Audiences have been entertained by Shakespeare’s work for more than four hundred years. His unique position in English literature depends not only on his brilliance and philosophical depth, but above all, on the fact that his plays are fun. Screenwriters, playwrights, and novelists still routinely borrow his characters, plots, jokes, and best lines. In this class, we will read and interpret Shakespeare in order to investigate a simple question: what makes stories pleasurable? Our investigation will center on four of the most enjoyable aspects of Shakespeare’s dramatic technique: characters, suspense, jokes, and emotion.

Drawing on a broad, interdisciplinary range of research from cognitive science, psychology, sociology, philosophy, media theory, and economics, we will apply new bodies of knowledge to some of the key questions raised by Shakespeare’s major plays. For example, we will ask whether advances in cognitive psychology can help to explain why we feel sad when Cordelia dies at the end of King Lear – and yet why that emotion can also be a source of pleasure. Can insights into the role of humor in improving group cohesion help to explain Shakespeare’s use of physical comedy in plays such as Henry IV? Can advances in the economics of entertainment – something Shakespeare, as a shareholder in a theater company, understood intimately – provide a new interpretation of the rise of suspense, murder, and crime as major subjects of the Renaissance stage, including in tragedies such as Macbeth and Othello? What happens to our understanding of character when Hamlet is taken out of Hamlet and inserted into novels, television shows, or internet memes? In applying these and other questions to Shakespeare’s drama, we will begin to analyze the origin, function, and impact of storytelling in human society.

In addition to producing interpretations of Shakespeare, we will use creative writing to conduct our own “experiments” in literary pleasure. Writing Shakespearean jokes and puns, imagining what might happen if Cleopatra wandered into the world of Macbeth, or considering the effect of giving the comedies tragic endings and vice versa, will prompt us to consider what it is about Shakespeare’s writing that makes his plays fun – even after four centuries. Plays will include Hamlet, King Lear, The Merchant of Venice, A Midsummer Night’s Dream, Othello and Macbeth.

This seminar examines an array of writings by Jewish-American authors from the late nineteenth century until the present. Through reading and discussion of core texts—supplemented by literary criticism and films—you will develop an understanding of, and appreciation for, the works as literary creations and also as sociological examinations of challenges posed by life in the United States (and abroad). The seminar format and the range of assignments are designed to enhance skills in writing and speaking as well as in reading, and to build a sense of community within the group.
Recently, some of the most popular shows on American television—Mad Men, The Office, Parks and Recreation—have been set, primarily, in the workplace. And not just any workplace: their storylines unfold in the white-collar office, where dramatic intrigue and humor arise from a mismatch between the sincere desires and flaws of the characters and the relative meaninglessness of their work. However striking their success, these stories are nothing new. For well over a century, fiction has been fascinated with so-called “professional” work, depicting it as variously aspirational and oppressive, dignified and absurd. From Herman Melville’s Bartleby, whose refrain of “I would prefer not to” signals resistance to repetition and mundanity, to Willy Loman, the tragic protagonist of Arthur Miller’s classic play Death of a Salesman, to Esther Greenwood, the young intern who descends into depression in Sylvia Plath’s novel The Bell Jar, American literature presents us with a rich cast of characters who are defined, largely, by their work.

Why do these stories remain so powerful today, and why have contemporary authors continued to mine the workplace for material? If sociologist C. Wright Mills was correct when he claimed that “it is to this white-collar world that one must look for much that is characteristic of twentieth-century existence” (White Collar, ix), then it makes sense that writers would choose to focus their attention and imagination on the office and its denizens. In this course we will read a selection, spanning over 150 years, of what we’ll term “white-collar fiction” and ask how these works illuminate American culture and politics in ways that social science or history can’t. At the same time, the course will serve as an introduction to classic works of American literature and some of the most exciting authors writing today. Our dual focus will allow us to examine critically the category “white collar”—what is it exactly, and what is it not?—while also asking just what makes it such a compelling subject for fiction.

