

ENGL 205 COURSE DESCRIPTIONS

FALL 2011

Title: **ANCIENTS, MODERNS, AND MODERNISTS**
Time: 9:30 TR
Class #: 17597
Place: 4050 Wescoe
Instructor: ATKINS, G. Douglas

COURSE DESCRIPTION: In this course we read widely while focusing on “Ancient” writers of the eighteenth century and the twentieth, including Pope, Swift, Joyce, and Eliot, the latter two Modernists who joined the Augustans in opposing Moderns. We will, in addition, read *The Odyssey* and *Madame Bovary*. We will look closely *at* these texts in order to see *by means of them*, joining them in a “journey towards understanding.” Since I believe, and will teach, that in order to read well, you have to “write it down” (Andrew Lytle), there will be several papers, probably at least five. Whether there will a final exam depends upon how the group progresses. Class will be conducted as lecture/discussion, with students expected to be prepared for daily participation. I hope to arrange at least one field trip, this to Spencer Research Library.

REQUIRED TEXTS: Homer, *The Odyssey*, trans. Rouse; Swift, “*Gulliver’s Travels*” and *Other Writings*; *Poetry and Prose of Alexander Pope*; Flaubert, *Madame Bovary*, trans. Bair; Joyce, *A Portrait of the Artist as a Young Man*; Eliot, *Collected Poems*; Eliot, *Selected Essays*; and Eliot, *The Sacred Wood*.
RECOMMENDED: Atkins, Literary Paths to Religious Understanding.

Title: **ANCIENTS, MODERNS, AND MODERNISTS**
Time: 1:00 TR
Class #: 30041
Place: 4050 Wescoe
Instructor: ATKINS, G. Douglas

COURSE DESCRIPTION: In this course we read widely while focusing on “Ancient” writers of the eighteenth century and the twentieth, including Pope, Swift, Joyce, and Eliot, the latter two Modernists who joined the Augustans in opposing Moderns. We will, in addition, read *The Odyssey* and *Madame Bovary*. We will look closely *at* these texts in order to see *by means of them*, joining them in a “journey towards understanding.” Since I believe, and will teach, that in order to read well, you have to “write it down” (Andrew Lytle), there will be several papers, probably at least five. Whether there will a final exam depends upon how the group progresses. Class will be conducted as lecture/discussion, with students expected to be prepared for daily participation. I hope to arrange at least one field trip, this to Spencer Research Library.

REQUIRED TEXTS: Homer, *The Odyssey*, trans. Rouse; Swift, “*Gulliver’s Travels*” and *Other Writings*; *Poetry and Prose of Alexander Pope*; Flaubert, *Madame Bovary*, trans. Bair; Joyce, *A Portrait of the Artist as a Young Man*; Eliot, *Collected Poems*; Eliot, *Selected Essays*; and Eliot, *The Sacred Wood*.
RECOMMENDED: Atkins, Literary Paths to Religious Understanding.

Title: **PERFORMING THE REAL**
Time: 11:00 TR
Class #: 24104
Place: 1003 Wescoe
Instructor: FISCHER, Iris

COURSE DESCRIPTION: This course focuses on “the real” and how we experience and represent it. When people attend a play or film that depicts a familiar world or connects for them emotionally and intellectually, they often say, “That was so real.” We hear the same comment after a group has watched a particularly spectacular, if unrealistic, action film: “That was so *real*.” Can both uses of the term “real” have the same meaning?

The term may be slippery, but it points usefully to a rich diversity of realities that plays and films bring to life for us. We go to the theatre to connect with the world, to make our own experience more vivid and varied, our understanding greater, our power to act stronger and better informed. In short, witnessing and absorbing a performance of “the real” can teach us how to perform in our own lives.

This course examines plays and films that perform realities particularly important to contemporary audiences. Whether we are looking for a more authentic life, seeking a connection with history, or imagining a better reality, we find that conveying the real involves fantasy, ideals, and imagination as much as it does the daily reality of life in the suburbs or on a college campus. How do we experience the real? How do we fantasize other realities?

REQUIRED TEXTS: The following editions only: Ibsen, *A Doll’s House* (Ivan R. Dee, 1999); Williams, *Summer and Smoke* (Dramatists Play Service, 1998); Brecht, *Galileo* (Grove, 1994); Beckett, *Krapp’s Last Tape* (Grove, 2009); Kushner, *Angels in America* (20th anniversary edition, TCG, 2011); additional readings, films, and theatre productions.

REQUIREMENTS: Attendance and participation; two essay tests; two papers; group project.

Please note: This course requires attendance at evening or weekend events, for which tickets must be purchased.

