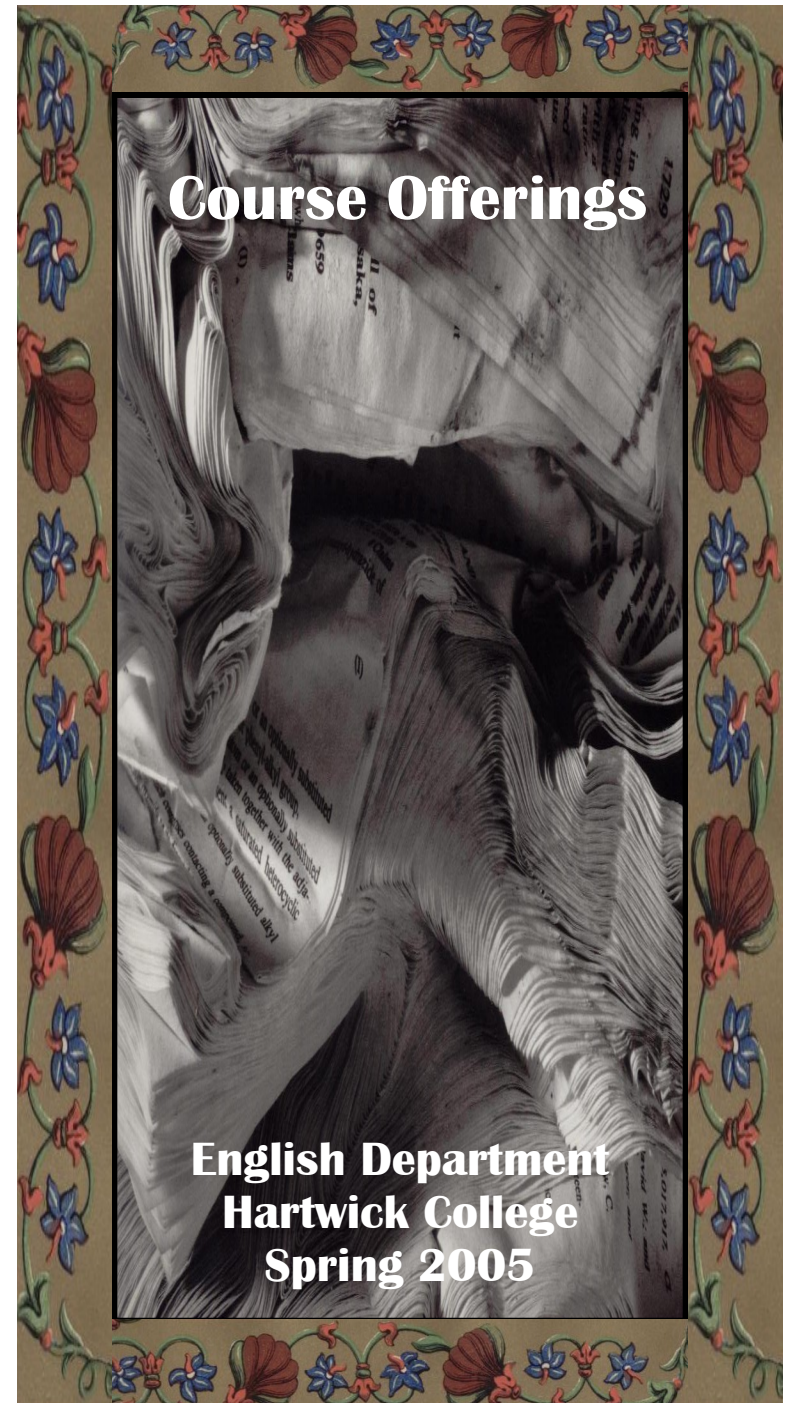




Brochure created by
Lindsay Carapella '06 and Susan Navarrette





J-Term Offerings...



CHS: Novel Into Film

(INTR-320-09)_

Prof. Susan Navarette

MW 5:15-7:15, Clark 342

How often has the moviegoer, just emerged from the screening room, overheard the muttered observation, “The film wasn’t *at all* like the book” or “The film completely mangled the meaning of the book,” or, rarer still, “The film was much better than the book.” Taking these perennial complaints as its point of departure, this course features as its topic of inquiry the adaptation of novels into films in an attempt to understand not only the narrative conventions that distinguish each medium, but also the “readers” expectations and attitudes toward such an adaptation. The course will serve as its participants’ entrée into the novel-into-film debate, which engages with such questions as whether one sort of text—specifically, the *written* text—is popularly granted an authenticity and authority to which a screen adaptation must visually defer, and whether a “filmed” novel ought to serve as a photographic duplicate, of sorts, of the novel’s story and meaning or whether it instead constitutes its own “auteur’s” interpretation, retelling, or even critique of the originating text. Paired texts will include Jane Austen’s/Robert Leonard’s *Pride and Prejudice*; Vladimir Nabokov’s/Stanley Kubrick’s *Lolita*; Stanislaw Lem’s/Steven Soderbergh’s *Solaris*, to name a few. Students will be expected to read and study designated texts—novel and film—analytically, write analytical essays, engage in critical debate, and take exams.