While the bulk of our reading will be novels, we will also encounter short stories, a play, and a film (to be chosen collectively). In addition to the canonical works mentioned above, texts may include fiction by Don Delillo (Americana or White Noise), Colson Whitehead (The Intuitionist), Joshua Ferris (Then We Came to the End) and Helen DeWitt (Lightning Rods). There will also be shorter supplemental readings, mostly by social scientists and historians, which will provide us with important context. Students will write several 1-page response papers and a final research paper (8-10 pages). No exams.

“America, rightly or wrongly, is a sports crazy country and we often see games as a metaphor or a symbol of what we are as a people.” — Bill Clinton

Americans are obsessed with winning. Nowhere is this more obvious than the realm of professional sporting events. Since its inception in 1896, the U.S. has sent hundreds of athletes to the Olympics and brought back even more gold medals. These successes not only helped the U.S. secure their position as an acclaimed world competitor, but they also revealed the lengths Americans went to in order to bring home the gold. Past histories suggest that some Americans will sacrifice their integrity to guarantee a victory. Why do we desire to win so badly? How do notions of superiority inform our national and personal narratives? What changes when athletes win? These questions will guide our discussions as scholars, spectators, and perhaps even participants, as we look at the U.S. involvement in sports and sporting scandals as depicted in literary and visual cultures.

Beginning with an analysis of one of America’s favorite pastimes, baseball, we’ll consult documentaries by Ken Burns and sports writing by Peter Gammons to learn how the early rules governing this sport determined who counted as American or not. Next we’ll encounter the political memoirs of Muhammad Ali and Billie Jean King to see how each used their respective sports to address racial and gender inequalities. Finally, turning to more recent events like the media’s portrayal of Serena Williams and Cam Newton, we will direct our attention to how the training and expectations made of athletes changes how we conceive of what it means to be human.

The examination of literary, visual, and auditory materials will show us how different mediums represent athletes and their relationship to race, gender, sexuality, ethnicity, and class. We will study memoirs, short stories, sports articles, documentaries, music videos, and radio broadcasts in this course. In addition to participation, students will write two papers (4-6pp) and complete a creative final project where they will try their hand at documenting an understudied U.S. sports scandal of their choice.
**ENG 90S.03**
Special Topics in Literature:
The Evolving Tradition of Confession
Instructor: Hannah VanderHart

“While they adore me on the throne of Hell,
With diadem and scepter high advanced,
The lower still I fall, only supreme
In misery: such joy ambition finds!”
(*Paradise Lost*, IV.89-92)

In the American 1950s and 60s, confessional poetry introduced intensely personal and previously taboo subjects such as sexuality, mental illness, and suicide. This poetry emerged in relation to a transatlantic history of confessional literature and the broader social-historical contexts of the mid-20th century (contexts include the post-WWII economic/baby boom in America, suburban growth, the glimmer of the American civil rights movement, growth and fear of communism, etc).

This course will explore how people manage the human need to confess guilt and seek absolution. We will consider the art, genre, and theology of confession in their historical context from Lady Macbeth’s bloody hands to Satan’s lament in *Paradise Lost* – Milton’s epic on the Fall of Man – to confessional poetry and the contemporary black comedy film *In Bruges*.

We will write weekly prose (and optionally poetry) responses and two essays (5-7 pages each, with drafts) over the course of the semester. Texts: *Macbeth* (Arden Shakespeare), *Paradise Lost* (Norton Critical), Joel Conarroe’s *Eight American Poets* anthology.

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**ENG 90S.04**
Special Topics in Literature:
BEING YOUR SELF(IE): ON AUTHENTICITY
Instructor: GRACE HAMMAN

In our world of Facebook statuses, insta-celebrities, and the near limitless ability to share everything online with complete strangers, authenticity and “realness” may have more value than ever. Frequently, we hear critiques of others that center upon someone’s fakeness, or “not really knowing herself,” or, conversely, praise that someone has “found” herself, or is “so real.” Collectively, it seems that we have a nearly compulsive anxiety over how to read and determine if others are being genuine--or if authenticity in relationships and in oneself is even possible! This anxiety can take many forms--concerns over acting, self-representation, masks, hypocrisy and virtue, confession. In our era, authenticity seems to have taken on the character of the highest virtue, and if authenticity is the highest virtue, then hypocrisy may be the greatest sin. But in novels, plays, autobiographies, movies, or really any form of creative self-representation (even, or maybe especially Instagram accounts) how can one authentically portray oneself?

