

DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS: FALL 2016

COURSES THAT FULFILL ENGLISH REQUIREMENTS

ENGLISH LITERATURE PRE-1800

MEDIEVAL

3150 Chaucer

RENAISSANCE

3290 Shakespeare on Film

3290 Elizabethan Literature: Pose & Mask

RESTORATION & 18th CENTURY

3490 Adventures in 18th Century Literature

19th CENTURY BRITISH/IRISH LITERATURE

3590 Dialogues of Romanticism

AMERICAN LITERATURE TO 1900

2501 African American Tradition 1

4001 Major American Writers

4520 American Novel to 1895

AMERICAN LITERATURE AFTER 1900

2530 Harlem Renaissance

4040 American Short Story

4690 1959: Breakdown & Breakthrough

BRITISH/IRISH LITERATURE AFTER 1900

2500 The Irish Revival

3690 Virginia Woolf

Other programs also offer courses that count for English credit:

Check the English listings in Novasis. Not all courses will show up in Schedulr.

Courses offered that count for the Minor/Concentration in Creative Writing:

2003	Intro to Creative Writing	Humanities 2900: The Art of Verse
2009	Writing the Traditional Novel	

Courses offered that count for the Minor/Concentration in Writing and Rhetoric:

2000	Advanced Expository Writing	2045	Sports Writing
2003	Intro to Creative Writing	2060	Desktop Publishing
2009	Writing the Traditional Novel	2250	Ways of Reading
2020	Journalism		

ADVANCED ENGLISH COURSES

ENG 2000-001 Advanced Expository Writing

MWF 11:30 AM – 12:20 PM

Mary Beth Simmons

Who said the study and practice of expository writing was dry and boring? Expository writing houses a variety of sub-genres including movie reviews, literary journalism, memoir, nature writing, travel writing, biography, and food reviews. We'll study great practitioners such as Joan Didion, Tom Wolfe, and Annie Dillard, while keeping our eyes open for the "new" and upcoming voices of nonfiction that are found in The New Yorker, Harper's and The Believer. Students will use these models as guides in their own writing. There are three formal essays (workshopped as a class), a number of brief critical and creative writing prompts, and one exam. In the final few weeks of the course students will study the art of the query letter and investigate the nonfiction market in preparation to send out their work for possible publication.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2003-001 Introduction to Creative Writing

TR 10:00 AM – 11:15 AM

Alan Drew

This course is designed as an introduction to the world of creative fiction, non-fiction, and poetry writing. The goals of this course are to read the work of established authors and poets, to discuss various elements of craft employed by those authors and poets, and to use similar techniques to improve students' own creative writing. Time in class will be divided between the discussion of readings, lessons concerning craft, directed writing exercises, and the work-shopping of student work. This is not a lecture course, but rather a participatory experience that is essential to the success of the class. Regular attendance and active engagement is required.

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2009-001 Writing the Traditional Novel/Novella

TR 11:30 AM – 12:45 PM

Alan Drew

Writing long fiction can be like running a marathon: a long, stamina-stretching affair filled with pain, excitement, epiphany, and an immense sense of accomplishment. This course is designed for students eager to leap into the complex process of writing a novella or short novel. This process will include not only the reading of longer pieces by well-established contemporary authors, but also the production of your own novella or chapters of a novel. The goals of this course are to analyze from a writer's perspective the work of a number of contemporary novella

and short novel writers, use what you learn through this process to inform your own writing, and to foster a creative, thoughtful environment in which to create original works of narrative fiction. Since the instructor of this course will also be working on a novel, he will share his own work and process with the class. The class will also discuss issues particular to the serious writer: how to approach your work, how to overcome writers' block, how to deal with the emotional hurdles of spending hours alone writing, how and when to publish, and various other problems that arise during the creative process. Class time will be divided among reading published stories, writing exercises that emphasize elements of craft and structure, exploration of purpose in your writing, and constructive discussion of students' works in a workshop format. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

