cultures? And—most importantly—how are these shifts reflected in literature and culture? Requirements: midterm, final, two essays.

English 366 Postcolonial Literatures

General Description

A study of third world literature, film and theory that emerged during and after western rule.

Professor Deering

A study of third world literature, film and theory that emerged during and after western rule. Among other texts we will read Nadine Gordimer's *None to Accompany Me*, Bessie Head's *When Rain Clouds Gather*, and V.S. Naipaul's *The Enigma of Arrival*.

Professor Sagar

Designed to introduce students to rich third world cultures, this course will examine texts from Africa, South Asia and the Caribbean: "postcolonial" parts of the world once subjected to western (and in our case, British) domination. To understand the third world's cultural response to this experience, we will study slave and travel narratives, fiction, drama, poetry and some film by postcolonial women and men. Questions to consider: What understanding of race, class, sexuality and gender emerges in third world texts, and how does this understanding shift in response to their changing history? What resistance do third world writers offer to cultural domination by the west? What literary modes—for instance, modern, postmodern, parodic, magic-realist—do they evolve to create cultural resistance?

366 requirements: attendance and very active participation, two short essays (6 pages and 8 pages, respectively), midterm, final.

English 368 Sociolinguistics in African-American English

General Description

A study of the history, structure, uses, and educational concerns of African American English in African American speech communities and the United States culture at large.

Professor Roberts (COM)

For numerous reasons, the variety of English spoken by many African Americans is unique among American dialects. This course examines this variety of English, focusing on its linguistic structure, the history of its development, and its uses within the African American community and in United States culture at large. The course also covers the debate concerning African American Vernacular English in educational institutions. Throughout the semester, we will seek to learn as much as we can about the relationship between language and its sociocultural context.

English 370 Nineteenth-Century American Literature

General Description

Focuses on nineteenth-century American literature, with attention given to major cultural and historical movements, canonical and emerging authors, various genres.

Professor Lukasik

Focuses on nineteenth-century American literature, with attention given to major cultural and historical movements, canonical and emerging authors, various genres. Over the course of the semester, our readings of individual texts and our comparison of these texts with each other will allow us to explore a set of questions about what it meant in nineteenth century America to read and write, to have a voice or have none, to be a part of the family or refused, to be powerful or powerless, enslaved or freed, and seduced or married.

English 371 Twentieth-Century American Literature

General Description

Focuses on twentieth-century American literature, with attention given to major cultural and historical movements, canonical and emerging authors, various genres.

English 372 American Folklore

General Description

The study of Anglo-American traditions; folk tale, song, dance, humor, superstition, games, beliefs, etc., with emphasis on informal discussion of readings, recordings, movies, and lectures.

English 373 Science Fiction and Fantasy

General Description

Representative works of science fiction and fantasy examined in relation to both mainstream and popular literature. Emphasis is on technique, theme and form.

Professor Allen

This course will examine numerous sci-fi texts, both literary and cinematic, in an effort to understand how science fiction operates within the culture of postmodernism. Among the most overtly political of popular genres, science fiction has a peculiar double nature: despite (indeed perhaps because) it takes as its subject the otherworldly and futuristic, sci-fi is able to tell stories about this world and the present time. One of our tasks will be to ask why our culture tells itself these stories. How do the utopic and dystopic narratives of science fiction construct alternative realities that expose the postmodern condition? What do these narratives have to tell us of our own culture's fears and desires? As we head into a new millennium, what can we learn from the "futuristic" texts that might prepare us for our own uncertain future?

Readings will range from sci-fi classics as Ursula Leguin's *The Dispossessed* and Isaac Asimov's *Foundation Trilogy* to more contemporary manifestations of the genre, like William Gibson's *Neuromancer* and Kim Stanley Robinson's *Red Mars*. Films will include Ridley Scott's darkly beautiful *Blade Runner*, James Cameron's blockbusting vision of apocalypse, *Terminator*, and Terry Gilliam's blackly comic vision of a totalitarian future-antérieur, *Brazil*. We will also sample television's contributions to science fiction, with episodes from *Star Trek: The Next Generation* ("I, Borg") and *X-files* ("José Chung's From Outer Space"). Primary readings and viewings will be complemented by a course packet of critical readings of postmodernity and science fiction. Coursework will consist of some combination of quizzes, papers (probably two), and a final exam.

Professor Bross

This class will examine science fiction and fantasy literature with a special emphasis on the intersection of speculative fiction with real world technology.

Beginning with Mary Shelley's *Frankenstein*, and including works by authors such as Anne McCaffrey, Octavia Butler, Ursula LeGuinn and Greg Bear, class readings will emphasize texts that deal with transhuman and cyborg utopias and dystopias. We will interrogate representations of human identity, and consider the construction of gender and race in texts that call such categories and boundaries into question.

