

400 Level Course Descriptions

Last updated 10/10/2008

*Variable title course, listed alphabetically by instructor

English 401 Honors English Experience

Prerequisite: Overall minimum GPA of 3.0 required

General Description

Led by a faculty member, students will attend and prepare public events such as talks, performances, workshops, exhibits, colloquia, etc. that represent the scope of English studies. Required of all students enrolled in the honors program in English.

Professor Peterson

This course gives students an insider's view of the range and diversity associated with "English studies" as a profession, which includes the study of literature, culture, language, and rhetoric, as well as creative and professional writing. Through assigned readings, guest lectures, and public events (talks, performances, film screenings, workshops, exhibits, colloquia), we will together explore the kinds of questions and methods scholars in the field use to guide their research. To register for this course, students must be enrolled in the Honors program or have at least a 3.0 GPA overall. This course is required for students working toward the Honors degree in English, is recommended for English majors who are thinking about applying to graduate school, and is open to any student interested in English studies as a profession who meets the GPA requirement mentioned above.

English 402 English Honors Capstone

Prerequisites: 3.0 GPA in English; at least one credit if ENGL 401 taken previously or concurrently

General Description

This course will focus on the significant revision and completion of a research paper or substantial portfolio. Workshop, individual conferences, readings, lectures, short writing assignments, and discussion of various topics in English scholarship will form the center of the course.

Professor Allen

This course will focus on the significant revision and completion of a research paper or substantial portfolio. Workshop, individual conferences, readings, lectures, short writing assignments, and discussion of various topics in English scholarship will form the center of the course, which is especially recommended for students whose plans include graduate study. This course counts towards the Honors degree in English, although anyone with a 3.0 GPA or above is eligible to enroll.

English 406 Review Writing
For English majors and minors

General Description

Intensive practice in the writing of book, film, and theatre criticism, as well as reviews of musical programs and art exhibits. Readings in critics to serve as possible models. Audience analysis of newspapers and periodicals that would be potential markets.

English 407 Introduction to Poetry Writing
Prerequisite: ENGL 205 or consent of instructor
Creative writing and professional writing majors have priority

General Description

Study of basic methods of composing poetry, with primary emphasis on the student's own work, submitted frequently during the semester. Workshop criticism.

Professor Boruch

English 407 is a course in the writing of poetry for either serious beginners or those who wish to deepen their skills. The class is a workshop; our major texts will be the poems of class members, our discussion triggered by matters of imagination and craft in such work. In this sense, writers in the class are also critics, and an honest and good-humored exchange of ideas is prized. Revision is encouraged, and, in most cases, expected. Although our main concern is the workshop, there will be occasional lectures, individual conferences, and discussions of--and written assignments concerning--the work of established poets. Final Project: 12-15 poems, revised and complete, accompanied by a brief introductory essay.

Professor Platt

This course, designed for students who already have some experience in the writing of poetry, offers a forum for the critique of poems-in-progress, the chance to read and discuss challenging contemporary poetry, and an on-going conversation about current poetic issues. Most of the class time will be devoted to the workshop, in which students will submit xeroxed copies of their poems to the class for constructive critique. This intensive workshop experience will be supplemented by the reading and discussion of poems from *The Vintage Book of Contemporary American Poetry* and/or *The Best American Poetry 2006*.

Requirements: active participation in workshop, short reading responses, one essay, attendance at local poetry readings, a portfolio of fourteen revised poems

English 408 Creative Writing Capstone
Open to Creative Writing majors (447) and minors (354) only. Instructor Approval is required

General Description

This course will focus on the writing and revision of the capstone thesis in Creative Writing, consisting of a substantial portfolio of either fiction or poetry with an introductory essay. Workshop and individual conferences will form the center of the course with readings, lecture, and discussions of various literary topics to be determined by the instructors.

English 409 Introduction to Fiction Writing

Prerequisite: ENGL 305 or consent of instructor

Creative writing and professional writing majors have priority

General Description

Writing of several short fictional narratives. Study of short story techniques in published stories and student manuscripts. Workshop criticism.

Professor Henley

This course introduces the elements of the craft of fiction writing, with an emphasis on place as a source of story. Students will be expected to read the assigned works, participate fully in class discussions, and write two full length stories, which will be critiqued in class.

***English 411 Studies in Major Authors**

May be repeated for credit only with a different topic

General Description

A study of the literary, critical, or cinematic works of one or two influential authors or directors.

English 411 Miller and WilliamsProfessor Adler*

Although radically different in their subject matter and dramatic styles, Williams and Miller together changed the face of American theatre in the years immediately after World War II through the early 1960's. Intensive reading of a half-dozen plays by each of these dramatists from that period—plus one late work by each—will help us assess their contribution, as well as how they reflect Cold War politics and McCarthyism, growing concern with issues of class and ethnicity, and greater openness in treating sexuality and gender. Some attention to their non-dramatic works—short fiction, essays, and memoirs—as well as to important film adaptations of the plays. Students will complete a brief bibliographical exercise; write a 4-5 page critical paper on each playwright; do a class presentation; and take a final exam.

English 411 Jane AustenProfessor Allen*

This single-author course will focus on the novels of Jane Austen, a writer whose vastly popular narratives of courtship among the genteel classes have become synonymous with British “heritage culture.” What is it, we will ask, that makes these novels such enduring favorites?

What function did these stories serve in Austen’s day and what function do they serve now?

What was at stake—aesthetically and politically—in these narratives of Regency-era love and marriage? What is at stake when we, as readers of these “classic” novels or as viewers of the many recent film adaptations, revisit the romantic past? We will read all of Austen’s major novels (*Mansfield Park*, *Emma*, *Pride and Prejudice*, *Sense and Sensibility*, *Northanger Abbey*, and *Persuasion*) plus her unfinished final novel (*Sanditon*) and a delicious example of her unpublished juvenilia (*Lady Susan*). We will also watch recent cinematic versions of several of the novels. Coursework will include active participation, take-home examinations, and a final project.

English 411 The Brontë SistersProfessor Allen*

This specialized course will consider the most fascinating sister act in literary history: the three Brontë sisters, who wrote some of the darkest and most powerful novels of the nineteenth century. Raised in near-isolation in Northern England by their clergyman father, Anne, Emily and Charlotte Brontë burst onto the literary scene in 1847 when they published their first novels under the male pseudonyms Acton, Ellis, and Currer Bell. Within two years, Anne and Emily were dead, and Charlotte became the family's surviving author and literary executrix until her own death seven years later. In this very short time, the Brontë sisters produced eight major novels, including such famous works as *Wuthering Heights* and *Jane Eyre*, and forever left their mark on British literature. We will read all eight novels and view a number of the many films adaptations that have been made of them. Coursework will consist of two papers, midterm and final exams, and vigorous class participation.