This course counts towards the minor in Creative Writing

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2020-001 Journalism

MW 1:30 PM - 2:45 PM

Jody Ross

As an introduction to the craft of reporting and writing news in an age of rapid technological and industrial change, this highly interactive, hands-on course involves intense writing instruction, analysis of recent stories that have won the Pulitzer Prize, reference to current events, and frequent discussion of legal and ethical consideration for journalists. Students conduct interviews and background research and write news, feature, and issue stories on the spot in class. Whether or not they intend to pursue writing as a vocation, this course offers students an appreciation of the challenges and skills involved in deep reporting, objective thinking, and clear writing.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2045-100 Sports Writing

MW 6:00 PM - 7:15 PM

Jeff Silverman

While sports are usually consigned to the play pen of American letters, they offer a lot more than just fun and games. Indeed, sports open a clear window onto the human experience and all that implies: victory, defeat, success, failure, courage, cowardice, will, dedication, joy, despair, commitment, excellence, discipline, leadership, responsibility, imagination, perseverance, exhaustion, selflessness and character. In one form or another, all run through the sports pages every day. Not surprisingly, then, some of our best writers have written with great power and passion on the games we play.

"Sportswriting" will raise the curtain on this marvelous literary genre. From a writer's perspective, we'll explore how it's done: game stories, profiles, fiction, and long-form non-

fiction. And since to be a good writer, you've first got to be a good reader, "Sportswriting" will carefully examine some of the best writing on sports—from as far back as Homer to as contemporary as this week's SI—to see (a) what makes for compelling writing about sports and (b) how good sportswriting goes far beyond the final score in the way it uses sports and athletics way into looking at larger themes and issues.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2060-100 Desktop Publishing for Social Justice Organizations

MOSTLY ONLINE; ALSO MEETS EVERY OTHER W 6:00 PM - 7:15 PM

Karyn Hollis

This hybrid course (online and face-to-face) focuses on the visual and written rhetoric used by organizations working for peace, the environment, social justice and the like, in Philadelphia, suburban communities, and on campus. Most of the course will be conducted online, but we will meet face to face every other Wednesday from 6 to 7:15 pm. Using desk-top publishing software, students will write and design leaflets, brochures, newsletters, media releases, fund raising letters, editorials, and web pages for these organizations. Students taking the course must keep in close contact with the organization they are working for, making at least three on-site visits over the semester. In so doing, students will gain valuable "real world" writing experience while providing useful services to those who need them. Students will also devote time reading about the non-profit sector, poverty, and serving those of different classes and racial backgrounds according to Catholic social teaching. Time at the beginning of the course will be spent improving writing and editing skills, including a basic grammar review. The face-to-face sessions will be conducted as workshops for sharing and critiquing student writing and design.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2101-001 British Literary Traditions I

TR 1:00 PM – 2:15 PM

Brooke Hunter

This discussion-centered, writing-intensive course is structured as a survey of English literature from its Anglo-Saxon beginnings to the mid-eighteenth century. The readings and in-class conversations will familiarize students with the genres, forms, and functions that shaped early English writing. This course will also arm you with a range of tools, methods, and vocabulary that will allow you to analyze a wide range of literature with confidence. In addition to gaining a wide-angle view of the scope of early English letters, we will consider the relation of the written word to power, gender, religious belief, nationality, and social rank. As we make our way through several of the "great works" of English literature, we also will question the implications of a literary canon, the values it reflects, what it omits, and how implied definitions of "literature" correspond to other social and cultural values.

ENG 2250-001 Ways of Reading

TR 2:30 PM – 3:45 PM

Mary Mullen

This course will demystify literary studies by teaching students “how we argue now.” This phrase suggests that 1) that there is a “we”—a community of people who make, revise, and learn from arguments about literature; 2) that there are different “ways” to argue; and 3) that how we argue about literature (and how we understand literature!) changes over time—“now” differs from “then.” In other words, our arguments about literature emerge from our own situated positions in history and culture. We will read diverse literature by Adrienne Rich, James Baldwin, Kazuo Ishiguro, Elizabeth Barrett Browning, Jean Toomer, Gwendolyn Brooks, and Brian Friel as we learn the tools of literary study and develop the necessary skills to make sophisticated arguments about literary texts. We will consider important theories and methodologies, including formalism, historicism, narrative theory, Marxist theory, postcolonial theory, and feminist theory.