Also from English Department Faculty...

Literature and Medicine

(INTR- 310-9w)

Pro. Marilyn Wesley

W 5:15-8:15, Clark 346

This Contemporary Issues Seminar will focus on the ethical and social issues brought to light in literature dealing with medical topics, especially the link between health and values as defined by literature and media. In addition, this course will be concerned with multiple roles within the health community and with the ideological place of medicine in contemporary society. In the words of philosopher Hilde Lindemann Nelson, literary study of medical stories or medical situations read as stories can uncover “the moral meanings of health and illness,” identify “what counts as a virtuous practice of medicine,” note “how ethical responsibilities are assigned within this practice,” and explain “what condemns or excuses people in the context of the clinic.” Focal issues of the course include the experience of the patient, the perspective of the health-care provider, the responsibility and power of medical practice, the metaphor of illness, the meaning of mental illness, and the uses of narrative in science, healing, and everyday life.



Four Modern American Poets

(ENGL-384-01)

Prof. Tom Travisano

MTTHF 9:30-12:00, Clark 349



The early twentieth century was one of the greatest and most innovative periods in American poetry. American poets living on both side of the Atlantic were leading figures in an experimental international movement that is still called “Modernism,” and their work remains exciting and influential worldwide to this day. This course focuses on three of the greatest American experimentalist poets, Elizabeth Bishop, Wallace Stevens and Marianne Moore, and the greatest early twentieth-century American traditionalist, Robert Frost. We will engage in close readings of their poetry while studying the poets in reference to one another and their times. Students will write three short paper and a final exam and will present several poems to the class.



Spring Term
Offerings...



MODERN AMERICAN LITERATURE

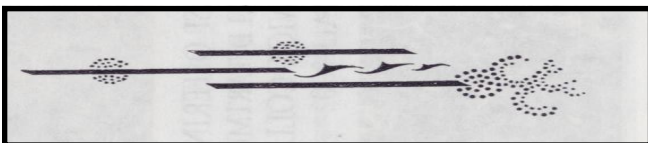
(ENGL-374-05)

Prof. Tom Travisano

WF 12:20-1:40, Clark 251



The period we will be studying, roughly 1900-1940, marks the era when literature first became conspicuously “modern”—so much so that it’s still called Modern or Modernist literature nearly a century after the Modernist era first dawned. We will be looking at a time of radical and sometimes dazzling experiment with the forms and techniques of fiction and poetry: experiments that remain relevant to today’s young writers and that still retain their power to surprise, shock, delight and inspire. At the same time, vast new territories of subject matter, especially focusing on the subterranean dramas of everyday life, were opened up for literature. We’ll be focusing on a number of themes, including experiments with narrative point of view and parallel experiments with the literary “portrait” and with problems and possibilities of portraiture. We’ll also explore the period’s conflicted fascination with order and disorder and look at opposing drives within the period toward autobiography (or self-portraiture) and an “impersonal” art. We’ll consider the artistic possibilities of the poetic or novelistic “sequence” and the deliberate blurring of boundaries between genres (prose and verse, biography and autobiography, novel and short story, etc.) We’ll also consider the mutually enriching relationships between modern literature and other art forms, particularly modernist music and the visual arts.



The Anatomy of English

(ENGL-208-02)

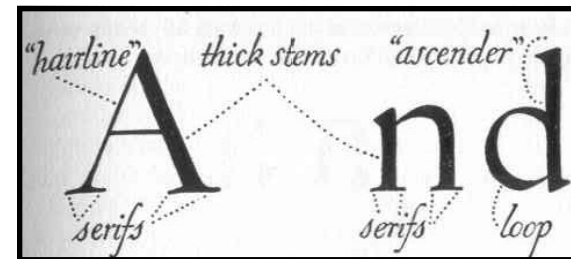
Prof. Julia Suarez

MWF 9:05-10:00, Clark 252

I really do not know that anything
has ever been more exciting
than diagramming sentences.