English 411 Toni MorrisonProfessor Duvall*

This course is an in-depth examination of the life and writings of Nobel Prize-winning author, Toni Morrison. The major focus will be on her fictional career, and we will read all her novels in chronological order. However, attention also will be given to Morrison's literary and social criticism. Her literary criticism calls for the excavation of the repressed Africanist persona in canonical American literature, but Morrison's critical concerns also range from an examination of Anita Hill's charges against Clarence Thomas to the media coverage of the O.J. Simpson trial. Taken together, Morrison's fictional and non-fictional writing forms a sustained consideration of black identity as it relates to African-American community.

We will consider Morrison's fiction in a variety of contexts, such as its relation to African-American history and the aesthetic past, as well as its role in helping us distinguish between modernism and postmodernism. There will be two short papers (3-4 pages each), a documented paper (8-10 pages) and a final examination.

English 411 Melville & HawthorneProfessor Flory*

We will read the best of the short stories and novels (or romances) of Melville and Hawthorne, focusing particularly on *Moby-Dick*, *Pierre*, *The Confidence Man*, *Billy Budd*, *The Scarlet Letter*, *The Blithedale Romance*, and *The Marble Faun*. Considering these works in the context of the trajectory of each writer's whole literary career, we will explore each work in depth, making a special study of the striking symbolic characters who play such a crucial role, both within each work and in the romance genre as a whole.

English 411 Jane Austen and Her TimeProfessor Friedman*

In this course we will read the six major novel of Jane Austen: *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*, and explore critical interpretation of them, including in twentieth-century film. In order to contextualize Austen's achievement, we will possibly also read *Evelina*, a novel by her predecessor, Frances Burney, and/or a novel by her contemporary, Maria Edgeworth. We will be particularly interested in

Austen's perfection of the marriage-plot novel and its variations, as these forms attempt to mold men and women into proper gendered characters who engage in correct social and intimate relations. To gain insight into these matters, we will draw on secondary readings on the institutions of middle-class marriage and the Bourgeois family in the late eighteenth and early nineteenth century. Last, but not least, we will strive to gain an appreciation of Austen's inimitable prose style, skillful plotting, and witty manipulation of genre.

***English 411 Mark Twain (Honors)**

***English 411 Mark Twain**

Professor Lamb

In this course, we will read the following seven texts by Mark Twain (available at Von's Book Shop): *Roughing It* (1872); *The Adventures of Tom Sawyer* (1876); *Life on the Mississippi* (1883); *Adventures of Huckleberry Finn* (1884); *A Connecticut Yankee in King Arthur's Court* (1889); *Pudd'nhead Wilson* (1894); and *No. 44: The Mysterious Stranger* (completed in 1908, posthumously published in 1969). We will be using the Mark Twain Library illustrated editions from the University of California Press for each of the texts except for *Life on the Mississippi* (Penguin) and *Pudd'nhead Wilson* (Penguin). There will also be an illustrated course packet (available at Copy Mat) containing an introduction to Mark Twain and the course, an overview of the texts, a glossary of terms, a detailed chronology of Twain's life and work, a map of Twain's travels in America, essays on and by Twain, historical contexts for reading Twain, and an annotated bibliography of scholarship on Twain.

The assigned texts represent different kinds of writing from all of the major periods of Twain's career: the lengthy early subscription books (*Roughing It*); the travelogues (*Roughing It*, *Life on the Mississippi*); the great Mississippi Valley books (*Tom Sawyer*, *Life on the Mississippi*, *Huck Finn*, *Pudd'nhead Wilson*); and Twain's darker, later phase, as seen in his science fiction (*Connecticut Yankee*, *Mysterious Stranger*) and detective fiction (*Pudd'nhead Wilson*). In our class discussions, we will approach these texts from a wide variety of methodological perspectives (cultural, historicist, aesthetic, ideological, biographical, generic). There will be a special emphasis on how Twain represents and criticizes the construction of race, the South, the "American Dream," the idea of progress, technology, imperialism, capitalism, religion, reform movements, politics, and law, and on how he explores such issues as free will, fate, the nature of the self, oral versus written culture, and the relationship of the individual to the community and of the region to the nation.

Students will be expected to do the reading on a timely basis and to participate in the class discussions, which will be focused on close readings of the texts. There will also be three 7-8 page papers, the last of which will be part of the take-home final exam. Although this course will be a great deal of fun (how could it not be, given that Twain possessed arguably the greatest pure imagination in world literature, and that his books are among the culturally richest ever written in America?), nevertheless students should be aware that it is a 400-level course and that it contains a challenging amount of reading, thinking, and writing. You do not have to be an English or a liberal arts major, nor do you need to have a previous knowledge of Twain, in order to do well, but you must be prepared to make a genuine commitment and effort. Please keep that in mind if you enroll in the course.

Please note: The last time I taught this course was in Spring 2001. Because I am reluctant to turn away interested students, I allowed an overenrollment and we had 40 students. The problem with this is that no room in Heavilon can comfortably accommodate so many students. Therefore, if you wish to take the course, I strongly suggest that you sign up for it early and not wait until the first day of class. I will be extremely loathe to sign in students past the maximum enrollment of 35.

English 411 DeLillo/PostmodernismProfessor Palmer*

This undergraduate genre course will study first, the definition and context of the genre concept of the "postmodernist novel," and second, the novels of Don DeLillo (from *End Zone* to *White Noise* to *Underworld*) as a salient contemporary America example of that concept. The work of the course will involve quizzes, a midterm and final exam, three short papers (3 pages), and a class presentation. This is a course for people who enjoy reading cutting edge fiction.

English 411 Toni MorrisonProfessor Peterson*

Our primary focus will be on the six novels Toni Morrison, the most recent recipient of the Nobel Prize for Literature, has published to date. Reading her works chronologically, we will encounter such remarkable characters as Sula, Milkman Dead, Pilate, Sethe, and Beloved, and we will be able to analyze the evolution of Morrison's style, technique, and themes. Along with Morrison's novels, we will read selections from her essays; works by Zora Neale Hurston, William Faulkner, and Ralph Ellison that influenced Morrison; and critical articles on her works in particular and black feminist criticism in general. Although there are no particular prerequisites for this class, it is a 400-level (advanced) course, so undergraduates should already be familiar with how to analyze literature intensively and how to write interpretive essays.

English 411 Zora Neale HurstonProfessor Saunders*

This course will examine the life, folklore, and literature of Hurston. Some of the works we will study include *Their Eyes Were Watching God*, *Jonah's Gourd Vine*, and a substantial number of her short stories. We will, among other things, assess her place within the "feminist tradition."

English 411 Shakespeare and His ContemporariesProfessor White*

This course will consider several works by Shakespeare and one or more of his contemporaries (e.g., Marlowe, Kyd, Jonson, Middleton). We will consider a range of themes (e.g., gender, race, sexuality, politics, poetics, the theatre). Students will be graded on the basis of two tests, short (but frequent) writing assignments, and a research paper. Format will be discussion, with some lecture.

***English 412 Studies in Genre**

May be repeated for credit only with a different topic

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

General Description

A study of literary or cinematic works that share distinctive formal features.

