

2007 Summer Course Description

217 - Steele American Literature

This course purposes to survey American literature from its origins to the present. In order to create some coherence out of the diverse field that is American literature, course readings are organized around a series of interlocking ‘debates’ that suggest differing and often contradictory constructions of identity and community in America.

THE PROBLEM OF ORIGINS: Where does American literature begin? What does it mean to construct a society that destroys or colonizes indigenous, American Indian communities? What did early English colonists exclude from their image of the body politic?

FREEDOM AND BONDAGE: Is it possible to achieve a life of total self-control or “self-reliance” (Emerson) beyond social interference? How does the experience of slavery complicate models of identity? What obstacles impede women writers’ achievement of personal freedom?

IDEOLOGIES, MENTAL “FOG,” AND COMMUNAL VALUES: In what ways is an individual’s perception of the world clouded by unseen ideologies? What are the personal costs or benefits of existing in a world of communal values?

CONCEPTIONS OF SPACE: THE VILLAGE AND THE CITY: How do the communities in which a person exists shape his or her values? What constitutes the perfect community? What leads to the failure of community?

FANTASIES, DREAMS, AND VISIONS: What happens when individual dreams of success collide with social and economic structures? What conditions are necessary to allow the transformation of private dreams into visions that can be accepted by others?

NOTE: English 217 is a rigorous survey course that is designed for English majors. It carries a prerequisite of 6-credits of previous work in introductory literature. Students without this required background will have great difficulty and should not take this course.

226 - Wofford
Introduction to Shakespeare

English 226 will be taught this year in the three week summer term, Mondays through Fridays from 8:30 a.m. - 12:30 p.m. by Susanne Wofford.

This course will cover plays taken from the entire span of Shakespeare's theatrical career, including all theatrical genres in which he wrote. We will investigate the problematic borderline between truth and fiction in performance, and between history and tragedy, and between tragedy and comedy. We will read the following Shakespeare plays:

Two Gentlemen of Verona, A Midsummer Night's Dream, Richard II, Henry IV Part 1, Much Ado About Nothing, As You Like It, Twelfth Night, Hamlet, Othello, King Lear, Antony and Cleopatra, The Winter's Tale, The Tempest.

Topics for study will include the performance of identity; the role of surrogates, doubles and representatives; theories of representation; trouser roles and the body on the transvestite stage; the role of the audience in festive comedy; erotic imitation and performance; lyricism, song, and emotion in both tragedy and comedy; the relation of knowledge to emotion, memory and the body; the role of violence on stage and the question of catharsis; and the ways the plays link notion of identity to psyche, soul and religion.

There will be a full midterm examination and a final exam. Each will be worth 50% of your grade.

324 - Young
Structure of English

In this course you will learn to describe how English sentences are constructed and you will develop the skills necessary to analyze sentence structure. In so doing you will use some of tools and methods of modern linguistics. Describing how English sentences are constructed is not the same as telling people which sentences you consider examples of "good" or "bad" grammar. Rather it is a way of looking inside native speakers' heads in order to find out what they know about the English language that allows them to communicate clearly. What native speakers know about their language is called their "competence." Native speakers' competence

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includes knowledge about how to pronounce words and sentences (phonology), how to break down a complex word like "supercalifragilisticexpialidocious" into its component parts (morphology), and how to relate words and sentences to their meanings (semantics). In this course we will make only passing mention of phonology, morphology, or semantics; instead we will direct our attention to syntax -- the ways in which sentences are constructed from smaller units called phrases and how sentences are related to each other. By the end of this course you should have acquired skill in analyzing simple and complex English sentences, and you should be able to explain and justify your analysis to other people. You will also be able to draw tree diagrams and will impress your friends by your confident use of technical syntactic terms like *adjunct*, *complementizer*, *ellipsis*, *lexical category*, *modal*, and *wh-movement*. If by the end of the course you have fallen in love with syntax, then you should nurture the relationship by taking more advanced courses such as English 329 (Introduction to the Syntax of English) and English 708 (Advanced English Syntax).

Required Text:

van Gelderen, E. (2002). An introduction to the grammar of English: Syntactic arguments and socio-historical background. Amsterdam and Philadelphia: Benjamins.

401 - Lezra

Outstanding Figures - 16th Century Literature “Ideologies of Humanism “

What was “humanism”? What were its literary, political and religious aspects? How did British culture absorb, react to, change, modify Continental “humanist” paradigms? Readings will cover selected works by Pico della Mirandola, Erasmus, Vives, Luther, the anonymous *Lazarillo de Tormes*, as well as works by Shakespeare, Marlowe, Sidney, and others. Some critical and historical reading on the notion of “Humanism” will be required as well.

466 - Ortiz-Robles

Studies in Victorian Literature “Short Fiction in the Age of the Novel”

The literary landscape of the 19th century is dominated by the novel, an expansive fictional form whose sizable dimensions are well suited to accommodate the outsized ambitions, capacious desire, and enormous achievements of the Victorian era. But it is also a terrain dotted by a great variety of short fictional forms whose presence helps put the aesthetic and political aims of the novel into perspective. Detailed critical readings of short fictions from both sides of the Atlantic – stories,

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sketches, fables, tales, perhaps a *nouvelle* or two – alongside the close serialized reading of one novel will allow us to ask why criticism has given the short story short shrift. We will in other words consider the formal devices, rhetorical resources, narrative techniques, and thematic motifs the short story employs to compete with the novel and, in so doing, perhaps also to reaffirm its hegemony. Texts by Collins, Dickens, Melville, Hawthorne, Eliot, Poe, Trollope, Conan Doyle, Hardy, James, Gaskell, Wells, Wilde, and Stevenson. Historical and critical works will contextualize and supplement the topics to be covered, which include the role of the artist in society; suspense; secrets and secrecy; the ordinary and the extra-ordinary; irony; character, plot, action; ethics and conventional morality; reading practices; Victorian publishing and periodical literature; beginnings, middles, and ends.

591 - Olaniyan

Topic: Ethnic & Multicultural Literature “Black Women Dramatists”

The course is an introduction to dramatic writings by African and African American women. By paying close attention to convergences and divergences of both theme and technique, and formal appropriation of different/similar cultural forms, we will explore the exciting possibility of constructing a cross-cultural black female dramatic tradition. Some of the playwrights to be studied include Lorraine Hansberry, Ntozake Shange, Suzan-Lori Parks, Ama Ata Aidoo, Efua Sutherland, and Tess Onwueme.

610 - Schaub

The American Short Story

This will be a course on the American Short Story, with selections from Edgar Allan Poe to contemporary authors. Class discussion will focus on the form(s) of the short story, close analysis of ways that writers create mood, suspense, setting and character, the short story audience, and other pertinent matters. We have only three weeks, so attendance is mandatory, there will be two exams, and perhaps some short writing exercises.