Gertrude Stein

What would possess Gertrude to say such a thing? Why bother to diagram a sentence? Have you pondered the Existential “there” lately or been accused of dangling a participle? We will probe these mysteries through a systematic, practical and analytical study of the structure and function of words, phrases, and clauses in the English language and an in-depth study of authentic materials by authors from diverse backgrounds, while emphasizing recognition of form and analysis of function. Required for those students planning to teach secondary English (must be completed **before** student teaching may begin). Recommended for English majors and minors, those planning to tutor at the Writing Center, and students serious about writing as a career.



If you have ever wondered why English does what it does, this course in basic syntax is for you.

Classical Mythology

(ENGL- 221-04x)

Prof. Lisa Darien

MWF 11:15-12:10, Clark 251

Ever wonder what makes a task Herculean? What is an odyssey? What is an Achilles' heel? Or why one should fear the Greeks, even if they are bearing gifts?

In this class we will attempt a not-completely-arduous journey through one of the most wonderful gifts of the Greeks (and the Romans): their literature. Yes, we will be studying the outrageous, the beautiful, the brutal classics of the Greek and Roman traditions: *The Iliad*, *The Odyssey*, *The Aeneid*, and *The Metamorphoses* (along with some other brief works, all in translation, of course).

Knowledge of these masterpieces is absolutely essential for understanding Western literature, history, culture. Don't leave yourself vulnerable: this course is the next best thing to a dip in the Styx (the river, not the awful rock band)!

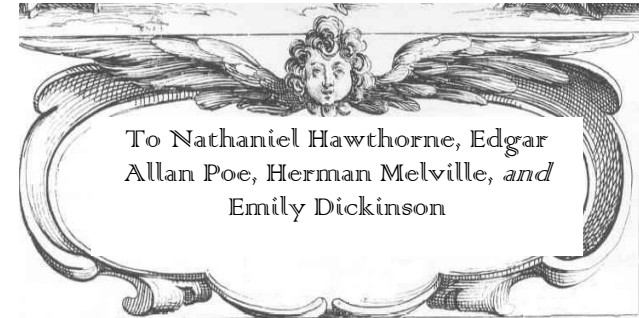


THE AMERICAN ROMANTICS

(ENGL-372-78)

Prof. David Cody

MW 3:35-4:55, Clark 251



the world seemed a place of wonder, mystery, beauty, and terror, and like the works of the great English Romantics (among them Coleridge, Keats, Scott, Byron, and Shelley), the novels, short stories, and poems produced by these American authors constituted a radical rebellion against the cultural conservatism of their precursors. Determined to liberate the artist from classical restraints and rules, the authors whom we will be encountering in this course preferred the unconscious and the irrational to the conscious and the rational, the natural to the artificial, and the intuitive and the imaginative to the merely reasonable. This course, indeed, might be thought of as a series of journeys into the twilight realm of Hawthorne's imagination, Poe's kingdom of the grotesque and the arabesque, Melville's world of Gothic madness, and Dickinson's brilliant, sardonic, and manic empire of the spirit. There will be two research papers, a midterm and a final examination, and all explorers will be expected to play an active part in class discussions.

Victorian Literature

(ENGL- 360-Ef-W)

Prof. Margaret Schramm

TTH 12:20-2:20, Clark 252

“It is rustic all through. It is Moorish, and wild, and knotty as the root of heath.”

Those were Charlotte Brontë’s words when defending her sister Emily’s gothic romance *Wuthering Heights*, a novel which scandalized prudish Victorian readers because of its vulgar language and unearthly characters, such as the mad Heathcliff and his ghostly lover Catherine. We will read *Wuthering Heights* as a bridge between the Romantic and Victorian periods, and as an introduction to the social and literary context of Victorian literature.

Wuthering Heights is an ideal text for studying critical approaches, in particular, gender and psychoanalytical theories. Likewise, feminist, psychological, and Marxist interpretations of poems like Robert Browning’s “My Last Duchess” and Christina Rossetti’s “Goblin Market” will help us to appreciate various forces at work in Victorian literature. The course ends with George Eliot’s novella “The Lifted Veil,” a Poe-like tale that unveils its author’s complex aesthetic and psychological dilemmas as a woman novelist in a Victorian society. The final course project will be a portfolio composed of selected critical essays and focus papers.



Survey of English Literature I

(ENGL- 230-Cd) (W)

Prof. Kim Noling

TTH 10:50 -12:10, Clark 251

Focusing on selected canonical works of English literature from the eighth to the eighteenth century, this course asks us to consider what might be considered “universal” in this literature that has weathered the centuries well, but also to become conscious of whatever alienation we may feel in reading these works. Many of the motifs are familiar: the journey of self-discovery, the quest for fame, the perils of pride, the escape from the city, the implacable press of time. We will read works that define and redefine heroism in the face of death, examine the life of ambitious striving and its alternative of humble contentment, and represent the courtship of lovers. But how do we read such works when our assumptions about the organization of the cosmos and the relations among classes, races, religious groups, and genders differ from those of the author?