English 412 American Women PoetsProfessor Flory*

This course examines the works of American women poets writing after World War II, specifically Adrienne Rich, Sylvia Plath, Elizabeth Bishop, Audre Lorde, Louise Gluck, and Louise Erdrich. The main focus will be close reading of the poetry, but we will also consider biographical issues such as the influence of race and ethnicity (Lorde and Erdrich), the role of place (Elizabeth Bishop), the invention of a radical feminist poetic voice (Rich and Lorde), the dramatization of psychological pain and poetic power (Plath), and the crafting of an intricate poetic sequence (Gluck). There will be three short papers and a final examination.

English 412 The Historical NovelProfessor Palmer*

This class will examine Traditional Historicism and New Historicism as the theoretical means of analyzing novels which deal with historical issues, such as World War II, the Kennedy Assassination, and the Vietnam War. The novels studied will be a combination of British, American and Continental historical fiction of the 19th and 20th centuries. Quizzes. 3 short papers. A midterm and final exam. Class participation is essential.

English 412 Romance Epic: Homer-MiltonProfessor Ross*

This is a genre course intended to introduce students to the wandering ways, swords, and sorcery of the romantic epic. We will consider how medieval and Renaissance writers transformed classical epic motifs in romances about King Arthur and Charlemagne, and how the greatest Renaissance poets created masterpieces from these materials. Readings include portions of Homer, Virgil, the story of Lancelot, Boiardo, Ariosto, Tasso, Spenser, and Milton. Short papers due every two weeks.

English 412 20th Century British Women WritersProfessor Rowe*

Close reading of fiction written by Dorothy Richardson, Katherine Mansfield, Virginia Woolf, Rebecca West, Elizabeth Bowen, Edna O'Brien, Muriel Spark and others. Novels and short stories will be read in relation to major historical events and cultural changes in 20th century Britain (e.g., war, "the woman question," the social contract, and colonialism). Two essay examinations and two short papers will be required.

English 412 American AutobiographyProfessor Schneider*

This course will survey American autobiographical writing from colonial times through the early twentieth century. The diversity of autobiographical forms--book-length texts, brief narratives, essays, memoirs, diaries--reflects the complicated array of stylistic and thematic questions that arise when people choose to write about their own lives. Since autobiography, by definition, draws attention to the self, we will spend much of our time exploring how these writers understand selfhood and the various methods they employ to construct and shape it in their work. To this end, we will devote some attention to critical and theoretical scholarship on the concept

and practice of autobiographical writing. Moreover, in addition to reading primary and secondary texts, we will look closely at the historical tensions that inform the genre: by examining the cultural pressures that influenced our writers, we can begin to understand how they viewed not only the self but also the relation of self to society. Finally, since most of our autobiographers are concerned (albeit in different ways and with different consequences) with notions of what "America" means, we will use what we learn about the connection of the personal to the political to investigate the kinds of cultural and intellectual work autobiography can perform. The reading list likely will include: Mary Rowlandson, Benjamin Franklin, Ralph Waldo Emerson, Frederick Douglass, Harriet Jacobs, Mary Boykin Chesnut, Mark Twain, Zitkala-Sa, W.E.B. Du Bois, Henry Adams, Malcolm X, and Richard Rodriguez. Various selections of critical and theoretical scholarship on autobiographical writing will include: *African American Autobiography: A Collection of Critical Essays*, ed. William Andrews; *Women, Autobiography, Theory: A Reader*, ed. Sidonie Smith and Julia Watson; *Technologies of the Self: A Seminar with Michel Foucault*, eds. Martin, Gutman, Hutton; *Rhetorics of Self-Making*, ed. Debhora Battaglia

***English 413 Studies in Literature and History**

May be repeated for credit only with a different topic

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

General Description

A study of literature or film produced during a particular well-defined historical period from the point of view of its social, political, religious, and economic contexts.

***English 413 Magic and Science in 17th Century England**

Professor Duran

This course is designed as a vigorous investigation of the interplay, antagonism, and mutual growth of the artistic Renaissance and the Scientific Revolution of England's seventeenth-century. We will examine literary works with scientific counterparts to illuminate our understanding of the works themselves as well as the intellectual foment that was centered in London yet affected every aspect of everyday life. We will start by looking at Galileo's self-representation as a "scientist" rather than a "natural philosopher" in his popular *Starry Messenger* (quickly translated into English) to inform our understanding of Prospero in Shakespeare's *The Tempest*; and we will end with the culminating literary and scientific works of the century: John Milton's *Paradise Lost* and Sir Isaac Newton's *Opticks*.

Paired readings will include: John Ray's seminal works on botany and Ben Jonson's *The Alchemist* to give us a better understanding of the very real fears and hopes about unleashing the power of seemingly-benign objects of nature; select poems by the Metaphysical Poets, John Donne, Andrew Marvell, and Henry More, along with Henry More's writings on magic and metaphysics to give us a sense of the indeterminate nature of rational knowledge; Francis Bacon's tract *The Great Instauration* and his fictional *The New Atlantis* for a focus on the ideal scientific, learning community; and Thomas Brown's *Religio medici* and William Harvey's *On the Circulation of Blood* to engage with the religious and intellectual struggles of medical practitioners who feared "playing God."

Upper level undergraduates and graduate students from any discipline (humanities or science) are welcome. Questions about or suggestions for the course are welcome: aduran@sla.purdue.edu.

***English 413 King Arthur and Romance**
 Crosslisted with FLL 490A and IDIS 420A

Professor Ohlgren

Professor Beer (FLL-French)

This course provides an advanced survey of the genre of romance as it developed under the influence of Arthurian legend. King Arthur, "once and future king of the Britons," his queen Guinevere, and his Knights of the Round Table, became in the English and French traditions the focus of a literature that was richly mysterious and psychologically profound. The most accomplished romance writer in French was Chrétien de Troyes, who was born about 1140 and lived in the city of Troyes, site of the royal court of Champagne, where he composed in Old French verse three finished romances, *Erec and Enide*, *Cligés*, and *Yvain*, or *The Knight with the Lion*, and two unfinished works, *Lancelot*, or *The Knight of the Cart* and *The Story of the Grail*. Writing over 250 years later is the Englishman Thomas Malory, who, as a prisoner during the Wars of the Roses, compiled the long prose work known as *Le Morte Darthur (The Death of Arthur)*. Drawing upon a mixture of French and English sources, Malory created the epic retelling of the entire Arthurian legend, from the birth of Arthur to his wounding at the battle of Camlann by his son Mordred. Additional readings include *The Art of Courty Love* by Andreas Capellanus, one of the *lais* of Marie de France, and *Sir Gawain and the Green Knight*. Except for Malory, all of the works are in Modern English translation. The class will also include screenings of several Arthurian films, such as *Excalibur* and Bresson's *Lancelot du Lac*.

***English 413 Medieval Outlaws**

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.

This 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? An how do we account for their appeal, then and now?

