

Fall 2011 Literature Courses for the non-English Major



Do you love to read?

**Want to spend a semester reading some of the
best works ever written?**

Eager to study with fantastic professors?

**Here are the courses that will remind you of
your love of reading!**

ENGL 231 01: Literature Western World I
MWF 8:30-9:20 am, Verduin, Kathleen

"The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return: which might be named the nuclear unit of the monomyth. A hero ventures forth from the realm of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."

- Joseph Campbell, *The Hero with a Thousand Faces* (1948)

English 231 is a course in the classics: the texts that form the foundation of western—that is, European—literature from the beginnings of written history to about 1600. From Gilgamesh and Homer (the ancient world) through Dante's *Inferno* and *Sir Gawain and the Green Knight* (the Middle Ages) to Marlowe's *Dr. Faustus* and the plays of the Mexican nun Sor Juana (the Renaissance), we will trace the development of literary expression, learn to surmount its difficulties, and recognize its continuing presence in the way that even we perceive our world and ourselves. Obviously it's impossible to cover so many centuries with anything like thoroughness, but we make a valiant effort to investigate works either artistically superior or most representative of the culture that produced them. While the contentious climate of postmodern opinion now challenges the whole concept of "the classics," most students who give these texts a careful reading come to confirm their value as embodiments and transmitters of all that is best in our tradition. To give a thread of continuity to this wide-ranging foray into the literature of the past, we will follow the recurrent themes of nature versus culture, male versus female, and action versus contemplation, and we will confront in particular the mighty archetype, persistent from Gilgamesh to Superman, of the hero's journey. What gets these heroes going? What do they seek? How do their journeys lead them into the strangest of all regions, the human mind? And can their journeys tell us something, even at the distance of centuries, about the journeys we ourselves must undertake? These are some of the questions that will concern us this semester. Four credit hours.

(Note: This course fulfills half the Cultural Heritage core requirement. Since English 231 is an “ancient” course, it should be paired with IDS 172, or with a history course and a philosophy course, one of which must be History 131 or Philosophy 232. The three-course option is recommended particularly for majors thinking of doing graduate work in English.)

ENGL 231 02: Literature Western World I
M 6:30-7:50 pm, Trembley,Elizabeth

In this class, as you could probably guess, we’ll read a lot of ancient western world lit, from the ancient civilizations through the Renaissance. And we’ll also ask ourselves what this has to do with us, our lives, and our world? We’ll discover the relevance of this great literature to our perceptions of ourselves and our relationships to our selves, our societies, to nature and to the divine. We’ll establish a new context for talking about gender, power, and difference—who has it, who uses it, and how. And we’ll talk about how these pieces of art inform the popular culture we consume every day, in shape, story, characters and theme. We’ll have several sessions of writing instruction to help hone your skills at expository literary analysis as well as at creative responses to the works we read together. Everyone will create and perform a lively pecha-kucha presentation as a final project (Google it!). There will be frequent quizzes, informal and formal writing. Feel free to contact Dr. Trembley if you have questions.

4 credit hours

This course fulfills part of the Cultural Heritage requirement.

ENGL 232 01: Literature Western World II
MW 1:30-2:50 pm, Cole,Ernest

This course is designed to introduce students to a wide variety of social, historical and cultural perspectives in the growth and development of the literature of the Western world. It would focus on a selection of texts from the Renaissance unto the Post-modern era. The course would address major world views that have shaped and defined cultural norms, diversity within western culture, and differences and interactions between Western and other cultures.

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Students in this course would be exposed to critical thinking, reading and writing with a view to engaging the complexities of the literature, developing their own independent judgments and crafting critical responses to the issues addressed. This course fulfills cultural heritage 2 requirement and is flagged for cultural diversity. Four credits.

English 248: Introduction to Literature

This introduction to college-level study of literature explores a variety of texts from different genres. You'll gain skill and confidence in reading literature (especially the close reading of poetry and prose), practice the interpretation of texts through representative contemporary critical methods, and enhance your enjoyment of reading, discussing, and writing about literature. Open to all students!

