

Undergraduate Course Descriptions - Fall 2008

060.107 (H,W)- Introduction to Literary Study-Staff

**TTh 10:30-11:45
1:30-2:45**

Consider this course your initiation into the mystery cult of literary criticism. We will examine how various literary forms--poetry, folktales, essays, short fiction, novels--*work*. Assigned readings may include Native American myths, selections from the Bible, Donne, Keats, Gilman, Melville, Borges. To lend moral support to our efforts, many of the texts we read will be metaliterary in nature, that is, pieces of writing about the pleasures and perils of writing and reading. (Limit 18)

060.100 (H,W) – Introduction to Expository Writing –Kain, Staff

(4 sections)

Offered only in the fall, this course is designed to help less experienced writers succeed with the demands of college writing. Students learn how to read and summarize texts, how to analyze texts, and how to organize their thinking in clearly written essays. Emphasis is on analysis and the skills that analysis depends upon. **Freshmen only.** (10 per section)

060.113 (H,W)- Expository Writing-Kain, Staff

(23 sections)

This course teaches students the concepts and strategies of academic argument. Students learn to analyze and evaluate sources, to develop their thinking with evidence, and to use analysis to write clear and persuasive arguments. Each section focuses on its own intellectually stimulating topic or theme, but the central subject of all sections is using analysis to create arguments. **No seniors.** (15 per section) **Please note: Each course has a different topic. To check individual course descriptions, go to the EWP web site: <http://web.jhu.edu/ewp>**

060.159 (H,W) American Nightmares: Highsmith, Dick Burroughs-Daniel T 3-5:30pm

These three authors share a common starting point: Patricia Highsmith, William S. Burroughs and Philip K. Dick all began their careers writing mass market genre fiction in pre-Stonewall, pre-civil rights, Cold War 1950s America. Absorbing the stylistic codes of their respective marketplaces of suspense writing and lesbian romance, "drug fiend" confessional, and science fiction, each writer's conformist apprenticeship in pulp resurfaces in increasingly nightmarish forms in the violent and paranoid scenarios that dominate their mature work. Reading broadly in each author's short fiction, novels, and prose, we will sequentially examine Highsmith's free indirect discourse gone wrong, Burroughs' "cut-up" techniques and "routines", and Dick's disorienting temporal experiments as inflamed allergic reactions to generic codes. We will also examine the cinematic afterlives of these authors by looking at three adaptations of their work: Alfred Hitchcock's *Strangers on a Train* (1951), David Cronenberg's *Naked Lunch* (1991), and Richard Linklater's *A Scanner Darkly* (2006). Likely Texts: Patricia Highsmith "Strangers On a Train", "The Price of Salt", "Edith's Diary"; William S. Burroughs "Junky", "The Naked Lunch", "The Place of Dead Roads"; Philip K. Dick "Eye in the Sky", "Time Out of Joint", "A Scanner Darkly". (Limit 18) Freshmen and sophomores are encouraged to register for this course.

060.201 (H,W) – 19th Century British Novel – Anderson

**MW 11-11:50 lec
(Sections F 11-11:50)**

In this course we will read major novelists of the nineteenth century, including Austen, Brontë, Dickens, Eliot, Collins, and Hardy. (Limit 60)

060.250 (H,W)-A survey of 18th Century and Romantic Literature-Ferguson

**MW 12-12:50 lec
(Sections F 12-12:50)**

The course will include readings that identify major literary innovations of the eighteenth and early nineteenth centuries in England--from Defoe's <Robinson Crusoe> to Pope's technique of using literature to criticize his contemporaries to Sterne's cultivation of sentiment to Wordsworth's efforts to simplify the language of poetry and to let it speak a language less learned and more colloquial and to Austen's depiction of courtship and marriage as a system. (Limit 60)

060.305 (H,W) – Ancient Tragedy, Modern Thought – Halpern

Th 1:30-4pm

We will read major plays by Aeschylus, Sophocles, and Euripides and consider the ways in which Greek tragedy served as a spur to thought for modern philosophers and theorists such as Hegel, Nietzsche, Freud, Kierkegaard, Butler and others. (Limit 18)

060.329 (H,W) – Heaven and Hell in Early America-Noble

TTh 12-1:15

This course examines the religious imagination of 17th- and 18th-century American writers, paying special attention to the extremes in religious belief that both shape and threaten pre-revolutionary American social formations. (Limit 18)

060.343 (H, W)- African American Literary Traditions from the 19th and 20th Centuries-Mott