Students will also read about the relevant historical and legal backgrounds, vital to an understanding and appreciation of the tales, which range in date from the eleventh to the fifteenth centuries.

Course requirements: two exams, two papers, and a take-home final exam. The class meets with IDIS 420, Medieval Studies Seminar. Students wishing to take IDIS 420 must be a junior or senior majoring or minoring in Medieval Studies. This course is intended for students interested in medieval literature, history, politics, and law.

***English 413 Robin Hood and other Outlaw Tales**

Professor Ohlgren

The course attempts to explain the continuing popularity of the Robin Hood legends in poetry, drama, novel, and film. The first half of the course will examine the historical and literary bases for the outlaw of Sherwood forest. Questions to be considered include: did Robin Hood actually exist? When did he live? Does the early popularity of the legend reflect social, political, and economic conditions in England in the 12th to 15th centuries? Readings will include selections from the 38 surviving ballads, several plays, historical chronicles, and other outlaw tales, such as *Adam Bell* and *Gamelyn*.

The second half will trace the evolution of the legends from the Renaissance to the present day. We will also watch excerpts from a number of films, including *The Adventures of Robin Hood*, starring Erroll Flynn, *Robin and Marian*, starring Sean Connery, and *Robin Hood: Prince of Thieves*, starring Kevin Costner.

Course requirements include two hour exams, two critical papers, and a final exam. There are no prerequisites, but students are warned that the early ballads and plays are written in late Middle English.

***English 413 Modern Irish Literature**

Professor Palmer

This course will focus upon the Modernist period in Irish literature (1880-present) and will read and analyze works in three literary genres (fiction, drama, poetry). Representative writers would be Joyce, Synge, Yeats, O'Casey, Heaney and many others. Theories of Modernism and the contexts of History will be important in the analytic work done in the course. Classes will be conducted almost exclusively by discussion and class participation will be graded. The written work of the course will involve in-class quizzes, short critical papers, and one-hour exams.

***English 413 Historical Novel**

Professor Palmer

This class will examine Traditional Historicism and New Historicism as the theoretical means of analyzing at least 8 novels which deal with historical issues. The novels studied will be a combination of British, American and Continental historical fiction of the 19th and 20th centuries. Quizzes. 3 short papers. A midterm and final exam. Class participation is essential.

***English 413 Harlem Renaissance**

Professor Saunders

This course will focus on the literature of African Americans during the 1920s. During that time, Harlem's evolution as a black cultural center was becoming more and more profound. We will assess what led to the development of this literary period. We will also consider what led to its end, if indeed that did occur. Authors to be considered include Zora Neale Hurston, Wallace Thurman, Langston Hughes, Dorothy West and others. Several essays and class participation will be required.

***English 413 War on the Homefront**

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

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 414 Studies in Literature and Culture**

May be repeated for credit only with a different topic

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

General Description

A study of literature or film from the perspective of the cultural norms and values it expresses, celebrates, challenges, and imaginatively opposes.

***English 414 Decadent Culture**

Professor Allen

This course will examine the literature and culture of “Decadence” as it occurred at the end of the last century and as it is reoccurring at the end of our own. We will begin by considering the culture of Decadence as a phenomenon peculiar to the ends of things--particularly to the ends of centuries. We will look at how anxieties about the end of history and culture led to a flowering of art and literature in late Victorian Britain that was morbid, sexy, violent, irreverent, grotesque, and generally scandalous. Using Max Nordau’s infamous statement on the nineteenth century’s *Degeneration*, we will consider the outrage caused by Decadent art; how, we will ask, can we see the artistic products of Decadence as a reaction against the strictures of Victorian society? Towards the end of the 1999 semester, we will turn our attention to our own *fin-de-siècle*; what symptoms of Decadence can we find in our own culture? How are our own fears about the end of the century finding their way into literature, visual art, and culture? Readings will include work by Beardsley, Du Maurier, Gissing, Grand, Haggard, Kushner, Nordau, Stevenson, Stoker, and Wilde.

***English 414 Captivity Narratives in American Literature**

Professor Bross

This class will introduce students to the genre of the captivity narrative. Most often defined as accounts of white colonists’ experiences in captivity among Native Americans, the genre is flexible and wide-ranging. Text possibilities include Pocahontas’s kidnapping, Puritan women’s narratives, slave narratives, tales of the Barbary coast, convent stories, and 19th-century novels.

We will certainly look at contemporary uses of the genre, such as in horror films and science fiction. Papers and final exam.

***English 414 Wild Wild Women**

Professor Bross

This course explores American literature, gender and identity from the 17th to the early 19th centuries. Part one of the course begins with early images and literature which described “America” as a native woman eager for colonial conquest and investigates the women who crossed, blurred, or destroyed the lines that ordered the colonies’ geographical, supernatural, literary, or gender order: prophets, witches, poets and cross-dressing soldiers. Part two turns to close readings of early American novels such as *The Female American* and *Hope Leslie* to see how materials from the early archive influenced later fiction. Throughout the course, we will explore how these authors understood themselves and others, and we will consider the significance of these early writings to contemporary issues and literature. (Archival project; several papers; exam)

***English 414 East-West Dialogue**

Professor Deering

This course in Literature and Culture will study a variety of books and films from several cultural traditions, pairing works that are intended to dialogue with each other. We will balance contemporary books and films from China, Japan, India, and Africa with ones from America and Europe. The course will emphasize gender but also ones of fear and misperception of the Other, post- and neo-colonialism, the perception of the individual in relation to society. Students will be responsible for short reports to the class, and two papers--one short and one long.

***English 414 Global Dialogue: East/West**

Professor Deering

This course in Literature and Culture will study a variety of books and films from several cultural traditions, pairing works that are intended to dialogue with each other.

We will balance contemporary books & films from China, Japan, India, Africa (and other countries) with ones from America and West. The course will emphasize issues of gender but also ones of fear and misperception of the Other, post- and neo-colonialism, the perception of the individual in relation to society, (among others).

Students will read about 10 texts and choose one country (and text) as the basis for a paper and class report.

***English 414 Nineteenth Century New England Literary Journeys**

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

Professor Lamb

This course explores texts by four major nineteenth-century authors—two New Englanders and two “New Englanders by association”—that depict journeys and quests: physical, metaphysical, spiritual, and/or epistemological. These journeys take place in a variety of historical contexts and address evolving American cultural beliefs about gender, race, the self, politics, religion, society, New England, the nation, imperialism, reform, economics, and the relations among humans and between humans and the natural world.