A substantial unit of the class will be devoted to a consideration of nanotechnology, a field of intense popular and scientific interest that has recently been manifested at the local level by Purdue's forthcoming Birck Nanotechnology Center and at the national level by the five hundred million dollar National Nanotechnology Initiative (NNI). It shapes the vision of the future in recent films such as *Spider Man* and *Minority Report*. Nanotechnology optimists hold that the technology promises unlimited material gain and physical perfection, while critics fear the technology will transform the human body out of recognition or will run amok, converting all available matter into indistinguishable "grey goo." The class will be collaborating with engineering students to come to an interdisciplinary understanding of the promise and perils of nanotechnology. Using information drawn from lab visits, news media, scientific journals and recent science fiction, we will investigate the imaginative and ethical possibilities of this cutting-edge science.

Professor Duran

Representative works of science fiction and fantasy from various centuries and countries examined in relation to both mainstream and popular literature. Emphasis is on technique, theme and form. Course requirements include lively conversation, two small papers (one of which may be a piece of creative writing), and two exams.

Professor Felluga

This course will posit that speculative fiction (specifically, the speculative fiction one finds on television and film) represents one of the only still viable generic forms that deals with the present in an allegorical form. Starting from this premise, we will address a number of issues in contemporary culture through the popular science fiction and fantasy works we will be viewing, specifically postmodernism, our contemporary carceral culture, politics and power, and late capitalism. The course will also serve as an introduction to the major theories currently influencing English studies: narratology, theories of gender and sex, postmodernism, theories of ideology, and psychoanalysis. As such, the course will use my web-based Guide to Theory as one of its primary texts: <<http://www.purdue.edu/guidetotheory>>. I will suggest that speculative fiction gives us a special access to the ways we make sense of the world in our everyday lives. By pushing to the limits such issues as subjectivity, temporal sequentiality, and representation, speculative fiction can uncover the ways ideology, narrative, and epistemology function on a day-to-day basis. In short, as we progress through the semester, we will be taking both science fiction and pop culture seriously, and will consequently be dealing with a number of "serious" issues that concern us in our contemporary culture.

English 375 British Drama to 1800 Exclusive of Shakespeare

General Description

A survey of major works of British drama from its medieval beginnings to 1800, including works by such authors as Marlowe, Jonson, Webster, Dryden, Congreve and Sheridan.

English 377 Major Modern Poetry

General Description

The development of new trends in and the interrelationships among the poetry of Ireland, Britain, and the United States. Poets central to modernism, such as Yeats, Pound, Eliot, Williams, and Stevens will be emphasized, and students also will read more recent poets.

Professor Morris

Using modern poets as our examples, this course will introduce students to the pleasures and purposes of poetry. Our main goal is to help us develop our reading skills, and to learn how to write about poems. We will start by showing how poetry is an arrangement. This course does not require any previous experience with reading poetry.

English 379 The Short Story

General Description

A historical and critical study of nineteenth- and twentieth-century short stories - Irish, British, American, and Continental.

Professor Friedman

A study of the short story as a genre. We will read traditional and experimental works written from the nineteenth to the twentieth centuries, by men and women from different cultures and national literatures. Requirements: one 3-4 page paper, one 5-7 page paper, a reading journal, one presentation, a midterm, and a final exam.

Professor Lamb (Honors)

Although stories are as old as human society, the “modern short story” is a distinct genre that emerged in the early nineteenth century out of a mélange of older types of short narrative (folktale, sketch, legend, parable, myth, fable, novella) and, over the next century and a half, developed into one of the most popular of literary forms.

The short story was heavily influenced by the same historical genres through which the novel passed: the romance, realism, naturalism, modernism, and postmodernism. But although these two kinds of narrative matured at the same time, they are distinctly different. Because of its lack of space, the short story is closer to lyrical poetry than it is to the novel, and storywriters have developed

many techniques for saying more with less. Among these are very compressed and suggestive language, indirection, characterization through a few carefully selected details, the use of juxtaposition, and the omission of anything that does not directly contribute to the story's effect. Storywriters work with the episode that suggests the life; novelists address the life in all of its fullness. Storywriters work to a single main effect; novelists work with multiple plotlines and many effects. Storywriters focus on a significant moment in time; novelists treat change over time as one of their most important concerns. Focusing on the moment, doing more with less, storywriters can get closer than novelists to the pulse of life as felt, to the day-to-day moments of experience that, taken together, add up to life. As Flannery O' Connor has said, stories do not have less meaning than a novel, but the meaning they have is often implied rather than stated and, as a result, readers have to respond imaginatively and fill in the blanks.