*This course fulfills the Junior Research Requirement and is required for all English majors
This course counts toward the minor/concentration in Writing and Rhetoric*

ENG 2300-001 Women in Literature

TR 1:00 PM – 2:15 PM

Ellen Bonds

How many women characters from literature do you know? How many women authors can you think of? How many literary works about women’s experiences have you read?

In this course, we will examine the roles that women have played and continue to play in literature—as characters, as readers, and most importantly as writers. We will read a diversity of women authors and consider how they explore not only women’s issues but also gender issues—relationships between men and women, the roles both men and women have played in history and society, as well as issues pertaining to race and class.

Beginning with Sappho, we will trace women’s contributions to literature from antiquity to the present, examining how writers have represented and critiqued structures of power based on gender identity. Students will read poetry, fiction, essays, and drama from a range of authors such as Jane Austen, Virginia Woolf as well as Audre Lorde and Toni Morrison. We will also read writers essential to an understanding of feminist history and theory: Elaine Showalter, bell hooks, Trinh T. Minh-ha, Hélène Cixous, Simone de Beauvoir, Sandra Gilbert, Susan Gubar, and Elaine Scarry. Included in the course will be specially-focused units on gender and slavery and gender and war.

Ultimately, students will explore questions such as—How are women’s and men’s lives portrayed in literature? How and in what ways do certain works challenge or affirm conventional ideas about men and women? How and in what ways do women writers use their

voices to expose marginalization, resist oppression, and deconstruct rigid binarisms, negotiating new possibilities for power dynamics in gender relationships?

This course fulfills the Diversity 2 requirement

This course counts for the Gender and Women's Studies major

ENG 2400-001 Western World Literature

MWF 10:30 AM - 11:20 AM

Evan Radcliffe

Homer and his Successors: In this course we explore some of the most famous and influential works of classical Western literature, starting with an intensive discussion of Homer and then moving on to Sophocles, Euripides, and Virgil. Those who have only a surface knowledge of these works are often astonished at the complexities and depth they reveal when looked at closely and discussed extensively. This will be a discussion class, and we'll take our time with these works, moving slowly so that we can develop our grasp of them. We will also consider how these works follow from and respond to each other—for example, how in *The Iliad* and *The Odyssey* Homer exalts yet turns away from the warrior ideal, how Sophocles models his heroic figures on Homer's Achilles, how Euripides converts heroic ideals into something deeply disturbing, and how Virgil draws on but transforms Homer at every turn. Another recurring issue will be the different conceptions of the place of women. Requirements include two formal papers, numerous informal journal entries, a midterm and a final. Texts for this term (all in translation): *The Iliad*; *The Odyssey*; *Oedipus the King*; *Antigone*; *Medea*; *The Aeneid*

ENG 2500-001 The Irish Revival

MW 4:30 PM – 5:45 PM

James Murphy

This course covers a variety of voices in Modern Irish Literature, one of the world's great literatures. In effect, this is a "survey" course. Such an approach has the advantage of introducing you to a range of authors and to their historical/cultural context, but at the same time it can be frustrating in that we do not have the luxury of lingering for long, loving looks at our favorite writers. We will leave that for you to do in other Villanova courses, in graduate school or, most importantly, in the reading of Irish writers which will hopefully become a part of your world for the rest of your life. In the meantime, we will do the best we can to introduce you to a rich and varied set of voices in Modern Irish literature.

After an introduction on the implications of the term "Renaissance," and indeed of the term "Irish" itself, we will focus on the work of Augusta Gregory, John Millington Synge, William Butler Yeats, James Joyce, and Sean O'Casey. Finally, to give us a taste of a more recent voice, we will close with the work of Seamus Heaney. This selection has the advantage of covering a

range of genres -- poetry, drama, and fiction – itself a tribute to wide ranging achievements of Irish writers.