W 1:30-4pm

From slavery to a post-Civil Rights moment, this class will trace the evolution of an African American literary tradition and explore the various ways black writers have responded to and shaped American culture and its politics. Whether through slave narratives, novels, poetry, journalism, or political manifestos, black writers have continually wrestled with the fundamental question, "What does it mean to be an American?" And they have used literature to articulate their vision, unveil the contradictions of an American democracy, and sometimes, imagine a society not yet realized but deeply desired. In exploring the relationship between the writer's literary production and national identity, we will also consider how gender, class, and sexuality have shaped the African American literary tradition. Some of the writers we will consider include: Frederick Douglass, Harriet Jacobs, Frances Harper, Ida B. Wells, Charles Chesnutt, Jean Toomer, W.E.B. Dubois, Nella Larsen, Zora Neale Hurston, Ann Petry, Chester Himes, Richard Wright, Ralph Ellison, Willard Motley, Sherley Anne Williams, Gayl Jones, and Toni Morrison. (Limit 18)

060.337 (H,W) – James Joyce – Mao

T 1:30-4pm

A seminar covering the oeuvre of James Joyce, including but not limited to *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and parts of *Finnegans Wake*. Selected readings in other writers and in relevant historiography; some attention to Joyce criticism. (Limit 18)

060.367 (H,W) Edwards, Emerson, Thoreau – Cameron

Junior/Senior seminar

F 1:30-4pm

We shall examine what “divinity,” “nature,” “Being in general” and “personal identity” differently mean in the writings of Jonathan Edwards, Ralph Waldo Emerson, and Henry Thoreau (the emphasis will be on the two nineteenth-century American writers). We shall also examine features of the prose as well as the genres in which the three authors write: the sermon, the treatise, the journal entry, the lecture, and the essay. (Limit 18)

060.502 Independent Study

060.506 Internship

060509–Senior Essay Option

The English Department offers qualified majors the option of writing a senior essay. This is to be a one-semester project undertaken in the fall of the senior year, resulting in an essay of 30-35 pages. The senior essay counts as a three-credit course which can be applied toward the requirements for the major. Each project will be assigned both an advisor and a second reader. In addition, students writing essays will meet as a group with the DUS once or twice in the course of the project. The senior essay option is open to all students with a cumulative GPA of 3.8 or higher in English Department courses at the end of the fall term of their junior year. Project descriptions (generally of one to two pages) and a preliminary bibliography should be submitted to a prospective advisor selected by the student from the core faculty. All proposals must be received at least two weeks prior to the beginning of registration period during the spring term of the junior year. Students should meet with the prospective advisor to discuss the project in general terms before submitting a formal proposal. The advisor will determine whether the proposed project is feasible and worthwhile. Individual faculty need not direct more than one approved senior essay per academic year. Acceptance of a proposal will therefore depend on faculty availability as well as on the strength of the proposal itself. When completed, the senior essay will be judged and graded by the advisor in consultation with the second reader. The senior essay will not be part of the Department’s honors program, which will continue to be based solely on a cumulative GPA of 3.6 in English Department courses.

Cross Listed Courses

214.370 (W,H)

MAGIC AND MARVEL IN THE RENAISSANCE (3.0) Stephens Limit 20

Discover the Magic and Marvels-both literal and figurative- of Italian literature between 1350 and 1550. Poets, philosophers, political theorists, dramatists, and fiction writers ponder the nature of humanity, in itself and in its relations with the supra-human beings described by religion and literature. Readings include Ariosto’s *Orlando furioso*, the epic romance that inspired works as varied as Spenser’s *Faerie Queene* and Cervantes’ *Don Quixote*.

213.343 (W,H)

THE HOLOCAUST IN MODERN LITERATURE: THE LIMITS OF REPRESENTATION (3.0) M.Caplan Limit 15

This course will be an advanced-undergraduate, writing-intensive examination of literary, memoiristic, philosophical, and cinematic representations of the Nazi genocide of European Jewry during World War II. In addition to the problems of defining this genocide against larger catastrophes of world war, totalitarianism, racism, and the technologies of mass destruction, we will consider this event as a moment of crisis in the historical, moral, and ideological understanding of European modernity that underscores the limits of language, subjectivity, and representation. Parallel to these discussions we will also consider the Holocaust in the context of Jewish responses to anti-Semitism, the role of the Holocaust in generating subsequent models for Jewish cultural representation, and the role of the Holocaust in underscoring the anomalous position of Jews within the history of modern Europe. Works to be considered will be taken from Czech, English, French, German, Hebrew, Italian, Polish, and Yiddish sources, and will include writers and theorists such as Theodor Adorno, Aharon Appelfeld, Jurek Becker, Tadeuz Borowski, Jacques Derrida, Raul Hilberg, Primo Levi, Georges Perec, Philip Roth, I.B. Singer, Art Spiegelman, and Jiri Weil. *All readings and discussions conducted in English.*

4.10.08