Texts for Course: Because all the current anthologies are badly flawed, I've assembled a multi-volume course pack that contains the right combination of texts and the best available translations of foreign texts, as well as: an overview on the rise of the short story that provides historical/cultural contexts; examples of previous short narrative forms out of which the modern short story developed; a guide to writing on the short story; a list of questions to consider when reading a story; and my own lengthy glossary of terms and techniques necessary for understanding the short story. For each author we read, there is also a biographical head note and, whenever possible, interviews with these authors and passages/essays by them discussing their own work, as well as criticism of their stories by other storywriters. We will read stories by Nikolai Gogol, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Guy de Maupassant, Anton Chekhov, Sarah Orne Jewett, Kate Chopin, Stephen Crane, Edith Wharton, Virginia Woolf, James Joyce, D. H. Lawrence, Sherwood Anderson, Franz Kafka, Katherine Mansfield, Lu Xun, F. Scott Fitzgerald, Frank O'Connor, Isaac Babel, William Faulkner, Ernest Hemingway, Elizabeth Bowen, Vladimir Nabokov, Eudora Welty, Bernard Malamud, Jorge Luis Borges, J. D. Salinger, Flannery O'Connor, Woody Allen, Raymond Carver, Philip Roth, Alice Munro, Ann Beattie, and Louise Erdrich.

Requirements: Students are expected to do the reading on a timely basis and to participate in class discussions. There will be two take-home midterm exams; on each, students will do one-page close readings (explications) of 8 selected passages from the texts. A final exam, also a take-home, consists of three parts: 5 one-page explications; a 5-page essay analyzing a story that we haven't explored in class (I'll hand out a list and each student will choose their own story), and a 5-6 page essay on the short story from a list of topics.

Purpose of Course: The main purpose of this course is to explore the development of the modern short story as it emerged in the early nineteenth century in the works of Hawthorne, Gogol, and Poe, was transformed along two separate lines in the works of Maupassant and Chekhov, and then flowered into its present diverse state during the periods of high modernism and postmodern fiction. Our main concern will be with the genre: its development, its possibilities, and its achievements. There are three other purposes in this course: to introduce you to some of the finest storywriters and short stories ever written (I only wish we had time to do more of them), to help you become more sophisticated and satisfied readers of short fiction, and to learn, grow, and have fun doing so (which is sort of the whole point, after all).

Professor Peterson

Flannery O'Connor, well-known for her taut and shocking short stories, explains, "A story is a way to say something that can't be said any other way, and it takes every word in the story to say what the meaning is." We will follow O'Connor's lead in this course as we look closely at a wide selection of short stories from 19th and 20th century writers (mostly American and British authors, with a few exceptions), asking ourselves such questions as How is this story put together? What makes the story compelling? How does the author move the reader toward an intellectual and emotional response? Students should be prepared to read two short stories for every class meeting, to read critical commentary on the stories and writers, to write several short analytical papers, to do library research on a particular author, and to make an oral presentation.

Professor Peterson (Honors)

What makes a short story not just *good*, but *great*? To explore this question, we will read and discuss a wide selection of short stories from the nineteenth and twentieth centuries. First, we will focus on what the traditional "rules" are for well-made stories, and then we'll go on to consider the work of writers who brilliantly break all the rules. No matter which author or story we discuss, however, our purpose will be consistent: to understand how character, plot, setting, point of view, language, technique, and form come together in every story to create a particular glimpse of life—a glimpse of life where a trivial incident often unfolds as a major drama, where the distance between joy and anguish, between the sacred and the absurd, becomes all too close.

Requirements: Students should be prepared to read one or two short stories for every class meeting, to read critical commentary on the stories and writers, and to participate actively in class discussion. Graded assignments will include two (5-6 page) analytical papers, a midterm and a final exam, and an oral presentation.

Professor Sagar

A study of one of the oldest, richest and most cross-cultural genres of fiction. Focusing primarily on the nineteenth and twentieth centuries, we will look at a wide variety of short stories by women and men; by European, American, U.S. minority, and third world writers. Requirements: active participation, a reading journal, oral reports, two short papers (5-6 pages each), a midterm, and a final.

English 381 The British Novel

General Description

A survey of representative British novels of the eighteenth and nineteenth centuries by such authors as Defoe, Fielding, Austen, Dickens, Eliot, and Hardy.