For English majors, this course can count for the British/Irish Literature after 1900 area requirement

This course counts toward the minor/concentration in Irish Studies

ENG 2501-001 African American Literary Tradition I

TR 10:00 AM – 11:15 AM

Crystal Lucky

During the nineteenth century, many African Americans, both formerly and never enslaved, wrote in a wide variety of forms to add their voices to the social, political, artistic and religious movements that dotted the American landscape. Writing in all genres – the Jeremiad, the political treatise, autobiography, poetry, the short story, and the novel – black Americans resisted prevailing hegemonic notions of black inferiority, dependence, hyper-sexuality and violence that helped to undergird and maintain the legal and social structures of white power and privilege. This course is designed to introduce students to those writers and to enhance students' ability to read, analyze and write critically.

For English majors, this course can count for the American Literature to 1900 area requirement
This course fulfills the Diversity 1 requirement

This course counts toward the minor/concentration in Africana Studies

ENG 2530-001 The Literature of The New Negro Movement: A Renaissance in Harlem

TR 8:30 AM - 9:45 AM

Crystal Lucky

During the 1920s and 30s, there developed an artistic and cultural movement among African Americans centered in New York and several other urban metropolises. Seeking to resist nineteenth century stereotypes of the "Old Negro" as inferior, dependent, hyper-sexualized and violent, black and white writers, musicians, aesthetic artists, and political leaders presented a "New Negro," one who demanded his and her full rights as American citizens. By integrating literature and history and placing the works within a larger cultural and political context, we will examine the period known as the Harlem Renaissance through the works of representative writers of the period: Countee Cullen, Jessie Redmond Fauset, Langston Hughes, Zora Neale Hurston, Nella Larsen, Alain Locke, Claude McKay, George Schuyler, Jean Toomer and Carl Van Vechten. This course is designed to enhance students' ability to read, analyze and write critically.

For English majors, this course can count for the American Literature after 1900 area requirement

This course fulfills the Diversity 1 requirement

This course counts toward the minor/concentration in Africana Studies

ENG 2800 Teaching Practicum

This course gives senior English majors, with a GPA in the major of 3.5 or above, the opportunity to work as teaching assistants in introductory level courses under the supervision of a faculty member. Prior to registration, interested students should approach the professor with whom they would like to work and ask about the possibility of arranging an assistantship (faculty are under no obligation to work with an assistant). The professor and student should work out the specifics of the assistantship together, but the teaching assistant would probably be expected to: attend all classes and read all course texts; work one-on-one with the students on their writing; teach several classes over the course of the semester; lead small discussion groups or writing workshops within the class; help generate questions for class discussion and topics for papers.

The student receives three credit hours for the course; the course is graded and counts as an elective towards fulfilling the requirements of the major.

Restricted to Senior English Majors with a GPA of 3.5 or above.

Permission of consulting teacher and Chairperson required.

ENG 3150-001 Chaucer

TR 2:30 PM – 3:45 PM

Brooke Hunter

Few poets can as gracefully combine devout stories of saints, sexually explicit comedies, philosophically probing romances, and tales of elaborate fart jokes as well as the great medieval poet, Geoffrey Chaucer. This course serves as an introduction to the works of Chaucer, and to the complex medieval society in which he lived. We will read selections from his works, focusing especially on his lively collection of stories and storytellers, *The Canterbury Tales*. Chaucer's life intersected with many important historical shifts: the Black Death, the Peasant's Revolt, the rise of the proto-Protestant Wycliffite movement, the political struggles of Richard II's reign, and an increase in literacy. As we explore Chaucer's poetic insights on subjectivity we will also place his works in the historical contexts from which they spring. Reading Chaucer requires learning Middle English, and much of the first few weeks of class will be devoted to acquiring the necessary language skills. No previous experience with Middle English is required.

For English majors, this course can count for the Medieval portion of the English Literature pre-1800 area requirement

ENG 3290-001 Shakespeare on Film

TR 1:00 PM – 2:15 PM

Alice Dailey

This course studies the texts and film adaptations of five of Shakespeare's plays. Our lectures, discussions, and writing assignments will center on questions about the relationship between these two forms of Shakespearean text. What is the significance of specific visual choices made in the construction of Shakespearean adaptations? How have the directors and screenwriters

altered the script for film? How does filmic technology impact our sense of what Shakespeare is about? We will look at both effective and ineffective examples of adaptation alongside the written text, considering what works, what fails, and why. In the process, we'll move toward a greater critical understanding of not only important elements of Shakespeare's plays but of the ways in which the genre of film reconstructs these elements through its own unique visual and aural vocabulary. Our principle plays and films will be: Othello and Tim Blake Nelson's *O*; *Hamlet* and Michael Almereyda's *Hamlet 2000*; *King Lear*, Kristian Levring's *The King Is Alive*, and Akira Kurosawa's *Ran*; *Much Ado About Nothing* and the Joss Whedon film; and *Richard III* and the Richard Loncraine film.