The first text is Herman Melville's *Moby-Dick*, arguably the greatest novel ever written in English. *Moby-Dick* is a primer in multiculturalism; a study in epistemology; an epic adventure story; a *Bildungsroman*; a proletarian novel; a psychological thriller; a scathing critique of New England/American religion, society, economics, and politics; a celebration of democracy and American ideals; a quest for meaning; and a profound exploration of the natural world. Deconstructing the hierarchical binaries that maintain distinctions of class, race, and gender in human society, as well as those that create distinctions between the human and non-human world, it sets the stage for the rest of the course. We will then explore the poetry of Walt Whitman and Emily Dickinson, the two greatest and most influential poets of the past two centuries. Between them, the would-be national bard and the intensely private poet mapped out an aesthetics that covered the spectrum of poetic possibility. Their poems—and spiritual quests—engage and represent all of the cultural concerns of the course, especially in the ways these are gendered. The final text in the course is Sarah Orne Jewett's *The Country of the Pointed Firs*, the finest achievement of New England regionalism, which explores the potentialities of a woman-centered society in a realistic utopian setting, a society in which gender, as such, has ceased to matter. This novel also serves as a wonderful pairing with *Moby-Dick*, focusing as it does on the lives of women in a whaling town whose men are either off at sea or lost at sea. The texts for this course are among the richest, most original, and most important in literature, and the course is set up so that we can explore them thoroughly and in depth in our own journeys as readers rather than having to rush through them.

Requirements for the course include participation in focused class discussions that will proceed through close reading; an 8-page paper on *Moby-Dick*; an 8-page paper on Whitman, and a take-home final exam consisting of an 8-page paper on Dickinson and a 5-page paper on Jewett.

Please note: In the past, I have allowed up to 41 students in my upper-level courses, but such numbers are excessive and in violation of building ordinances. From now on there will have to be a strict limit with no exceptions, so if you are interested in the course, I strongly recommend that you sign up for it during registration and not wait until the first day of class. Once we hit the limit for a 400-level course, I will not be able to sign you in the course.

***English 414 Modern Irish Literature**

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

Professor Linett

This course will focus on Irish literature of the 20th century. Authors to be studied include W.B. Yeats, Lady Augusta Gregory, James Joyce, Elizabeth Bowen, Sean O'Casey, J.M. Synge, Nuala Ní Dhomhnaill, Jennifer Johnston, and Seamus Heaney. As we read lyrical and passionate plays, poems, stories, and novels, we will consider what outlooks on nation, empire, gender, language, and religion these works share. As a class we will determine what Irish literature has to teach us about the ethnic, religious, and class conflicts that have historically divided Ireland. Literature readings will be supplemented by a few historical essays to provide background information.

***English 414 Word and Image**

Prerequisite: ENGL 301, or 6 credits of literature, or consent of instructor

Professor Lukasik

Exploration of the relationship between reading and seeing, literary and visual culture in American culture. This course introduces advanced undergraduate students to two complex subjects at the same time: (1) the history and analysis of literary and visual cultural forms, especially the novel and the portrait, in America and (2) the terms and practice of interdisciplinary methodology.

***English 414 War, Terrorism, Globization, and the Role of Literature**

Professor Marzec

This course will take up the relationship between war, globalization and the consequent status of literature and the humanities. Recent events of global contestation between the East and the West call for an engagement with the writers and critics we will be reading—especially for American citizens, who live in a nation that has ascended to the position of global dominance formerly held by England. We will begin by taking a close look at international relationships, American domestic and foreign cultural policies, and the ways in which literature has been part of a cross-cultural flow of information since the early days of the British Empire. The course will center around the following questions: Why read and teach literature and criticism today? What is literature, and the study of literature all about? What is the current status of fiction in our culture? Given the recent incitement of a new discourse of “freedom” in the 21st century era of war and terrorism—the occupation of Iraq, the “Patriot Act,” “Homeland Security,” etc.—and the subsequent lack of concern with literature, what role do literature and criticism play in our current frenzied political and commercial world? What affect does literature—a presumably subversive and nonconformist site of cultural production—have on the contemporary socio-political scene? Do literature and the humanities in general still have the power to shape and influence? If yes, what is the nature of that power? Or have literature and criticism, in the (apparently) totalizing age of consumer capitalism, been incorporated by that system? This course will focus on these and similar questions to address the increasingly important future of literature and critical thinking in the 21st century.

***English 414 Robin Hood**

Professor Ohlgren

The course attempts to explain the continuing popularity of the Robin Hood legends in poetry, drama, novel, and film. The course will examine the historical and literary bases for the outlaw of Sherwood forest. Questions to be considered include: did Robin Hood actually exist? When did he live? Does the early popularity of the legend reflect social, political, and economic conditions in England in the 12th to 15th centuries? Readings will include selections from the 38 surviving ballads, several plays, historical chronicles, and other outlaw tales, such as *Hereward the Wake*, *Eustache the Monk*, *Fouke fitz Waryn*, *Tale of Gamelyn*, *Adam Bell* and *William Wallace*.

We will also watch excerpts from a number of films, including *The Adventures of Robin Hood*, starring Erroll Flynn, *Robin and Marian*, starring Sean Connery, and *Robin Hood: Prince of Thieves*, starring Kevin Costner.

Course requirements include two hour exams, two critical papers, and a final exam. There are no prerequisites, but students are warned that the early ballads and plays are written in late Middle English.

***English 414 Law and Literature**

Professor Ross

This course will explore the proposition that literature *precedes* the law, that law emerges from the mores of society, which literature explores during their formation. Background topics will include Roman Statutory Law, English Common or customary law, the notion of intent in criminal law, the language and metaphors of tort law, and Aristotle’s concept of moral “action.” Most of the course will be spent reading plays and novels that illustrate legal themes such as moral responsibility, sexual conduct, fraud, and evidence. Likely literary works include

Sophocles' *Antigone*; Shakespeare's *Measure for Measure* and *The Merry Wives of Windsor*; Defoe's *Robinson Crusoe*; Pope's *Rape of the Lock*; Melville's *Billy Budd*; Poe's *Murders in the Rue Morgue*; Conrad's *Heart of Darkness*; Nabokov's *Lolita*; and possibly a movie. Midterm, final, course journal, paper comparing work of literature to relevant case law.

***English 414 Cultural Encounters, East and West**

Professor Sagar

This course examines first and third world literatures that depict the contact or collision of western and non-western cultures. In literature, these encounters have yielded innovative works that go beyond established literary conventions (such as realism), and radically experiment with language and form in order to cross cultural boundaries. Focusing mainly on novels and plays by women as well as men, we will read selections from western colonial, Native-American, African-American, African, Asian and Caribbean literatures. The course will also include some introductory literary theory that centers on the question of cultural encounters and on race, class, gender and sexuality. Authors will be selected from among Achebe, Aidoo, Churchill, Dangarembga, Erdrich, Kincaid, Kingston, Morrison, Rushdie, and Shakespeare.

Requirements: group presentations, final, a reading journal and an 8-10 page term paper.

English 419 Multimedia Writing

Prerequisite: completion of first-year composition requirement

General Description

Multimedia writing for networked contexts. Emphasizes principles, and practices of multimedia design, implementation, and publishing. Typical genres include Web sites, interactive media, digital video, visual presentations, visual argument, and user documentation.