The course will teach through classroom discussions, collaborative work, quizzes, papers, and exams. Students will be expected to learn a critical vocabulary of literary terms appropriate to the works read.



Survey of English Literature II

(ENGL- 231-03) (W)

Prof. Margaret Schramm

MWF 10:10-11:05, Clark 349

We will read selected poems, essays, and fiction by the most celebrated British authors of the 19th and 20th centuries. The course will begin with the British Romantic poet William Blake's deceptively simple "Songs of Innocence" and "Songs of Experience," which he described as "two contrary states of the human soul." And our studies will end with the short story "To Room Nineteen," Doris Lessing's gothic critique of the modern family and traditional gender roles for men and women.

Through class discussions (some student-led), debates, web-page assignments, a mock trial, and lectures, we will explore dominant themes and genres of Romantic, Victorian, and modern British literature, and interpret works in their socio-historical context. The poets will include Wordsworth, Coleridge, Keats, Tennyson, Browning, Arnold, Yeats, Eliot, and Heaney. There will also be two short novels—Conrad's *Heart of Darkness* and Joyce's *The Dead*—and short stories by Mansfield, Forster, Woolf, and Lawrence.



Shakespeare J

(ENGL- 336-31)

Prof. K. Noling

MWF 10:10-11:05 a.m. (class), Clark 251

T 5:15-8:15 p.m. (film lab), Clark 251

English 336 focuses on the first half of Shakespeare's career as a dramatist, particularly his achievements through 1600 in writing romantic comedies and English history plays. We will examine a body of dramas that end happily, or at least try to. Whether happy endings are anything but forced is an overt problem for Shakespeare by the time he writes *Measure for Measure* (1604), but even his earlier plays show signs of his wrestling with questions of comic form: How does one make a happy ending out of one's national history? What must the playwright distort, truncate, and ignore to turn England's bloody conquest of France into, of two "kingdoms . . . a spousal" (*Henry V* 5.2.362)? What if even marriage, the archetypal comic outcome, is not the beginning but, in the words of critic Harry Berger, Jr., "the ending of happiness" for both men and women? Make us laugh at that.

We will consider these plays partly in their context of late Elizabethan culture, and partly as theatrical scripts still viable today. Because Shakespeare was a maker of plays designed to be performed on a particular kind of stage before an Elizabethan audience, we will use the available resources—films, videos, and, most especially, our imaginations—to discover the theatrical potential embedded in the texts, and to understand how Shakespeare's contemporaries might have received the play differently than we do today. (We will view and discuss video and film productions of Shakespeare's plays during the required lab on Tuesday evenings, as well as refer to these productions in class.) Readings in contemporary criticism will enlarge our sense of how these plays *are* received today.



The Novel II

(ENGL- 326-78) (A)
Prof. Susan Navarette
MW 2:55-4:55, Clark 329

As a culture, we think of ourselves as being bravely futuristic in our creation of synthetic environments, cyberworlds, and 3-D interactive domains that attempt to replicate the real. Human beings have long been interested in *the virtual*, however. The pre-historic cave drawings found at Lascaux, for example, were an early artist's attempt to remake the wild animals that lurked in "out there," in the dark.

Like the cave drawings at Lascaux, novels are "containers of the real," their success and popularity dependent on their ability to "fool" a reader into believing that squiggles, strokes the surface of a real people recognizably. This class will give us an opportunity to analyze the evolving narrative, and stylistic—structural, that our authors employed in an attempt to create a linguistic simulacrum of "the real."

Behind, beneath, below this *literary* effort will be an attendant effort to adjust our understanding of the nature, the character, and the compass of "the real," and to consider the ways in which fictions may prove more real than the reality that they fictionalize.

Texts will include Joseph Conrad's *The Secret Agent*, Henry James's *Turn of the Screw*, Evelyn Waugh's *The Loved One*, Flann O'Brien's *At Swim-Two-Birds*, Stanislaw Lem's *The Futurological Congress*, Angela Carter's *The Passion of New Eve*, and Vladimir Nabokov's *Pale Fire*.



a reader into the black signs, and scripted on page "are" living in a real world. This class will give us an opportunity to analyze the evolving narrative, and stylistic—structural, that our authors employed in

AMERICAN LITERATURE I

(ENGL-240-Ef)