Title: **WRITING THE SELF**
Time: 7:35-8:50 a.m. MW
Class #: 22763
Place: 1009 Wescoe
Instructor: GRAHAM, Maryemma

COURSE DESCRIPTION: James Olney describes autobiography as "a narrative work, written by a person about him/herself, that assigns significance to the events of the past, discovering in them and then creating out of them a pattern that brings the author and the reader into the present." In short, it is a self writing the self, making that which is experienced privately a matter of public record. The formal study of this largest category of life writing is just thirty-something but we read, write and create autobiographically all the time: books and personal essays, handwritten letters (a thing of the past), film and music videos, various forms of social networking. You are invited to join a class that explores reasons why we write about ourselves, why much classic literature is autobiographical, and the fascination it holds in today's popular culture. Our starting point will be reading autobiography in relationship to ideas about the self and the formation/construction of identity. Beginning with a early classic autobiography (James Joyce, *Portrait of the Artist as a Young Man*), we will read about race and ethnicity (Jade Snow Wong, *Fifth Chinese Daughter*; Wright, *Black Boy*; Rodriquez, *Hunger of Memory*); and move to contemporary autobiographies (Dorothy Alison, *Bastard out of Carolina*). You will be regularly using your computer and the class makes active use of digital platforms. Plan on being challenged, researching, and, of course, sharing a response paper/blog entry on each book. There will be one midterm covering the basic vocabulary, the elements of autobiography, and the history of the genre (objective exam). Classes will be structured as a seminar with discussions, individual presentations, and a class project, which can be print or digital. A set of background materials will accompany the course and will be available in advance. Rule of thumb: you must read each book in its entirety in order to back up your ideas with examples.

REQUIRED TEXTS: Ward, *The Katrina Papers: A Journal of Trauma and Recovery*; Wong, *Fifth Chinese Daughter*; Rodriquez, *Hunger of Memory: The Education of Richard Rodriquez*; Alison, *Bastard out of Carolina*; Latifa, *My Forbidden Face: Growing Up Under the Taliban*; Wright, *Black Boy*; Joyce, *A Portrait of the Artist as a Young Man*.

Title: **WRITING THE SELF**
Time: 11:00 MW
Class #: 26157
Place: 4035 Wescoe
Instructor: GRAHAM, Maryemma

COURSE DESCRIPTION: James Olney describes autobiography as "a narrative work, written by a person about him/herself, that assigns significance to the events of the past, discovering in them and then creating out of them a pattern that brings the author and the reader into the present." In short, it is a self

writing the self, making that which is experienced privately a matter of public record. The formal study of this largest category of life writing is just thirty-something but we read, write and create autobiographically all the time: books and personal essays, handwritten letters (a thing of the past), film and music videos, various forms of social networking. You are invited to join a class that explores reasons why we write about ourselves, why much classic literature is autobiographical, and the fascination it holds in today's popular culture. Our starting point will be reading autobiography in relationship to ideas about the self and the formation/construction of identity. Beginning with an early classic autobiography (James Joyce, *Portrait of the Artist as a Young Man*), we will read about race and ethnicity (Jade Snow Wong, *Fifth Chinese Daughter*; Wright, *Black Boy*; Rodriguez, *Hunger for Memory*); and move to contemporary autobiographies (Dorothy Alison, *Bastard out of Carolina*). You will be regularly using your computer and the class makes active use of digital platforms. Plan on being challenged, researching, and, of course, sharing a response paper/blog entry on each book. There will be one midterm covering the basic vocabulary, the elements of autobiography, and the history of the genre (objective exam). Classes will be structured as a seminar with discussions, individual presentations, and a class project, which can be print or digital. A set of background materials will accompany the course and will be available in advance. Rule of thumb: you must read each book in its entirety in order to back up your ideas with examples.

REQUIRED TEXTS: Ward, *The Katrina Papers: A Journal of Trauma and Recovery*; Wong, *Fifth Chinese Daughter*; Rodriguez, *Hunger for Memory: The Education of Richard Rodriguez*; Alison, *Bastard out of Carolina*; Latifa, *My Forbidden Face: Growing Up Under the Taliban*; Wright, *Black Boy*; Joyce, *A Portrait of the Artist as a Young Man*.

Title: **WHAT IS RENAISSANCE?**
Time: 12:30 MW
Class #: 24693
Place: 1017 Wescoe
Instructor: LAMB, Jonathan

COURSE DESCRIPTION: In this course we will investigate the idea of Renaissance, especially as it has applied to English literature of the sixteenth and seventeenth centuries. Why is it that people living in Renaissances don't refer to their historical period as a Renaissance? Why, that is, is the term "Renaissance" applied to an era only after the era has ended? Why is it that someone who hasn't read a word of Shakespeare still recognizes his era, the Renaissance, as important? And why are there no apartment complexes named "Medieval Apartments" but plenty named "Renaissance Apartments"?

We will read canonical and non-canonical works, all the while discussing how those canons were formed and contested under the rubric of Renaissance. We will study what these works have in common, and what they don't. We will study how Shakespeare's era came to be known as a Renaissance, and how the Renaissance set in place what it means to read and write in 2011. We will also (predictably enough) write--about the texts we read, about the concept of Renaissance, and about the ways the Renaissance continues to operate as a meaningful cultural category. While we will focus primarily on the English

Renaissance, we will also study other Renaissances (American, Harlem, Native American) and the rhetoric of Renaissance in our culture.

REQUIRED TEXTS: Johnson, The Alchemist; More, Utopia; Norton, Seventeenth-Century British Poetry; Shakespeare, Othello; Spenser, The Faerie Queene, Book One; Faigley, The Brief Penguin Handbook.