Section 01:

TR 12:00-1:30 pm, Dykstra,Natalie

Section 02:

MW 3:00-4:20 pm, Sellers,Heather

Section 03:

TR 6:00-7:20 pm, Montano,Jesus

ENGL 295 02: Global Literature

TR 1:30-2:50 pm, Cole,Ernest

Daniel Defoe's *Robinson Crusoe* and its depiction of imperial conquest and domination changed the relationship between western literature and other literatures in English, especially those of former British colonies, forever. In its encounter with other cultures, a body of work and criticism emerges that perceives and evidently critiques traditional societies through the discourse of colonial domination and control. This course would focus on how former colonized societies from Sub-Saharan Africa to South Asia, the Caribbean and South America react to this discourse of colonization and their attempts at de-colonization and promoting their political and cultural independence. In the process, this form of litera-

ture would “write back to the center” by addressing issues as destruction of indigenous cultures, representation of otherness, identity, alterity, and gender. Thus, in this course, we would cover a considerable period of growth and development of Global Literatures from William Shakespeare’s *The Tempest* to Jamaica Kincaid’s *A Small Place*. Within this historical framework, we would trace the impact of westernization on it the literature, and its reconfiguration of colonial perceptions of indigenous societies in the process of writing back to empire. This course fulfils cultural heritage 2 requirement and is flagged for cultural diversity. Four credits.

ENGL 301 01: British Literature I
MWRF 11:00-11:50 am, Schakel, Peter

Brit Lit I surveys literature written in England until the late eighteenth century. Its purpose is to give students a general knowledge and understanding of the great writers and works of early England (Beowulf and other Old English texts), medieval England (Chaucer, Langland, Sir Gawain and the Green Knight), Renaissance England (Sidney, Spenser, Marlowe, and Shakespeare), writers of the early seventeenth century (Donne, Jonson, Herrick, Herbert) and the later seventeenth century (Marvell, Milton, Bunyan, Dryden), and writers of eighteenth century England (Swift, Pope, Johnson, and Austen). These are the “classic” works and writers that established the tradition on which later writers built, works and writers that all students of English literature should be familiar with. Four credit hours.

ENGL 302 01: British Literature II
MWF 2:00-3:10 pm, Hemenway, Stephen

Enter the world of ancient mariners, Grecian urns, opium-eaters, Frankenstein, light brigades, blessed damozels, goblin markets, garden parties, waste lands, jazz, endgames, and dumb waiters. This scintillating survey course will introduce you to the major movements and writers in Great Britain, Ireland, and the British Commonwealth during the Romantic, Victorian, Modern, and Post-modern Eras (roughly 1789-2011, or about 222 years). The literary canon (dead but vital white male poets, such as Blake, Keats,

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Tennyson, Eliot, and Auden) will be augmented by wondrous women warriors (Austen, Shelley, Woolf, Mansfield, and Lessing), Irish giants (Shaw, Wilde, Joyce, Yeats, and Heaney), and fresh Commonwealth voices (Rhys, Achebe, Walcott, Munro, and Rushdie). Approximately equal time will be devoted to poetry, fiction, and drama. Forging links between geographical centers, genders, genres, races, and critical approaches will be among the impossible dreams of the teacher. Three tests or innovative test alternatives will measure your mastery of material. Three papers or non-papers (musical, artistic, sculptural, choreographic, cinematic options) will engage your scholarly and creative impulses. You will move from "The Songs of Innocence" to the "Moment before the Gun Went Off." Four credit hours.

ENGL 305 01: American Literature I
MWF 1:00-1:50 pm, Pannapacker, William

"American Literature I" is a 4-credit, chronological and thematic survey course that covers writings by Americans in English from the first settlements to the Civil War. The course cultivates an intermediate-level understanding of many of the major authors, genres, and movements in the so-called American literary tradition. Along the way, you will expand your critical vocabulary, develop your skills as a close reader, continue your training as a literary researcher, and deepen your understanding of the relation between literary text and historical context (including the fine arts, material culture, religion, politics, and cultural geography).