Prof. David Cody
TTH 12:40-1:40, Clark 342

This course surveys four and a half centuries of American literature, ranging from early chronicles describing the European conquest of the so-called "New World" to works by New England Calvinists in the days of the Salem witch trials to the tentative birth in the eighteenth century of a new national literature to the great explosion of American Romanticism in the first half of the nineteenth century. Each of our authors (Ann Bradstreet, Edward Taylor, Benjamin Franklin, Thomas Jefferson, Washington Irving, James Fenimore Cooper, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Frederick Douglass, Herman Melville, Walt Whitman, and Emily Dickinson) contributes something crucial to our current understanding of our own place in and relationship to our national history, culture, and literature. This is primarily a lecture course, but students are expected to play an active role in class discussions. Assignments include two substantial papers, and there will be a midterm and a final examination.



Creative Writing: Fiction

(ENGL- 311-Ef)

Prof. Robert Bensen

TTH 12:20-2:20, Clark 329

“Whatever is felt upon the page without being specifically named there—that, one might say, is created. It is the inexplicable presence of the thing not named, of the overtone divined by the ear but not heard by it, the verbal mood, the emotional aura of the fact or the thing or the deed, that gives high quality to the novel or drama, as well as to poetry itself.” --*Not Under Forty*, by Willa Cather

If we can nurture a sense of the thing not named, as Cather put it, that which words in their web of syntax catch and hold, we will have come close to telling a story, once or twice. We proceed in the faith that we are all storytellers at heart, that we have stories to tell, that we are endlessly interested in stories. What we lack most evidently are technique, work ethic, the idea of writing as work (moving an object against resistance through space—but space that the writing itself needs to create even as it fills that space), but these can be learned. We'll attend to words, sentences, paragraphs, description, dialogue, period, theme, and so on—in our own writing and in the writing of well known and not so well known fiction writers. We'll meet often in workshop and small groups to review work, but also to try new ideas and carry forward the works in progress. Students are recommended to have had English 213: Intro to Creative Writing, or some equivalent course or experience



SUPERNATURAL HORROR IN LITERATURE

(ENGL-250-Gh)

Prof. David Cody

TTH 2:30-3:50, Clark 248

It might be convenient to think of this course as a Gothic castle filled with chambers, crypts, and dungeons, each of them containing a frightful ghoul or spectre waiting to pounce upon the innocent and unsuspecting visitor. On the other hand, it might also profitably be regarded as a guided tour of the haunted mind of Western culture; as a chance to learn about ourselves by studying the things that make us very, very afraid. In any case we will familiarize ourselves with the literary traditions of supernatural horror in all their varied forms, including the traditional Gothic (with its Byronic villains, clanking chains, slimy dungeons, and bleeding nuns) the Psychological (in which we learn that, as Emily Dickinson puts it, "One need not be a Chamber—to be Haunted—"), the Antiquarian (with its blending of hallucinatory psychosis and supernatural malevolence in a dark, apocalyptic world) and the Cosmic (with its fusion of ecstasy and horror, its sensual and poetic glimpses of other worlds and other modes of perception). Sub-categories or cul-de-sacs to be explored at one's own risk include Horror and the Invisible, the Visual Imagination, Freudianism, Disease, the Conte Cruel, and Decadence. Readings include works by authors both famous and obscure, including Horace Walpole, Ann Radcliffe, Matthew G. Lewis, Samuel Taylor Coleridge, Bram Stoker, Henry James, Stephen King, and selected stories and poems by Edgar Allan Poe, Nathaniel Hawthorne, Oliver Onions, Fitz-James O'Brien, Emily Dickinson, Ambrose Bierce, J. S. Le Fanu, Walter de la Mare, Arthur Machen, Iván Turgéniéff, John Buchan, M. R. James, Villiers de L'Isle Adam, James Huneker, Bram Stoker, Rudyard Kipling, Algernon Blackwood, Robert W. Chambers, M. P. Shiel, Alastair Crowley, E. C. Benson, William Hope Hodgson, W. W. Jacobs, Hans Heinz Ewers, Charlotte Perkins Gilman, H. G. Wells, and H. P. Lovecraft.



American Literature II

(Engl. 241-03)

Prof. Marilyn Wesley

MWF 10:10-11:05, Clark 252

The participants in this course will devote themselves to a study of selected texts of leading American authors since the Civil War, with concentration on modern works. The writings of authors such as Zora Neale Hurston, Edith Wharton, Sherwood Anderson, Ernest Hemingway, Richard Wright, Robert Frost, and Katherine Anne Porter will serve as "case studies" by means of which students will familiarize themselves with the character of representative American fiction and poetry of the late nineteenth through the twentieth century, as well as with the various contexts that gave rise to this defining body of literature.