Assignments include two short papers, a term paper, a final exam, and a short group performance.

For English majors, this course can count for the Renaissance portion of the English Literature pre-1800 area requirement

ENG 3290-H01 Elizabethan Literature: Pose & Mask

TR 2:30 PM – 3:45 PM

Alice Dailey

This seminar studies one of the most important periods in the history of western literature, the period that witnessed not only the Protestant Reformation and the reign of the inimitable Queen Elizabeth but the rise of print culture and of English as a major literary language. In our survey of some key authors and texts, we will consider how concerns about subjectivity, self-presentation, literary personae, authenticity, fakery, celebrity, and political identity develop in and through sixteenth-century literary forms. We will study a wide range of genres, including public speeches, revenge drama, lyric poetry, autobiography, and epic, looking at literature written in English as well as a handful of continental texts that had a significant influence on English court culture. Additionally, we will spend some time thinking about intersections between literature and sixteenth century visual arts, including portraiture, woodcuts, theatrical spectacles, clothing, and the material book itself. Authors include Castiglione, Machiavelli, More, Foxe, Sidney, Spenser, Kyd, Shakespeare, and Queen Elizabeth I. Course requirements: attendance, participation, research presentation, research paper.

This is an Honors course, which requires a minimum 3.33 average.

For English majors, this course can count for the Renaissance portion of the English Literature pre-1800 area requirement

ENG 3490-001 Adventures in Eighteenth-Century Literature

TR 11:30 AM - 12:45 PM

Joseph Drury

To read eighteenth-century literature is to encounter a culture captivated by the idea of adventure. From early realist novels to oriental tales, mock-epic satires to philosophical romances, the characteristic genres of the period are defined by their intense fascination with

unknown things, people, and places. This curiosity reflects both the values of the Enlightenment, which emphasized the power of human reason to discover novel truths about nature, politics, and society, and the rise of a modern commercial economy, which sent Europeans all over the globe in search of new pleasures and profits. Most of all, the thirst for adventure reflects the emerging conviction that knowledge and true wisdom requires hard-won, empirical experience of the material world in all its diversity and complexity. In this course, students will be introduced to texts from a range of different genres and learn how to analyze the various techniques and styles that eighteenth-century authors developed to describe the period's new realms of experience. Readings will include poetry, drama and fiction by Aphra Behn, Jonathan Swift, Eliza Haywood, Alexander Pope, Tobias Smollett, Oliver Goldsmith, and Elizabeth Inchbald.

For English majors, this course can count for the Restoration & 18th Century area requirement

ENG 3590-001 Dialogues of Romanticism

MW 3:00 PM – 4:15 PM

Evan Radcliffe

Literature always involves some kind of dialogue among writers, and English Romanticism provides an especially illuminating series of examples. We will start with a look at a political argument with literary implications—the debate between Edmund Burke and Thomas Paine, who had once been friends but who fought over the French Revolution. We will then turn to the dialogue between William Wordsworth and Samuel Taylor Coleridge, perhaps the most famous and consequential in the English literary tradition: for a time, Wordsworth and Coleridge were in daily conversation, and their writings constitute a continuous interchange in which they draw upon, modify, and implicitly argue with each other's work. We'll look not only at their lyric poetry but at their narratives (such as *The Ruined Cottage* and *The Rime of the Ancient Mariner*), and use that approach as a model for examining other English Romantic writers, from Dorothy Wordsworth to Percy Bysshe Shelley and John Keats. We'll consider how these writers' relationships figure in their texts, how they influenced their creation of new literary forms, and how they affected their exploration of topics such as human responses to suffering and the interaction between the mind and the natural world.

