

ENGL 205 COURSE DESCRIPTIONS

SPRING 2012

Title: **ANCIENTS, MODERNS AND MODERNISTS**
Time: 1:00 TR
Class #: 68737
Place: 4023 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 century, 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. These will likely include at least one “presentation” to the class and a “workshopped” paper. Students bear costs of photocopying. Class will be conducted as lecture/discussion, with students expected to be present and prepared for daily participation.

REQUIRED TEXTS: T.S. Elliot, Collected Poems 1909-1962; Homer, The Odyssey, trans. Rouse; Swift, Gulliver’s Travels and Other Writings; Pope, Poetry and Prose (ed A. Williams); Flaubert, Madame Bovary, trans. Bair; Joyce, A Portrait of the Artist as a Young Man; Faigley, The Brief Penguin Handbook.

Title: **CONSTRUCTING RACE**
Time: 11:00 TR
Class #: 57795
Place: 4050 Wescoe
Instructor: FOWLER, Doreen

COURSE DESCRIPTION: What is race? Is race an essential identity? Is it socially constructed? Is race a form of ethnicity, or should race be distinguished from ethnicity? These are questions that theorists of race are currently debating. Whereas Walter Benn Michaels urges Americans “to give up the idea of race altogether,” because “either race is essence” or “there is no such thing as race,” other theorists point to African American writers, like Toni Morrison, who defend the “black” in black culture. Omi and Winant argue that racial designations are “an unstable and ‘decentered’ complex of social meanings constantly being transformed by political struggle.” In other words, racial boundaries are contested sites of relationship where both sides struggle for control. In “Constructing Race,” our objective will be to locate the theories of race difference that inform the works of fiction and non-fiction writers. We will examine how these writers question, critique, and counter the troubling Western notion that racial

identities depend on difference and that difference is secured by the exclusionary tactics of racism. The course will be discussion-based, and it will emphasize writing. Course requirements will include two papers (approximately 5-7 typewritten pages); response papers, quizzes, and a midterm and final exam. Class participation also is a requirement.

REQUIRED TEXTS: Frederick Douglass, Narrative of the Life of Frederick Douglass, An American Slave; Mark Twain, Puddn'head Wilson; Nella Larsen, Quicksand and Passing; William Faulkner, Intruder in the Dust; Ralph Ellison, Invisible Man; John Howard Griffin, Black Like Me; and Toni Morrison, Playing in the Dark.

Title: **DISNEY NARRATIIVES**
Time: 11:00 TR
Class #: 52315
Place: 4021 Wescoe
Instructor: ANATOL, Giselle

COURSE DESCRIPTION: In this course we will read literature for children with a rigorous analytical gaze, considering how a selection of texts give their readers messages about beauty, romantic love, gender roles, family, what it means to be an adult, social and economic class, and issues of difference and diversity. In order to narrow the field, we will focus our attention on several popular Disney films, the stories on which they are based, and other renditions of the same tale. We will also read some contemporary scholarship to get a sense of current issues in the field of children's literature and determine how other readers and thinkers interpret the works that have been enjoyed by children for decades. Students can expect 3 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and an oral presentation.

REQUIRED TEXTS: Kingston, The Woman Warrior; Barrie & Zipes, Peter Pan: Peter and Wendy and Peter of Kensington Gardens; Dahl, James and the Giant Peach.

Title: **HERE, THERE, AND IN BETWEEN**
Time: 2:00 MWF
Class #: 52317
Place: 4023 Wescoe
Instructor: BUTLER, Michael

COURSE DESCRIPTION: This hazily titled course will be organized around the idea of literature's role in discovering our world: in mapping its physical, psychological, emotional, spiritual, social, political spaces.

Our study will focus on the fictional, nonfictional, and unclassifiable accounts of the natives, explorers, tourists, immigrants, émigrés--literal and figurative--of those spaces. Among our concerns will be the role

of literature in creating, sustaining, and undercutting ideas of the familiar, the unfamiliar, the normal, the abnormal, the moral, the immoral, the natural, the unnatural, the unthinkable, the unthought; as well as its contributions to drawing boundaries and lining out escape routes.