Professor Blakesley

This course will help students understand the principles and practices of multimedia design and implementation, with emphasis on the function and practice of writing in multimedia contexts. Students will closely examine various multimedia products, doing oral and written analyses of a number of such pieces. Course readings will focus on how different media communicate meaning, shape our reactions, and interact with one another. Students will also create a number of individual multimedia projects for the Web, using Web authoring software, as well as propose, plan, and develop a group project relevant to their work in their major areas. They will also interview people engaged in multimedia writing.

The course will not focus extensively on teaching students sophisticated multimedia software applications, but some attention to their uses will be necessary as students work on multimedia projects. The stress will be on managing writing projects targeted for specific audiences and designed to convey information effectively and persuasively.

The course is open to students in all majors and may, with the consent of the student's home department, substitute for either English 420 or 421.

English 420 Business Writing

Note: Most schools restrict this course to seniors

Prerequisite: Completion of first-year composition requirement

General Description

Workplace writing in networked environments for management contexts. Emphasizes organizational context, project planning, document management, ethics, research, team writing. Typical genres include management memos, reports, letters, email, resumes (print and online), oral presentations.

English 420 Business Writing (CPT)

All sections will be held in computer rooms

Note: Most schools restrict this course to seniors

General Description

English 420 applies rhetorical principles to writing business letters, memos, reports, and resumes. Specifically, students will learn to define their purposes, analyze readers, gather and organize information, and develop an appropriate style. Writing assignments include: communications for large organizations, such as memos, proposals, progress reports, and final reports; business correspondence, such as routine, bad news, and persuasive letters; and employment communications, such as resumes and job application letters. There is approximately one writing assignment a week. All division/sections of English 420 and 420C are generally for students classified as 7 or 8.

English 420 Business Writing for Entrepreneurs*General Description*

English 420E will teach students the rhetorical principles and writing practices necessary for producing effective business letters and plans, memos, reports, and collaborative projects in entrepreneurial contexts. The curriculum will also include readings that teach students about the important roles of writing, communication, and ethics in entrepreneurship and innovation throughout a wide array of business, industry, and social contexts. All sections of English 420E will be offered in networked computer classrooms to ensure that students taking the course are prepared for becoming entrepreneurs in the technology-rich 21st-century workplace.

English 421 Technical Writing

Prerequisite: Completion of first-year composition requirement

General Description

Workplace writing in networked environments for technical contexts. Emphasizes context and user analysis, data analysis/display, project planning, document management, usability, ethics, research, team writing. Typical genres include technical reports, memos, documentation, websites.

English 424 Writing for the Computer Industry

Prerequisite: ENGL 309

General Description

In this course, humanities students, computer science students, and others concerned with information management will learn how to write and evaluate manuals for general computer users. Our focus is on producing usable manuals.

Professor Salvo

In this course, humanities students, computer science students, and others concerned with information management will learn how to write and evaluate written materials for use in a variety of high technology contexts. We focus on production of usable documentation for use and application in high technology workplaces.

English 440 Chaucer's *Troilus and Criseyde**General Description*

Critical reading of *Troilus and Criseyde* and related works in Middle English, with attention to the literary and cultural background.

English 441 Chaucer's *Canterbury Tales**General Description*

Critical reading of *The Canterbury Tales* in Middle English with attention to the literary and cultural background.

Professor Ohlgren

Like a Gothic cathedral, the *Canterbury Tales* was left unfinished by its creator's death in 1400. However, the twenty-four completed tales, exhibiting almost every type of medieval story, portray, like panels of a stained glass window or sculpted portal, saints and sinners, angels and devils, preachers and prostitutes. The work is more than a collection of stories framed by a pilgrimage to the shrine of St. Thomas Becket at Canterbury—it is a frank, often times satirical and bawdy, examination of the human condition. The *General Prologue* and the *Tales* depict humanity both as it is and as it should be, and the distance between the two makes for Chaucer's unique ironic vision of the human comedy.

Students will memorize a short passage of Chaucer in Middle English. Other course requirements include two exams, two papers, and a take-home final. The class is intended for students in English, History, and Medieval Studies.

English 442 Shakespeare*General Description*

English 442 is designed to introduce Shakespeare, the world's foremost dramatist, to students. Ordinarily, students will study representative comedies, histories, romances, and tragedies; however, the number of plays considered will vary with each instructor. Each class is limited to twenty-five students. Although it is often necessary to explain, for instance, the Elizabethan world view or problems of staging or representation, the nature of the course is that of analysis and discussion.

Professor Adler

English 442 is designed as an introduction to Shakespeare, the world's foremost dramatist. Students will study representative comedies, histories, tragedies and romances, as well as a selection of sonnets. While some attention will be given to explaining, for example, the Elizabethan world view or problems of staging, the focus of the course will be on close textual analysis, with particular emphasis on character, plot structure, image patterns, and thematic motifs. A number of short papers and two in-class exams, as well as active participation in class discussions, are required.

Professor Duran

English 442 is designed to introduce Shakespeare to students. Students will study his poetry (including select sonnets and *Venus and Adonis*) and his drama, including comedies, histories, romances, and tragedies. Although it is often necessary to explain, for instance, the Elizabethan world view or problems of staging or representation, the nature of the course is that of analysis and discussion. The requirements will include: active class participation; a 4-page paper due at the middle of the semester; an in-class group presentation; an 8-10 page final paper; and a final exam.

Professor Duran (Maymester)

This course will pack a semester's worth of texts by one of the most influential writers of the English language into four weeks. By the end of the course, students will be able to identify literary terms, genres, and forms; synthesize, evaluate, and communicate the relevance of Shakespearean texts through oral and written presentation; and enjoy the works of the great bard. Course Requirements: Attendance and participation, a four-page paper, an eight-page paper, midterm and final exams, and attendance at one live performance of a Shakespeare play (to be arranged by Professor).

Optional activities include lunchtime video/DVD viewings to help students feel familiar with the plays.

Please contact Professor Duran with any questions or suggestions about the course and (after May 1, 2004) to request a reading list and syllabus at <aduran@sla.purdue.edu>.

Professor Lein

English 442 offers an introduction to the plays of William Shakespeare, the world's foremost dramatist. The primary emphasis will be on a close reading of six or seven representative comedies, histories, and tragedies. No specific prior knowledge is expected, and students from all disciplines are welcome. The classroom method is largely discussion, and discussion will cover a wide range of topics, among them Shakespeare's audience, problems of staging or representation, issues concerning identity and subjectivity, and relations between Shakespearean drama and early modern culture. Assignments: biweekly comment papers (1-2 pages); two papers on topics chosen by the student (ranging from 4 to 8-10 pages); and a final. Class discussion also forms a significant part of the final grade

Professor Ross

English 442 is designed to help students read, write about, and learn to teach Shakespeare's plays. The course includes a unit on acting Shakespeare, featuring some work in groups presenting scenes, and a unit theory, in which we discuss different critical approaches to the plays, as well as some material on the history of England during Shakespeare's lifetime. The course usually covers plays that might be taught in the high schools, such as *Midsummer Night's Dream*, *Romeo and*

Juliet, Macbeth, Hamlet, and a few more. Requirements: Two to three 4-5 page papers, tests spaced during the semester, some memorization, and a project.