For English majors, this course can count for the 19th Century British/Irish Literature area requirement

ENG 3690-001 Virginia Woolf

TR 4:00 PM – 5:15 PM

Megan Quigley

What is the border between fiction and autobiography? Why are audiences as fascinated by Virginia Woolf's life as they are by the novels she wrote? Why does she think that every woman needs *A Room of One's Own*? What role does Woolf's gender play in her status as a literary celebrity? This course will posit that Woolf's novels and essays *themselves* instigate these debates. In seeking to destroy the conventions of the realist novel and simultaneously to explain new forms through what life is like "here, now," Woolf's novels interrogate the relationships among fiction, biography, and autobiography. We will read six novels by Woolf as well as

extracts from her *Essays* and *Diaries*. We will study explosive issues in Woolf studies (snobbery, anti-Semitism, sexual molestation, lesbianism) while we also learn about literary high modernism by immersing ourselves in Woolf's own writing.

For English majors, this course can count for the British Irish Literature after 1900 area requirement

This course fulfills the Diversity 2 requirement

This course counts for the Gender and Women's Studies major

ENG 4001-001 Major American Writers I

MW 1:30 PM - 2:45 PM

Michael Berthold

This course will examine a wide-range of "major" nineteenth-century American writers to test Walt Whitman's assertion that the "United States themselves are essentially the greatest poem." In assessing the relationship of self to nation, we will scrutinize poetry by Longfellow, Poe, Whitman and Dickinson and short fiction by Hawthorne, Melville, Freeman and Chesnutt. We will also consider novelistic representations of slavery in Stowe's *Uncle Tom's Cabin* and Twain's *Pudd'nhead Wilson*.

For English majors, this course counts for the American Literature to 1900 area requirement

ENG 4040-001 American Short Story

MW 4:30 PM – 5:45 PM

Charles Cherry

Using Ann Charters' *The Story and Its Writer: An Introduction to Short Fiction* (8th ed.), this course surveys the American short story by examining writers from various periods—from the influential work of Poe and Hawthorne in the nineteenth-century through such modern/contemporary writers as Flannery O'Connor, Junot Diaz, ZZ Packer, Lorrie Moore, and George Saunders. In these readings we witness the range of human experience and grapple with the question of what constitutes an artful rendering of that experience.

Requirements: Electronic Journal essays on stories, an analysis paper, a piece of short fiction, mid-term and final tests, class participation.

For English majors, this course counts for the American Literature after 1900 area requirement

ENG 4040-100 American Short Story

R 6:00 PM – 9:30 PM

Moiria McCole

Beginning with Irving, Poe, and Hawthorne, this course will explore the origins of the American short story. We will continue to trace its development as an American art form under such

skilled hands as Wharton, Fitzgerald, Faulkner, Baldwin, and O'Connor. Ultimately we will focus on the writers of today: Erdrich, Mason, Wetherell, among others.

Fast Forward I.

Only open to students in the College of Professional Studies

For English majors, this course counts for the American Literature after 1900 area requirement

ENG 4520-001 The American Novel to 1895

MW 3:00 PM - 4:15 PM

Michael Berthold

This course will examine the sensationalism, sentimentality, and subversiveness of the early American novel. Canonical texts such as *The Scarlet Letter* and *Huck Finn* will be juxtaposed with lesser-known and more recently-recuperated works. In addition to Hawthorne and Twain, readings for the course will include Rowson's *Charlotte Temple*, Poe's *Narrative of Arthur Gordon Pym*, Melville's *Typee*, Brown's *Clotel*, Fern's *Ruth Hall*, Alger's *Ragged Dick*, and Crane's *Maggie: A Girl of the Streets*.

