

ENGL 205 COURSE DESCRIPTIONS

SPRING 2010

Title: **READING AND WRITING ESSAYS**
Time: 9:30 TR
Class #: 65263
Place: 4050 Wescoe
Instructor: ATKINS, G. Douglas

COURSE DESCRIPTION: In this course, we study the essay and then write personal and familiar essays. Don't worry if you don't know what an essay is--you'll likely find it is quite different from those "things" you had to write in high school. You get to use the "I" in your writing, and you don't have to have a thesis statement or to follow the five-paragraph form--but you do have to strive for artfulness. You also get to write about something that interests you. The essay, in other words, is no excuse for license nor an exercise in either self-expression or "free writing." Essays, you will discover, are fun to read and fun to write; they are an excellent way to learn, in fact, to read well and to write well. Essayists we read include Montaigne, Thoreau, Woolf, T.S. Eliot, James Baldwin, Zora Neale Hurston, and E.B. White. Each student will write at least four "papers," one of them likely being a paper on the essay, the others, essays to be workshopped. Students bear costs of photocopying.

REQUIRED TEXTS: Fakundiny ed, The Art of the Essay, Lopate, The Art of the Personal Essay, E.B. White, Essays; Dillard, The Writing Life; Frame trans. The Complete Essays of Montaigne; Fadiman, The Portable Thoreau; At Large and at Small; Atkins, Tracing the Essay; Faigley, The Brief Penguin Handbook; and Dept. of English, Composition and Literature.

Title: **FAULKNER AND MORRISON ** 2 sections ****
Time: 11:00 TR and 2:30 TR
Class #: 67811 and 67967
Place: 223 Fraser
Instructor: FOWLER, Doreen

COURSE DESCRIPTION: In this class, we will explore the major fiction of two of America's greatest writers: William Faulkner (1897-1962) and Toni Morrison (1931--). While Morrison has frequently expressed her indebtedness to Faulkner, our project will not be to see how Faulkner influenced Morrison. Instead, we shall juxtapose the two authors, who are separated by a generation as well as by differences of race and gender. In particular, our objective will be to locate the theories of race and gender difference that inform their fictions. We will examine how these fiction writers question, critique, and counter the prevailing, troubling Western notion that race and gender identities depend on difference and that difference is secured by the exclusionary tactics of racism and sexism. The course will be discussion-based, and it will emphasize writing. Course requirements will include two papers (approximately 7 typewritten pages); response papers, quizzes, and a midterm and final exam. Class participation also is a requirement.

REQUIRED TEXTS: Faulkner, Absalom, Absalom; Light in August; Morrison, Song of Solomon, Beloved; A Mercy; Playing in the Dark; Faigley, The Brief Penguin Handbook; and Department of English, Composition and Literature.

Title: **YOUTH**
Time: 2:00 MWF
Class #: 55409
Place: 4021 Wescoe
Instructor: BUTLER, Michael

COURSE DESCRIPTION: An unsystematic look at the portrayal of youth in different times and places aimed at enabling our discussion of the nature/ functioning/ effect of literature especially in its relation to our sense of ourselves, others, and the worlds we think we live in. We'll try to figure out and evaluate the kinds of reading we can do, the kinds of questions we can ask, the kinds of answers we might get. The class will be reading intensive and discussion driven. Written work will include 4 major papers, probably supplemented by some shorter assignments, and a final exercise. The reading list may be supplemented by handouts and assigned films. It will include old and new works of varying reputations. Our readings are not yet set but will come from this list: Gaskell, *Cousin Phyllis*; O'Neill, *Ah Wilderness*; James, *Daisy Miller* or Shaw's *Pygmalion*; Thurber, *My Life and Hard Times*; Tinti, *The Good Thief*; Carey, *His Illegal Self*; Morrison, *A Mercy*; Moriarty, *While I'm Falling*; Cotter, *Skyscrapers of the Midwest*.