Professor Allen

This course examines British fiction in its heyday, when the novel reigned supreme among cultural forms and enjoyed a certain dominance over the hearts and pocketbooks of Britain's reading public. Beginning in the late-eighteenth century, when the novel was a relative newcomer on the literary scene, we will

consider not only what the novel *is*, but what it *does*: what sort of world does the novel create and how does it condition its readership? What social, political, and historical plots does the novel hatch? What stories does it tell us about ourselves? As we work our way through the nineteenth century, we will pay careful attention to how the novel transforms itself to suit the times, from the domestic intrigue of Jane Austen and the swashbuckling adventure fiction of Sir Walter Scott, to the social realism of George Eliot or Charles Dickens and the glittering aestheticism of Oscar Wilde. Throughout, we will focus both on the novels' internal mechanisms and on their "external" relationships—to each other, to their readers, and to the world around them. Finally, we will consider why the end of the nineteenth century means the close of business-as-usual for the traditional novel; why does modernism toll the death-knell for the "classic" British novel? Coursework will include two papers, midterm and final exams, and frequent participation. Books: Frances Burney, *Evelina*; Charles Dickens, *Great Expectations*; Jane Austen, *Sense and Sensibility*; George Eliot, *Adam Bede*; Sir Walter Scott, *Waverley*; Thomas Hardy, *Tess*; Charlotte Brontë, *Villette*; Oscar Wilde, *Picture of Dorian Gray*.

Professor Powell

This course examines some of the greatest hits of the British novelistic canon, as it was formed in the eighteenth and nineteenth centuries. Readings will cover topics both timely and timeless, including comedy, tragedy, sex, class, and empire, not necessarily in that order. We will attempt to understand our novels as individual works of art on their own terms, but we will also contemplate them as an intertextual group, whose authors deliberately ponder each other as they labor to assemble entertaining narratives that are also significant cultural forces. Authors may include Richardson, Fielding, Burney, Austen, one or more of the Brontës, Collins, and Dickens, among others. Grading will be based on a combination of papers and exams.

A word of warning: Eighteenth-century novels are famous not only for being fabulous, but also for being lengthy. Nineteenth-century novels are, on average, equally delightful, but even longer. Students who are not habitually compulsive readers may have a challenging time with this excellent but reading-intensive course.

Professor Rowe

In this section, primary emphasis falls on close reading of eight to ten novels by Richardson, Fielding, Austen, Charlotte Bronte, Dickens, Thackeray, Eliot and Hardy. Students will write two assignments during the semester; a final cumulative examination will be written during exam week.

English 382 The American Novel

General Description

A survey of representative American novels of the nineteenth and twentieth centuries by such authors as Cooper, Hawthorne, Melville, Twain, James, and Faulkner.

English 383 Modern Drama Since Ibsen

General Description

A survey of major works of Continental, English, and American drama, including such authors as Ibsen, Chekhov, Shaw, O'Neill, and Beckett.

Professor Adler

This course introduces students to some of the major works of the modern theatre by playwrights from Ibsen to the present, including Chekhov, Shaw, Brecht, Miller, Williams, Beckett, Pinter, Fugard, Churchill, and Kushner. While the primary focus will be on the careful reading and interpretation of one to two plays per week, attention will also be given to questions of genre, to non-Western and minority drama, to cultural contexts, and to various dramatic movements. Students will write a few short papers (including a response to a theatrical production), an in-class exam, and participate in a group presentation. Active involvement in class discussions is expected.

English 386 History of Film to 1938

General Description

A survey of the American and European cinema from its origins in technology and realism to the aesthetic implications presented by the coming of sound. Emphasis on the feature film and on the prevalent aesthetic attitudes in the first decades of the motion picture.

Professor Duerfahrd

This is a challenging class with required screenings, extra viewing assignments of films on reserve, and plenty of reading. The course explores the development of film form from the silent era to the *Wizard of Oz*. Emphasis is placed on the aesthetics of silent cinema, with contrast provided by a small selection of recent films. The aim of the class is to have students develop their capacity to observe, describe, and think critically about the movies. We will raise questions of scene, shot, frame, camera movement, and editing style in order to understand the effects (historical and personal) that each film inspires.

Professor Palmer

A history of the origins of the film genre from the first attempts at narrative filmmaking to silent one-reelers made by the first amateurs to full-length feature films and the development of film as an industry. The second half of the course will focus upon the coming of sound to motion pictures and the burgeoning aesthetics of the genre.

English 387 History of the Film from 1938 to the Present

General Description

A survey of international cinema for the period indicated. Emphasis on the feature film and its development as a communication tool, popular art form, medium of personal expression, and self-exploring linguistic system.

Professor Duerfahrd

This is an intensive study of international cinema. The goals of the class will be to develop students' capacity to read film, to articulate original responses to the medium, to enjoy difficult movies and to become A1 cinephiles. Particular attention will be given to the development of film form, image and sound editing, and shot structure. Some of the movements we will cover in weekly readings and screenings include *Film Noir*, the French New Wave, Direct Cinema, and the Dogme 95 group. Films range from *Last Year at Marienbad* to *Borat*. Directors include Fred Wiseman, Nicholas Roeg, Agnes Varda, Abbas Kiarostami, Roman Polanski, John Waters.

English 390 Practicum in Tutoring Writing

Prerequisite: Enrollment by consent of instructor

General Description

This course provides undergraduates with theories of individualized instruction and tutoring of writing skills. Practicum experience is offered in the Writing Lab, tutoring undergraduates enrolled in beginning composition classes or business writing and resumes. The course is a prerequisite for applying to work as a peer tutor in the Writing Lab.