More specifically, we shall examine, in historical context, spiritual writings by the first English-speaking settlers (William Bradford's *Of Plymouth Plantation*, Mary Rowlandson's *Captivity Narrative*); nationalistic works from the era of the American Revolution (Benjamin Franklin's *Autobiography* and the spiritual writings of Jonathan Edwards); romantic and transcendentalist celebrations of nature and individualism (the essays of Ralph Waldo Emerson,

Henry David Thoreau's *Walden*, and Walt Whitman's *Leaves of Grass*); the dark, Gothic side of American culture (Edgar Allan Poe's short stories, the poems of Emily Dickinson, Nathaniel Hawthorne's *Scarlet Letter*) and the debate over freedom and slavery (*Narrative of the Life of Frederick Douglass* and Harriet Beecher Stowe's *Uncle Tom's Cabin*). Alongside each of those works, we shall consider Herman Melville's *Moby-Dick* as an encyclopedic compendium of American literary forms and a commentary on American culture.

Through all of the readings we will ask and attempt to answer such questions as the following: What is "American" literature? How does literature construct national identity? How are authors' works shaped by history? What causes a literary work to have influence over time? How are American myths created and re-created? The end result should be a better understanding of how American literature and culture, from the founding to the Civil War, continue to influence the lives of people in the United States and throughout the world.

ENGL 306 01: American Literature II
MWF 12:00-12:50 pm, Verduin, Kathleen

America lives in its literature. History shows us events: literature pictures, responds, incarnates. Rejoices. Sorrows. Brings to life. This course surveys the American past from the end of the Civil War—and marches prophetically into the future. We will watch as American writers (Henry James, Henry Adams, Edith Wharton) define their country in contrast with Europe; as Civil War veterans (Mark Twain, Stephen Crane, Ambrose Bierce) confront that apocalypse; as African Americans (Booker T. Washington, W. E. B. Du Bois) struggle to find their place; as Native Americans (Sarah Winnemucca, Zitkala) unfold their stories; as women (Emily Dickinson, Charlotte Perkins Gilman) explore the complexities of their condition; as the West is won, stolen, commandeered (Bret Hart, Jack London). We will trace the rise of Modernism (T. S. Eliot, Ezra Pound, Amy Lowell), the explosion of new fiction in the 1920s (Ernest Hemingway, F. Scott Fitzgerald, Nella Larsen), the confrontation of darkness in small towns (Sherwood Anderson) and rural strongholds (Robert Frost), the assertion of regional dif-

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ference (Jean Toomer, William Faulkner, Flannery O'Connor), the establishment of a genuinely American theatre (Eugene O'Neill, Arthur Miller). We will exult in the carnivalesque variety of American literature in the last half-century (Tennessee Williams, Bernard Malamud, the Beats, Joyce Carol Oates)—and soberly reflect on still festering wounds in the social fabric (James Baldwin, John Updike, Yusef Komunyakaa). And in the process we'll get to know ourselves better. A lot better.

Three examinations, four critical papers, one short research project. Four credit hours.

Looking for more? Check out these upper-level courses!

ENGL 371 01 American Women Writers
W 6:00-8:50 pm, Dykstra, Natalie

ENGL 373 01 Shakespeare's Plays
MW 3:00-4:20 pm, Cox, John

ENGL 373 02 Literature for Children and Adolescents
TR 12:00-1:20 pm, Portfleet, Dianne

ENGL 375 01 American Literature and Environment
M 6:00-8:50 pm, Pannapacker, William

ENGL 375 02 History of the English Language: Philology and the Inklings
TR 9:30-10:50 am, Gruenler, Curtis

ENGL 375 03 Literature Crossing Borders
TR 1:30-2:50 pm, Montano, Jesus

Still wondering which course to take next semester? Talk to your advisor, get in touch with the course's professor, or stop by the English Department!

We'd be happy to help you decide!