Though this question has recently taken on more urgency with the rise of social media, it is not a new one. In this class, we will approach the problem of self-representation and authenticity through a wide range of texts, spanning from the fourth century to modern day. We will read and discuss the anxieties over true self-portrayal found in the masterful autobiography of the fourth century African saint, Augustine, explorations of fame and self-representation in Chaucer, near crippling obsession with acting and selfhood in *Hamlet*, and modern theoretical accounts of authenticity. *Clueless*, the nineties teen film classic, paired with its inspiration, Jane Austen’s *Emma*, will aid us in following these themes as well as lead us toward the 21st century and the emergence of social media. We may even turn a critical eye towards our own self-representations!

Texts may include selections from Augustine, Chaucer, Shakespeare, Montaigne, Jane Austen, *Clueless*, and Charles Taylor. Assignments will include regular responses to the reading, one shorter paper, and a final paper. No exams.
ENG 110S.01
INTRODUCTION TO CREATIVE WRITING
INSTRUCTOR: Christina Askounis

A multi-genre course designed for students who have little or no previous experience producing imaginative literary texts. This course does not count toward the English major, but would count toward the minor in creative writing.

ENG 110S.02
INTRODUCTION TO CREATIVE WRITING
INSTRUCTOR: Cathy Shuman

The word, the line, the sentence; the image, the thought, the story—these will be our building blocks this semester as students prepare for, produce, workshop, revise, and polish work in three genres: poetry, fiction, and creative nonfiction. Along the way, we will analyze published examples of each genre for inspiration and ideas.

ENG 110S.03
INTRODUCTION TO CREATIVE WRITING
INSTRUCTOR: Faulkner Fox

This course is designed to give students an opportunity to practice and explore three genres of creative writing: fiction, poetry, and creative nonfiction. Part of the class will be devoted to peer critique of student work ("workshopping"), and part to discussions of craft and close reading of published essays, stories, and poems. There will be weekly writing assignments—both creative and critical—and students will also submit a final portfolio of finished work.
Although Kerouac’s novel *On the Road* has seemed to bring road-tripping into its status as the iconic “American” experience, this course more loosely defines the terms both “road” and “trip” in order to allow all kinds of different variations on the theme. Grounding ourselves a little more than a century earlier, we will begin with the very same ideas of transience and travel and nation using excerpts from Melville’s *Moby Dick* (1851) and Henry James’s *Daisy Miller* (1879). The early 20th Century, too, will complicate understandings of moving through an “American” landscape—with Faulkner’s *As I Lay Dying* (1930), Steinbeck’s *The Pearl* (1947) and Hemingway’s *Old Man and the Sea* (1951). In our third section, we’ll fully embrace the “contemporary” by exploring possible works as (finally!) *On The Road* (1957) Katherine Anne Porter’s *Ship of Fools* (1962); and, sections of Hunter S. Thompson’s *Fear and Loathing in Las Vegas* (1971), Bolaño’s *The Savage Detectives* (1998), Colson Whitehead’s *Zone One* (2011) and Cheryl Strayed’s *Wild* (2012).

Whether it’s driving in Sal Paradise’s beat-up Commodore, sailing in Ahab’s Pequod, trekking in the Bundrens’s wagon, or drifting away in Santiago’s skiff, we will examine these journeys—by land, by sea, or by foot—that help us “search for America” in a variety of ways. We might be surprised by what we find.

Words and memory fail Dante as he attempts to narrate the culminating vision of his journey through hell, purgatory, and heaven. As he writes the last canto of the *Divine Comedy*, this crucial spiritual experience seems centuries away. But for Dante, as well as for the other authors we will study in this course, memory, with its failures and distortions, shapes the stories we piece together from the past and prepares us to make sense of the future. The Ghost from *Hamlet* demands to be remembered and avenged; in Book 1 of the *Faerie Queen*, the Redcrosse Knight must recall and acknowledge his past sins before he can slay the dragon. In these texts, memory weaves dead voices and past actions into the present lives of their characters.