English 391 Composition for English Teachers

Required for English Education major

General Description

Exploration of the theory, research, and pedagogy of teaching writing at the secondary level. Topics include the development of writing assignments and related activities, the study of writing process models, and the evaluation of student work in a variety of genres.

Professor Alsup

Students will explore the theory and pedagogy of teaching composition in the secondary school and will engage in intensive practice in drafting, revising, and responding to various genres of writing.

Professor Knoeller

Composition for English Teachers explores the theory, research, and practice of teaching writing in middle and secondary grades. We examine the many roles of writing in the overall English program with attention to instructional approaches

and specific assignments that involve student writing in a variety of genres. We consider the pedagogical implications of relevant research and theory such as writing process models, as well as reflection on our own experiences both as students and as future teachers of writing.

The course emphasizes pedagogical questions involved in designing writing assignments, providing response, and evaluating student work. Accordingly, assigned readings and activities address specific classroom practices such as peer response, writing conferences, writing portfolios, and grammar instruction. Approaching such topics from a practical, hands-on perspective, we will design, fulfill, and critique writing assignments; in addition, we will practice planning, presenting, and revising writing lessons. Overall, such ongoing reflection on instructional practice is central to the course.

***English 396 Studies in Literature and Language**

May be repeated for credit under a different topic

General Description

A course in the study of a special topic directed by an instructor in whose particular field of specialization the content of the course falls.

***English 396 Craft of Poetry**

General Description

In this course we will read anthologized poems and poetry collections from a craft perspective. We will look at the ways in which the elements of poetry -- imagery, sound, symbol and form -- come together to create lyric, dramatic and narrative poems. Expect a wide variety of forms from a wide range of periods and authors. Requirements: one anthology, collections of poetry, books and/or essays on craft, papers and/or a creative project.

***English 396/596 Studies in Young Adult Literature**

Professor Alsup

This course is a survey of young adult literature and a study of relevant literary criticism and theories of reading. Attention will also be paid to the effective teaching of young adult literature to adolescents. If taking the course for graduate credit, students will be expected to complete additional assignments.

***English 396 Digital Rhetorics and Writing**

Professor Bay

What does it mean to write, read, and think in online, interactive spaces? This course will explore the theories, practices, and rhetorics of digital writing. The term "writing" no longer only refers to words on paper. Rather, writing has come to encompass all kinds of ways that we make meaning in the world, including texts that are published on the web and that move beyond mere words on a screen. We'll look closely at some of these new ways of writing, including

weblogging, podcasting, tagging, aggregating, and file sharing, along with other forms of new media such as digital video, image production, and hypertext. We'll also study the major rhetorical theories informing digital writing, as well as other relevant issues such as intellectual property, network theory, access, information architecture, web design, and socio-cultural concerns. Students will be asked to apply the theories and ideas they learn to a variety of digital and web-based projects.

Note: you do not need to have background knowledge of web fundamentals in order to take this course; you do need to have an open mind and be willing to learn. More information is available at <http://web.ics.purdue.edu/~jbay/396D>.

***English 396 English for Academic Purposes**

Professor Berns

This language course for ESL/international undergraduate students emphasizes the interaction of linguistic and cultural factors in using English in an academic context. The course has three components: study skills, cross-cultural communication, and English language skills. Particular attention is given to the development of students' oral communication skills. Texts: George Yule, *The Study of Language* and M. Levine and M. Adelman, *Beyond Language*.

***English 396 Spiritual Self in American Life**

Crosslisted with IDIS 452 and HIST 493W (Honors)

Professor Curtis (HIST)

An interdisciplinary, team-taught exploration of the American quest for community, spiritual meaning, and personal identity, from Colonialism to the present. The course will focus on literary and historical materials that explore American understanding of the relationship between a sense of self and corporate experience. Students will read selected short pieces (e.g., Winthrop, "A Model of Christian Charity"; Emerson, "Self-Reliance") and such books as Boyer and Wissenbaum, *The Salem Possessed*; Bellamy, *Looking Backward*; Chopin, *The Awakening*; and Bellah, *Habits of the Heart*. Discussion emphasized. Two papers required. No exams.

***English 396 Detection Fiction and Film**

Professor Friedman

Detection is a narrative form of enduring interest and remarkable popularity. This course approaches detection as a specific genre or type of narrative in literature and film. We will pay attention to specific subgenres within detection, such as hardboiled, English tea-cozy, etc., and we will deal with examples from high culture and popular culture alike.

We will begin with Edgar Allan Poe's "The Purloined Letter," which is generally credited with establishing the conventions of the genre, and from there we will continue with other classics, such as Conan Doyle's Sherlock Holmes stories, and move on to more recent popular examples. Films to be treated will include

some of the cinematic greats of all time, such as “The Maltese Falcon,” and more recent movies.