Professor Ross (Maymester)

English 442 is designed to help students read, write about, and learn to teach Shakespeare's plays. The course includes a unit on acting Shakespeare, featuring some work in groups presenting scenes, and a unit theory, in which we discuss different critical approaches to the plays, as well as some material on the history of England during Shakespeare's lifetime, and some work with film versions. The course usually covers plays that might be taught in the high schools, such as *Midsummer Night's Dream*, *Julius Caesar*, *Romeo and Juliet*, *Macbeth*, and *Hamlet*. Requirements: Two 4-5 page papers, quizzes spaced during the semester, some memorization, and a project.

Professor White

Students will study representative comedies, histories, romances, and tragedies; however, the number of plays considered will vary with each instructor. The nature of the course is that of analysis and discussion.

Professor White (Maymester)

Students will study representative comedies, histories, and tragedies, along with some sonnets. The nature of the course is that of analysis and discussion.

English 444 Milton's Major Poetry

General Description

A study of Milton's major poetry, with particular emphasis placed upon *Paradise Lost* and *Samson Agonistes*.

Professor Duran

Milton, Devil's Advocate, God's Champion. In this class, we will explore Milton's at times oppositional, oftentimes indiscernible, and always intriguing construction of good and evil in Milton's minor poems, major works (*Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*), and select prose. Selected readings from the period will inform our discussions. For example, we will look at early documents of the Royal Society to inform our understanding of the anxieties surrounding the transformation of diabolic magic to rational science; William Blake's interpretation of Milton as "of the devil's party" to add to our own reader response to God and Satan in *Paradise Lost*; and political documents to appreciate Milton's revolutionary construction of the upstart Jesus in *Paradise Regained*.

This class is open to graduate students as 544 and to upper division undergraduates as 444. Because of the interdisciplinary nature of our engagement with Milton's texts, students specializing in other disciplines are welcome. Questions about or suggestions for the course are welcome: aduran@sla.purdue.edu.

Professor Ross

Muses who inspire the Poet's Song, Record the journey of immortal Milton thro' your Realms Of terror and mild moony lustre in soft sexual delusions Of varied beauty, to delight the wanderer!--
William Blake.

After Shakespeare, Milton is the greatest poet to have written in English. English 444 will study his poetry, his thought, his life, and his times. Milton's learning was immense, his age one of revolution: Charles I lost his head, and early in the century Galileo's telescope repositioned the planets.

Intellectual foundations support the soaring arches of Milton's verse, a marvel of beauty and music. Course requirements include several quizzes (no surprises), a paper, and a final exam.

***English 460 Studies in Women's Literature**

General Description

A study of literary works by women according to a specific theme, historical period, genre, or culture, e.g., Nineteenth-Century Women Novelists, Madness in Women's Writing, Caribbean Women Writers. May be repeated only with different topic.

***English 460 American Women Poets**

Professor Flory

This course examines the works of American women poets writing after World War II, specifically Adrienne Rich, Sylvia Plath, Elizabeth Bishop, Lucille Clifton, Louise Gluck, and Louise Erdrich. The main focus will be close reading of the poetry, but we will also consider the poetic expression of racial and ethnic female identity (Clifton and Erdrich), the articulating of the personal through place (Bishop), the inventing of a radical feminist poetic voice (Rich), poetic power and the dramatizing of psychological pain (Plath and Gluck), and the crafting of an intricate poetic sequence (Gluck's *The Wild Iris*). The main written assignments are three short papers and a final examination.

***English 460 Modernist Women's Fiction**

Professor Linett

This course will focus on fiction written by women in Britain, Ireland, and the United States during the years between the World Wars, with attention to historical and literary contexts. How did women writers shape modernism? How did they experiment with form and content to break away from the nineteenth-century realist novel? How did such historical events such as the Irish War for Independence and the unprecedented brutality of the First World War affect their writing? We will consider these questions as we read authors such as Virginia Woolf, Jean Rhys, Elizabeth Bowen, Nella Larsen, Gertrude Stein, Dorothy Richardson and Zora Neale Hurston.

***English 460 American Women Poets—Singing their Lives, Making their Own Music**

Professor Peterson

The classical view of the poet is gendered: poets were thought of as visionary geniuses, akin to priests, and so the best poets were, according to this logic, men. English 460 charts another tradition in poetry by examining and celebrating the work of women writers who took themselves seriously as poets even when they were regarded as crazy, strange, or quaint. We will read a wide selection of American women's poetry using an anthology, but will also delve deeply into the lyrical poetry of Emily Dickinson, the blues songs of Bessie Smith and Ma Rainey, the poetry and essays of Adrienne Rich, and the musical poetry of Joy Harjo. Along with these primary texts, we will read excerpts and essays from feminist literary theory and criticism in order to understand the struggles women writers/singers have faced and how they have shaped language

and created new forms to tell their stories, to sing their lives, and to be heard. While there is not a designated prerequisite for this course, it would be helpful for students to have taken English 360 (Gender and Literature) or a Women's Studies course, or to already have good skills of literary analysis and an open mind for feminist thought, before enrolling in this course. Students in the honor's program at Purdue who might wish to earn honors credit for this course should contact the instructor to make special arrangements.

***English 460 Women's Fiction and the Ethic of Care**

Professor Schwieckart

In this course we will read 19th and 20th century fiction by American and British women in light of feminist theories proposed by Carol Gilligan, Nel Noddings as Sara Ruddick which associate women's moral development with an ethic of care. We will examine how the caring relation is thematized in fiction, and how it functions to shape characterization and narrative structure.

English 462 The Bible As Literature: Old Testament

General Description

A study of the Old Testament--Pentateuch, Prophets, and other books such as Psalms, Proverbs, Job, and Ecclesiastes--with emphasis on its unique literary characteristics.

Professor Goodhart

A study of Hebrew Scripture. In this course we will read closely selections from Hebrew Scripture—the Pentateuch (the five Books of Moses), the books of the Prophets, and the Holy Writings—with the goal of understanding these texts within the Rabbinical tradition of Biblical interpretation. All texts will be examined in English and no knowledge of the Hebrew language (however desirable) will be expected. There will be no exams but students will keep a journal and write weekly informal papers and one final longer paper. Classes will proceed by paying repeated close attention to the kinds of matters one would consider in any advanced course on literary reading.

Professor Ross

A study of selected passages in the Old Testament Prophets and in Paul's Epistles, and in their entirety, the four Gospels, Acts and Revelation. Each class session focuses on a close reading of a text, with reference made to how all the different biblical stories and poems fit together. Students write a two-page analysis of a short passage every other week.

English 463 The Prophets and New Testament as Literature

General Description

A study of the New Testament, with emphasis on its unique literary characteristics.

English 466 Cultural Encounters

General Description

A study of cross-cultural works that address the encounters of the first and the third worlds and the subsequent reshaping of history and culture in both contexts.