The class will be reading intensive and discussion driven. Written work will probably amount to 4 papers of about 1000 words, some shorter exercises, and a final exam. Our major texts may be supplemented by some shorter, and perhaps more traditional/conventional, downloadable essays, stories, poems, or plays. We could also study a few films. With luck our wanderings will take us somewhere and the course title will make more sense to you and me by May.

REQUIRED TEXTS: Anon. The Life of Lazarillo des Tormes; Stoker, Dracula; Mieville, The City and the City; Alexie, Absolutely: True Diary of a Part Time Indian; Yang, American Born Chinese; Whitehead, Sag Harbor.

Title: **HOW ESSAY TURNS THOUGHT INTO ART**
Time: 1:00 MWF
Class #: 69040
Place: 225 Fraser
Instructor: CRAWFORD-PARKER, Doug

COURSE DESCRIPTION: The literary essay is simultaneously a form of thinking and a form of art. Essayist Carl Klaus describes it as “at once the embodiment and the enactment of a mind freely following its own changeable directions.” This class focuses on some recent essays and essay collections to consider the ways that writers use this form to show their thought process and to turn it into art. Students learn to analyze essays in discussion and through writing to understand better the interrelationship of thought and language, ideas and form, and grasp the different ways that the essay form shapes thought and makes new ideas possible. Students also have the chance to try their own hand at writing an essay to learn about the form from the inside, thus becoming familiar with the rich potential of this versatile form of writing. Course requirements include three papers, a project, and a presentation.

REQUIRED TEXTS: Nicholson Baker, The Size of Thoughts: Essays and Other Lumber; Eula Biss. Notes from No Man’s Land: American Essays; Annie Dillard. Teaching a Stone to Talk: Expeditions and Encounters; Vivian Gornick. Approaching Eye Level; Patrick Madden. Quotidiana: Essays; Louis Menand, ed. Best American Essays 2004; Lia Purpura. On Looking: Essays; Luc Sante. Kill All Your Darlings: Pieces, 1990-2005; Lex Williford & Michael Martone, eds. Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present; and Faigley, The Brief Penguin Handbook.

Title: **PERFORMING THE REAL**
Time: 11:00 TR
Class #: 63947
Place: 1009 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?

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.

REQUIRED TEXTS: The following editions only: Ibsen, A Doll’s House (Ivan R. Dee, 1999); Johnson, Dirty Work at the Crossroads (Samuel French, 1969); 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); Faigley, The Brief Penguin Handbook, 4th ed. (Longman, 2011); additional readings, films, and theatre productions.

Title: **TOWN AND COUNTRY**
Time: 12:00 MWF
Class #: 63948
Place: 4050 Wescoe
Instructor: WEDGE, Philip

COURSE DESCRIPTION: In this course we will study depictions of the town/city and the country in various 19th and 20th century works, touching on the changes in urban and rural life during those two

centuries. Where appropriate, we will also discuss artistic, literary, social, cultural, historical and economic issues related to this topic. Essays assignments will focus on developing the student's ability to read and write essays about literature. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance.

REQUIRED TEXTS: Austen, Persuasion; Bronte, Wuthering Heights; Dickens, Great Expectations; Hardy, The Mayor of Casterbridge; Cather, My Antonia; Wilde, The Importance of Being Earnest; Woolf, Mrs. Dalloway; Dickey, Deliverance; Stoppard, Arcadia.

Title: **WAYS OF SEEING**
Time: 10:00 MWF
Class #: 52316
Place: 225 Fraser
Instructor: KLAYDER, Mary

Title: **WAYS OF SEEING**
Time: 11:00 MWF
Class#: 58665
Place: 225 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: Donne, The Complete Poetry and Selected Prose; Dickinson, The Complete Poems; Edson, Wit; Joyce, A Portrait of the Artist as a Young Man; Woolf, To The Lighthouse; Whitehead, The Intuitionist; Garcia, The Aguero Sisters; Silko, Storyteller.