Requirements include: attendance and active class participation, a reading/viewing journal, one paper, and a final exam.

***English 396 Introduction to Jewish Studies**

Crosslisted with HIST 493B, IDIS 330, and POL 493A

Professor Goodhart

This course will introduce students to the rich and multi-faceted history, literature, thought, and culture of Jews and Judaism from antiquity to the present. Topics will include an examination of Jewish topics (God, Torah, Israel, and Messiah), Jewish history (from ancient roots to contemporary Israel and Jewish-American culture), Jewish texts (Hebrew Bible, Talmud, Midrash, Kabbalah, Israeli and Jewish-American literature), Jewish practices (languages, liturgies and festivals, and Judaism among world religions), and issues of Jewish identity (Jewish and Christian relations, the “Who Is a Jew?” controversy, Judaism and women, Judaism and gender, Judaism in America, Holocaust, Jewish thinking after the Holocaust, among others). The course will feature presentations by a number of Purdue professors and local community religious leaders on subjects on which they are experts. There are no prerequisites for the course except a curiosity and enthusiasm for the subject matter and all Purdue students are invited to attend.

***English 396 Craft of Fiction**

Professor Henley

What makes a story memorable? How does a writer employ the elements of craft: plotting, characterization, point-of-view, narrative structure, sentence structure, scenes, summaries, and exposition? What choices did the writer make and to what effect? Where do stories come from and what do we expect from stories besides entertainment? These are but a few of the questions we will explore in English 396W. Requirements include reading and writing assignments and lively, articulate participation in class discussion.

***English 396 Dreams and Dreaming**

Crosslisted with IDIS 490H

Professor Lein

This course explores humanity’s dreams. It will begin by surveying dream theory and dream materials from ancient times to the present, with particular emphasis upon psychological theories in the twentieth century. The course will also examine the function and nature of dreams in various human societies. Another section of the course will consider philosophical reflections on dreaming. Students will also examine throughout the course works of art, music, literature, and film which utilize concepts of dreams and dreaming. Assignments include group projects, two quizzes, a major paper (20-25 pages), and a final. Students will also be required to attend a variety of film showings.

Texts: Freud, *The Interpretation of Dreams*; Robert Van de Castle, *Our Dreaming Mind*; Gordon Globus, *Dream Life, Wake Life*; Shakespeare, *Midsummer Night's Dream*; Pedro Calderon de la Barca, *Life is a Dream*; August Strindberg, *A Dream Play*; and John Berryman, *The Dream Songs*.

***English 396 The Renaissance Mind: Florence 1300-1600**

Crosslisted with IDIS 490H

Professor Lein

This course will examine the world of the Renaissance by exploring one of the great centers of Renaissance culture in detail. The point of the course is that cultural activities take place in an interactive environment and should not be studied in isolation. In this case, we will examine as many aspects of “the most self-conscious city in Europe” as possible in one semester. Students will learn about Florentine political, economic, social, and religious life as well as about Florence’s stunning cultural achievements in art, literature, music, and architecture. Among the artists, particular attention will be devoted to the work of Giotto, Donatello, Verrocchio, and Botticelli. Among the writers, great attention will be paid to Dante and Boccaccio. Two other figures will provide a special focus. One will be Lorenzo de’ Medici, whom many celebrate as the embodiment of the Florentine experience. More important will be Machiavelli, a man the Italians regard as one of their greatest writers and intellectuals, but a man almost never seen whole in American studies. We will examine the full breadth of Machiavelli’s writings, ranging from his political discourses, his history of Florence, and his biography, to his short stories, poems, comedies, and letters. The very range of his writings reflects the scope and brilliance of the “Florentine achievement.” Students will be expected to write a major paper, as well as to take a general mid-term examination and a final examination. They will also take at least one trip to Indianapolis or Chicago as part of the study of Florentine and Renaissance art.

English 396 Self-Representation: Self/Body/Culture/Text

Professor Lein

This course will explore issues of identity and representation through the simultaneous study of autobiographical writings and the genre of the self-portrait. Among the many topics to be explored are issues of expressivity and artistic convention, of language and subjectivity, of the psychological and social construction of the self, of gender and self-representation, and of the body as the intersection of cultural meanings and psychic identification. Writings studied will range from classic works such as Augustine's *Confessions* and *The Book of Margery Kempe* to twentieth-century works by Gertrude Stein, Jean-Paul Sartre, and Maxine Hong Kingston. Several hundred self-portraits will also be examined, with special attention paid to the extraordinary, extended series created by Albrecht Durer, Rembrandt, Paula Modersohn-Becker, Egon Schiele, Frida Kahlo, Kaethe Kollwitz, Max Bechmann, Francis Bacon, Salvador Dali, and Cindy Sherman.