For English majors, this course can count for the American Literature to 1900 area requirement

ENG 4690-001 1959: Breakdown & Breakthrough in American Literature

TR 4:00 PM – 5:15 PM

Kamran Javadizadeh

What is left to write when the very idea of the *new* has become rather *old*? This describes something like the predicament faced by the writers whom we'll be reading in this course—writers who felt like whatever modernism, that great period of artistic innovation that flourished between the two world wars, had been, by 1959, it had surely run its course. Breakdown became a potent metaphor in this moment to describe not only the passing of the period's central artistic movement, but also the feeling that structures of order everywhere (culturally, politically, psychologically) were failing. By planting ourselves firmly in the literature of a single year (with allowances made to look back and forward as needed), we will gain access to a lively conversation about the kinds of breakthrough that might be expected to emerge from this experience of breakdown. We will read, for instance, James Baldwin's piercing essays from 1959 about the formation of racial and national identity, "The Discovery of What It Means to Be an American" and "Nobody Knows My Name," alongside a pair of white writers' contemporary fantasies about blackness: Norman Mailer's "The White Negro" and Saul Bellow's *Henderson the Rain King*. Another example: we will consider the sudden (it seemed) emergence of "confessional" poetry in Robert Lowell's *Life Studies*, W. D. Snodgrass's *Heart's Needle*, and Anne Sexton's *To Bedlam and Partway Back* alongside the contemporary (but tonally and formally quite different) configurations of personal experience and poetic form in Allen Ginsberg's *Kaddish* and Frank O'Hara's "Personism: A Manifesto." Other primary texts will include works by Lorraine Hansberry, Elizabeth Bishop, Philip Roth, and Vladimir Nabokov. Some time will also be spent thinking about relationships between our literary texts and works

from the visual and performing arts. Course requirements will include short written assignments, informal presentations, and one longer essay.

For English majors, this course can count for the American Literature after 1900 area requirement

ENG 5000-001 Senior Seminar: Memory in Irish literature

MW 1:30 PM – 2:45 PM

Joseph Lennon

“Too much memory is a form of madness,” says the schoolmaster in Brian Friel’s play, *Translations* (1980). For many writers, recollection has also been a powerful device in creating novels and narrators. In this course we will examine how writers create narratives of memory and how texts interact with collective memories. We will explore what happens when vivid reminders of the past interrupt narratives and reveal larger cultural memories. We will also consider how erased cultural memories, in America and Ireland, inform our readings. These and other questions will animate the seminar as we seek to better understand how memory and literature interact, specifically in Ireland, a small island with a tenacious memory. We will pay particular attention to memoir but also read works in drama, fiction, and poetry. Theoretical questions about post-colonial literature, collective memory, and gender—from theorists Maurice Halbwachs, Paul Ricoeur, Annette Kuhn, David Lloyd, and others—will inform our class discussions. We will focus on works by James Joyce, Marina Carr, Seamus Deane, Brian Friel, Hugo Hamilton, and Eavan Boland, with shorter readings by W.B. Yeats, Samuel Beckett, Nuala ni Dhomhnaill, and Seamus Heaney. As a culmination of the seminar, students will research and write an essay on memory and a work(s) of their own choosing, Irish or otherwise.

ENG 5000-002 Senior Seminar: American Modernism: Cather, Hemingway, Faulkner, and Hurston

TR 10:00 AM - 11:15 AM

Jean Lutes

Examining works by four central novelists of American modernism, this seminar invites you to take an intense look at a thrilling moment in American literary history, when formal innovation and aesthetic daring emerged in response to shattering changes in core ideas about gender, race, intimacy, sexuality, and class. New styles of narration marked America’s coming-of-age as a literary nation, as writers sought better ways to represent the cultural hybridity, violence, and fierce imagination that were (and always had been) at the heart of American experience. In their own influential ways, Willa Cather, Ernest Hemingway, William Faulkner and Zora Neale Hurston all reckoned with the contradictions and imperatives of mythic gender norms, the coexistence of decadence and impoverishment, the legacies of colonization and slavery, and the interconnectedness of the regional and the global.

Likely texts include Cather’s *The Professor’s House* (1925) and *Sapphira and the Slave Girl* (1940), Hemingway’s *In Our Time* (1925) and *A Farewell to Arms* (1929), Faulkner’s *The Sound and the Fury* (1929) and *Light in August* (1932), and Hurston’s “Sweat” (1926), “The Gilded Six-Bits” (1932), and *Their Eyes Were Watching God* (1937).

This course counts for the Gender and Women’s Studies major