Professor Sagar (Honors)

What happens when different cultures come into contact/collide with each other? Do such cultures then arrive at a richer and more complex understanding of both themselves and others, with a net growth in our overall level of humanity, empathy, compassion, humor, courage, or creativity? Or do such cultural encounters generate fear, isolationism, and a petrification of culture? What happens when the cultural contact involves one group profiteering from another, or dominating and oppressing that other, as in the case of colonialism and slavery?

This course is being offered in response to such questions, all of which are becoming increasingly urgent as our world faces unending conflict—so that many of us are moved to think harder and work harder to understand the world we share with others. Some of the best understanding we can gain into our historical moment comes from the rich, surprising, and vibrant literature that was born from the contact of world cultures. This class will offer you a new insight into that literature. It is an advanced study of multiculturalism in both third and first world literatures. Texts will have a cross-cultural focus and be chosen from African, Asian, Caribbean, English, U.S. ethnic minority and Native American cultures. Genres include novels, films, plays, a slave narrative, travel journals, and some introductory literary theory on the question of cultural encounters. Crossing not just regional but also narrative boundaries, our texts experiment in new ways with language and form. They also offer new insights into questions of class, gender, race, and sexuality by positioning them in a global cultural framework.

Requirements: active participation, group presentations, a short (4-5 pages) and long (8-10 page) paper, midterm, final, and possibly one other exam.

English 468 Problems in the History of Criticism*General Description*

Introduction to the history of literary criticism and theory through study of selected key terms, debates, figures, and texts. Concentration on such topics as representation, authorship, literary form and interpretation.

English 469 Issues in Contemporary Criticism and Theory*General Description*

Study of recent critical movements and texts. Emphasis on methods of critical analysis, including philosophical, cultural, and formalist approaches. Discussion of, for example, structuralist, psychoanalytic, feminist, Marxist, poststructuralist, and emerging non-Western critical schools. The teaching schedule may incorporate screening time. Another approved configuration for this course consists of lecture that meets 2 times per week for 50 minutes for 16 weeks and laboratory that meets once per week for 120 minutes per meeting for 16 weeks.

Professor Schweickart

Study of recent critical movements and texts. Emphasis on critical approaches to literature, theories of reading, and rhetorical theory. The course will be of interest to students of literature and to students of rhetoric and composition.

English 470 Theories of Rhetoric and Composition*General Description*

A general introduction to the field of rhetoric and composition. Overview of studies in written discourse, including studies of the processes and contexts of written discourse as well as methods of research in the field. No prerequisites.

Professor Rose

A general introduction to the field of rhetoric and composition. Overview of studies in written discourse, including studies of the processes and contexts of written discourse as well as methods of research in the field. No prerequisites. Course objectives include (1) introduce undergraduate students to the academic field of rhetoric and composition, (2) provide an understanding of the key issues in the study of written discourse, especially with respect to the processes, context, and teaching of writing, (3) provide a basic understanding of the historical development of the field of rhetoric and composition and its relationship to other academic disciplines, (4) help students develop a rudimentary understanding of the natures of written discourse, (5) provide students with a general knowledge of methods in research in written composition, and (6) provide students with greater insight into the broader field of English studies.

English 488 Internship in Professional Writing

Prerequisites: 3.0 GPA in major, at least 9 credit hours of appropriate writing courses on the 400- and 500-level and/or consent of the instructor.

General Description

This course provides on-the-job experience in various kinds of professional writing, combined with a seminar in applied rhetoric. Students work in selected internship settings, participate in seminar discussions of their work, and analyze their experiences in various reports and journal entries.

Professor Bay

This course provides on-the-job experience in various kinds of professional writing, combined with a seminar in applied rhetoric. Students will work in selected internship settings, participate in seminar discussions of their work, and analyze their experiences through electronic journal entries. Service learning components may be involved in the course.

English 490 Worksite Internship Practicum*General Description*

Course facilitates the transition between an English undergraduate degree and the workplace or professional life. The course has two components: a professor-guided component and a practicum component in a chosen area.

English 492 Literature in the Secondary Schools*General Description*

Exploration of the theory, research and pedagogy supporting the teaching of literature at the secondary level. Topics include text selection, instructional strategies, adolescent literacy, student engagement and the use of alternative texts.

Professor Alsup

A study of various theoretical approaches to teaching literature in the secondary school. Attention is paid to response-based theories of reading, pedagogical strategies, techniques for leading literature discussions, and young adult literature.

Professor Knoeller

Literature in the Secondary Schools explores connections between theory, research, and practice when teaching literature in middle and secondary grades. Course readings introduce a variety of perspectives—including those of secondary English teachers reporting on their own classrooms as well as other empirical researchers investigating literature teaching at the middle- and secondary-school levels—that offer different visions of literature teaching that can in turn inform our own instructional practices. The course also addresses questions of social identity and diversity in textual interpretation—as well as text selection—and their implications for shaping instruction.

Activities and discussions in class, as well as individual assignments and collaborative projects, examine a wide variety of instructional practices, considering how each might be refined or adapted to differing instructional contexts and purposes. Lesson presentations by class members illuminate theoretical as well as practical aspects of literature instruction, such as relationships between class discussion and student writing in response to literature. Overall, the course models a reflective stance toward instructional practice for ongoing development as teachers of literature.

Professor Shoffner

This course focuses on the pedagogy and theory of teaching literature in the secondary English classroom. Students will explore a wide range of topics and issues related to the teaching and learning of literature through this discussion-based course: individual interest, text selection, instructional strategies, adolescent literacy, student engagement, alternative texts. The overarching goal is to appreciate the strengths that diverse literature, diverse teaching strategies and diverse students bring to the study of literature in secondary English.

English 494 Research Practicum for Undergraduates*General Description*

This course introduces students to research techniques and trains them to participate in a research laboratory or a professor-sponsored research project.

Professor Brass

Raiders of the Lost Archives. While the official title of this course is perhaps looks better on a transcript, the unofficial title better captures the content of the course. This class uses the resources of the Purdue and Tippecanoe County Historical Association archives as research “laboratories” to introduce you to the excitement and hard work of *recovering* fragile archival documents and using them to *uncover* the literature, art, and culture they contain. We’ll be focusing on the literature of Indian Removal in the Lafayette area through the lens of George Winter’s paintings and writings. Winter was a British-born artist who came to this area in the 1830s and became obsessed with the Potawatomi and Miami peoples living here and with documenting their forcible removal from the region (resulting in the Potawatomi “trail of death”). We’ll be handling, reading, and helping to preserve the 160-year-old documents in the collection. We’ll also be reading published work from the period about the Cherokee removal as a way to contextualize the “raw” material of the Winter collection and to link local history and literature to

national trends. Despite its focus on recovering “lost” archives, this course is not designed to turn you into archivists. Rather, you will learn to be better humanities researchers and patrons of the resources that link us to a common past. Papers, archival projects, presentations.