Class requirements: there will be several quizzes, a midterm examination, a two-hour final, and a long (15-20 page) research paper, due at the end of the semester. Class discussion will also be a major part of the final grade for the course.

***English 396 Voyagers and Vagabonds**

Professor Lein

This course will explore the motif of travel, one of the most pervasive patterns in the history of the human imagination, and consequently, a profound and capacious vehicle for discovering and analyzing human needs, experience, and nature. The course will investigate the particular archetypes, the human figures, and the spatial and temporal images used within this tradition. Among the works to be read are Faulkner's *As I Lay Dying*, Bellow's *Henderson the Rain King*, Kosinski's *The Painted Bird*, Voltaire's *Candide*, Ibsen's *Peer Gynt*, Gogol's *Dead Souls*, Byron's *Don Juan*, Homer's *The Odyssey*, and poems by Coleridge, Frost, Rimbaud, St. John Perse, and Whitman. The course will have both a midterm examination (1 hour) and a final (two hours), and will require a paper on one of the works studied (10-12 pages).

English 396 Introduction to Existentialism (TO BE TAUGHT IN PRAGUE, CZECH REPUBLIC)
Meets with PHIL 219E

Professor Matustik (PHIL)

The student in community with others is the primary text for the study of human existence. We will approach this text by way of five related question areas that emerge in 19th and 20th century existential philosophy and literature: A) existential freedom and self; B) self-transformation; C) love; D) death; and E) living in truth. All of the texts relate to life in Eastern and Central Europe; several of them, in addition, take place in Prague.

***English 396 Asian-American Literature**

Professor Nguyen

How are Asian Americans depicted in literature and media? What does it mean to be Asian American? In this course we will examine stereotypes, issues of gender, class, family, and identity, ideas on immigration and assimilation, and "double consciousness," what W.E.B. DuBois called a "sense of always looking at one's self through the eyes of others." We will read and discuss a range of fiction, essays, and poetry by Asian American writers, including Maxine Hong Kingston, Chang-rae Lee, Jhumpa Lahiri, Julie Otsuka, Gish Jen, Carlos Bulosan, Amy Tan, Garrett Hongo, and Le Thi Diem Thuy. This course fulfills the CLA core requirement for racial and ethnic diversity and the ethnicity requirement for English Education majors.

English 396 Language and Gender

Professor Niepokuj

Recently popular authors such as Deborah Tannen (*You just don't understand*) have found a vast audience eager to discuss perceived differences in how men and women use language. This course addresses a number of issues: Do men and women use language differently? If so, how? What causes such differences? Does sexual orientation affect language use? Are differences in language use innate or learned? Are they linked to societal gender roles? Will such differences change as gender roles change? Course requirements: a midterm, a term paper, a journal, and two or three substantial homework assignments.

***English 396 Black Women Writers**

Crosslisted with IDIS 373B

Professor Patton

This course will be an introduction to and an exploration of writing by black women, primarily American, but also African and Caribbean. The focus will be on twentieth century short stories and novels, but we will also read some poetry and drama. The purpose of the course is to introduce students to the rich and varied texts produced by black women across the Diaspora.

English 396 The Harlem Renaissance

Crosslisted with IDIS 373D/H

Professor Patton

The Harlem Renaissance or New Negro Movement was a time in which “the Negro was in vogue.” While this cultural renaissance in African American Art is primarily associated with literature, it also included music, painting, sculpture, and theater. The course will address ideological and artistic differences characterized by generational splits and debates regarding the role of art. We will study recurring themes such as Africa as a source of pride, black heroes and heroines, the celebration of the black folk tradition, the new urban identity of the New Negro, racism, and the critique of Western culture. We will also address themes of motherhood, children, nature, and domestic service, which are not typically associated with the period. The purpose of the class is to provide students with insight into the rich artistic tapestry of the Harlem Renaissance, while also providing a space to rethink typical assumptions regarding the period.

***English 396 Native American Literature**

Professor Peterson

In 1969, Kiowa author N. Scott Momaday won the Pulitzer Prize for his first novel, *House Made of Dawn*. He was the first American Indian author to be awarded such recognition, and this monumental event began what one scholar has called a “Native American Renaissance.” Students in this exciting course will read 8 full-length works and excerpts from several other Native American writers. The types of texts included will range from traditional oral texts

(legends and tales, oratory, chants) to contemporary novels and poems. Students who want more information about the kinds of texts and authors discussed in the course are encouraged to look at my website: <http://omni.cc.purdue.edu/~njpete/ENG396>.