REQUIRED TEXTS: TBA

Title: **PERFORMING THE REAL**
Time: 2:30 TR
Class #: 78859
Place: 1017 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: Ibsen, A Doll's House; Shaw, Arms and the Man; Brecht, Galileo; Beckett, Krapp's Last Tape; Kushner, Angels in America; Kane, 4.48 Psychosis; Faigley, The Brief Penguin Handbook; and English Department, Composition and Literature (CAL).

Title: **SHORT STORY MASTERPIECES**
Time: 9:00 MWF
Class #: 55405
Place: 4050 Wescoe
Instructor: CAROTHERS, James

COURSE DESCRIPTION: In this course we will work towards answers to the aesthetic questions: What makes a "good" or "great" short story? What makes a short story stand the "test of time"? To do this, we will focus first on one short story by each of several presumed "masters" of the genre, reading the story closely for internal structure and content, and considering a variety of secondary sources (biography, bibliography, criticism). We shall read other stories by the same author as well, and shall consider the principles and practices of evaluation.

Written work: Brief formal reports on the individual stories and authors, to provide the basis for class discussion, and to be submitted in writing. Probably four required essays (two written in-class and two written out-of-class), and a substantial final project.

REQUIRED TEXTS: Authors will include eight or so of the following: Nathaniel Hawthorne, Mark Twain, James Joyce, D. H. Lawrence, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Flannery O'Connor, J. D. Salinger, John Updike, Bernard Malamud.

Title: **WAYS OF SEEING** **** 2 sections ****
Time: 10:00 MWF and 11:00 MWF
Class #: 55407 and 69955
Place: 222 Fraser
Instructor: KLAYDER, Mary

COURSE DESCRIPTION: The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. There will be four papers, a final exam, a project, and assorted short assignments throughout the semester.

REQUIRED TEXTS: Lakoff and Johnson, Metaphors We Live By; Donne, Selected Poems; Dickinson, The Collected Poems; Joyce, A Portrait of the Artist as a Young Man; Woolf, To The Lighthouse; Whitehead, The Intuitionist; Garcia, The Aguero Sisters; Silko, Storyteller, Faigley, The Brief Penguin Handbook, Dept. of English, Composition and Literature, and selected essays and poetry handouts.

Title: **AMERICAN MODERNISMS**
Time: 2:30 TR
Class #: 72505
Place: 4044 Wescoe
Instructor: SHARISTANIAN, Janet

COURSE DESCRIPTION: A study of some of the major ideas, themes, and artistic developments in early 20th. century American literature. The formative period of modern literature in the U. S. has typically been defined in terms of texts by a small number of writers labeled "modernist" (e.g., Eliot, Faulkner, Joyce). Their works are aimed at a relatively small audience comfortable with stylistic experimentation, fragmentary structures, and intellectual subject matter. Texts and authors that are merely "modern" (that is, representative of their historical period) but do not fit into the "modernist" mode have often been denigrated or dismissed (e.g., Edith Wharton's social fiction, Langston Hughes's blues- and jazz-inspired poetry).

This course will attempt to get at some of the major themes and forms of the early 20th. century by questioning the distinction between "modern" and "modernist." It will ask in what ways experimental writing is conservative as well as in what ways apparently traditional texts are experimental. This will allow us to construct a broad picture of early 20th.-century American culture, one that includes writing by women and men, blacks and whites, and forms that speak to large and to smaller audiences. It will also allow us to see connections among apparently dissimilar authors and to ask general questions about how modern American writers have represented such subjects as the make-up of the individual, gender differences and relationships, the family, war, nature, social change, and history itself.

Readings: poetry by Robert Frost, Langston Hughes, and T. S. Eliot; fiction by Edith Wharton, Willa Cather, and Ernest Hemingway.

Regular class attendance and participation are required. There will be three papers and a final.

REQUIRED TEXTS: Frost, The Road Not Taken: A Selection of Robert Frost's Poems; Wharton, The Custom of the Country, (ed. Orgel); T.S. Eliot, The WasteLand, Prusrock, and Other Poems; Cather, The Professor's House; Hughes, Selected Poems; Hemingway, A Farewell to Arms; Faigley, The Brief Penguin Handbook; and Dept. of English, Composition and Literature.