***English 396 Scientific and Literary Paradigms of Modern Thought**

Professor Plotnitsky

This course will consider the relationships between scientific (including mathematical) and literary paradigms of modern thought, the ways we see the world of nature and humanity in the 20th and by now indeed the 21st century, and specifically the way we use language in both fields. No knowledge of mathematics and science is required for this course. However, the participation of mathematics and science honors students is especially welcome. First of all, this participation will enable a productive and mutually beneficial dialogue between students representing diverse facets of Purdue. Secondly, the aim of this seminar is to explore as much the contribution of the humanities, in particular, literature to mathematics and science as that of mathematics and science to the humanities. From Galileo to Einstein, literature (in their cases, specifically, Dante and Dostoevsky) has helped to shape the scientific vision of the world, just as the latter shaped the artistic vision of it.

We will begin with the Copernican revolution, and a joint reading of selections from Galileo's *Dialogues Concerning Two New Systems of the World* and John Milton's *Paradise Lost*, as two examples of, respectively, scientific and literary visions of the post-Copernican world of nature and humanity. We will then consider some of the key developments in all three areas in the 18th and 19th centuries, which shaped the 20th-century understanding of the world, in particular non-Euclidean geometry, thermodynamics and modern biology in science, and the idea of the novel in literature. Among the literary works to be discussed are Mary Shelley's *Frankenstein* and the poetry of Percy Bysshe Shelley. Finally, we will discuss such 20th-century developments as Einstein's relativity and modern cosmology, quantum theory and chaos theory, on the scientific side, and the works of such authors as Bertold Brecht, Tom Stoppard and Thomas Pynchon, on the literary side. We shall also examine the work of key philosophers and historians of science, in particular Thomas Kuhn and Michel Foucault.

***English 396 Language and Humor**

Professor Raskin

This course explores the complex relations between language and verbal humor. Elements of a linguistic theory are introduced to demonstrate how we use language to make jokes and how to tell a joke text from a non-joke text. We further explore the linguistic and extralinguistic elements which enhance the quality of the jokes. The central element of this approach turns out to be the notion of the script, and the availability of the appropriate scripts ensures the accessibility of a joke based on them.

Each society develops its own inventory of scripts that are good for humor, and these inventories vary from society to society. The British have a very rich

tradition of humor, and, taking advantage of the cultural proximity and of the location of the course, we will devote the second part of the course to British-humor immersion and analysis. We will be aided in that by samples of British literature, cartoons, TV, and movies and by the expertise and opinions of a number of guest-lecturing British scholars and comedians.

The reading packets for this course (in hard copy and/or on diskettes and/or online) will be provided well prior to the departure for Oxford. The assignments for the course are a brief presentation on the subject and its write-up as a paper.

***English 396 War on the Homefront**

Professor Rowe

The course will focus on the tensions in the domestic sphere created by World War I. The emphasis is on close and careful readings of literary works, principally fiction, to explore major historical and cultural changes in Great Britain.

Sample Texts:

Pat Barker, Regeneration

Virginia Woolf, Mrs. Dalloway

Rebecca West, The Return of the Soldier

Rennie Airth, River of Darkness

Sebastian Barry, A Long Long Way

Short stories by D. H. Lawrence and Radclyffe Hall

Poetry by A. E. Housman, Rudyard Kipling, Thomas Hardy, W. B. Yeats,

Rupert Brooke, Wilfred Owen, and Siegfried Sassoon

***English 396 Black Women Writers**

Renaë Shackelford

This course will be devoted to works by African-American women. We will discuss such issues as internalized racism, black on black pain, and colorism as a social, economical, and political agenda. In addition, we will focus on how they relate to the individual, community and society.

***English 396 Craft and Theory of Fiction**

Professor Solwitz

We will discuss literature from the writer's point of view, focusing on such aspects of fiction writing as characterization, structure, voice, image and symbol and point of view. Written work will include analysis and creative imitation.

English 396 Shakespeare and the Wars of the Roses

Professor White

This course examines Shakespeare's theatrical representation of the monarchy and society during the period leading up to and including "the Wars of the Roses," England's fifteenth-century civil war. Among the plays and issues

explored: Shakespeare's interrogation of political villainy in *Richard III*, his patriotic, if problematic, portrait of England's greatest warrior king in *Henry V*, and his ambivalent treatment of the cross-dressed Joan of Arc in *Henry VI, Part I*. In reading these and other history plays alongside printed prose chronicles and critical commentary of Elizabethan England, we will address such questions as: How does Shakespeare interact with his historical sources? What does he change and why? How does history represented on stage before a live audience differ from history recorded in a printed book for private reading? How do the mediums compare as conduits of historical "truth?" What do we learn about the history of Wars of the Roses and the history of Shakespeare's own time from reading the plays?

Requirements include three tests, several writing assignments, and regular participation in class discussion. Books assigned for reading are the individual Arden Shakespeare paperbacks of select history plays and Peter Saccio's *Shakespeare's English Histories: History, Chronicle, and Drama*.