This course will explore the relationship between memory and narrative. What are the stakes of forgetfulness and remembrance in late medieval and early modern literature? We will trace how plays, allegories, collections of poems, and confessional narratives reflect on the importance of memory in helping us create a sense of self—by remembering our past actions, we create our present identity.

Our readings will focus on the early modern period (1500-1700). The course will begin with Bunyan’s fascinating allegory of conversion, *The Pilgrim’s Progress*. If conversion involves the forming of a new (better) identity, how is the relationship between the past and present life understood and narrated? What role does memory play in keeping the converted individual from slipping back into sin? We will explore how religious writers such as Donne, Herbert, and Foxe; playwrights such Shakespeare and Marlowe; and the poet-courtiers Spenser and Sidney approach these and similar questions. To better understand these early modern authors, we will move back in time and trace some of the literary and philosophical roots of their view of memory and recollection.

Readings may include: Plato, *Meno*; selections from Cicero; Augustine, *Confessions*; Dante, *Inferno*; anonymous, *Pearl*; Spenser, *The Faerie Queene* (Book 1); Sidney, *Arcadia*; Marlowe, *Dr. Faustus*; Donne, *Devotions* and poetry selections; selections from Herbert, *The Temple*; selections from Foxe, *Acts and Monuments*; Shakespeare, *Hamlet*; and Bunyan, *Pilgrim’s Progress*. Course assignments will include short weekly reading responses, a close reading exercise (2-3 pages), and two medium length papers (6-8 pages). In addition to practicing and developing your skills in reading and writing about literary texts, you will be asked to actively participate in class and to lead discussion on an assigned text.
Studies in a variety of literary genres, short stories, the epic, the novel, poetry, drama, essays. Our purpose will be to better understand and appreciate the specific works of art on the syllabus while at the same time developing critical tools, skill, and attitudes for more general literary application. The syllabus will range from works of long ago, such as the Bible, Sophocles, Chaucer, Shakespeare, to more recent writers such as Poe, Whitman, Dickinson, Beckett, Plath, and Oates. Assignments: Students in this class should bring from home or otherwise obtain a Bible. A novel will be included, and some Xerox pages will be provided by the instructor. Otherwise, the central text in this course will be The Bedford Introduction to Literature, SIXTH EDITION which contains an enormous range of readings. The 'Bedford Introduction to Literature, Sixth Edition, is best purchased online from Amazon.com as a used (and therefore inexpensive) book.

Exams: The instructor plans to schedule three hour-long exams; there will be no three-hour final exam.

Term papers: Two 5-7 page term papers will be required.

Grade to be based on: Term papers plus exams.

"Power comes only with the death of politics," one of Wole Soyinka's characters reflects in A Play of Giants; and that is where a certain kind of theater begins, one might add. This course offers both an introduction to the dramatic genre, and a deeper familiarization with some of the major political events that shaped the course of the past century. Our interest in the historical context of the rise of Nazism, apartheid in South Africa, dictatorship in Chile and Romania, the war in Afghanistan, experiences like incarceration and trauma, or the psychological intricacies of powerful obsessions, will be on equal footing with an examination of the plays in their generic specificity. We will trace influences among various playwrights and map out some of the genre's forms, such as Greek tragedy, Old Comedy, epic theater, the theater of the absurd, the theater of cruelty, “post-dramatic” theater.

The first part of the course is dedicated to some of the founders of the genre: our list will include Sophocles, Antigone (442 BC), the famous Greek tragedy about rebellion, honor, and fidelity that inspired so many writers in later centuries; Aristophanes, The Wasps (422 BC), the most representative of the Old Comedy genre, widely believed to remain one of the greatest comedies of all times; for good measure, the unavoidable Julius Caesar (1599) by William Shakespeare.

Shifting our attention to the past century, we will read a gangster play by Bertolt Brecht, The Resistible Rise of Arturo Ui (1941), an allegory of the rise of Nazism that also sheds light on the Chicago gangster wars during the Prohibition era (1920-1933); Jean Genet’s masterpiece The Balcony (1957), set in a brothel, possibly about the French revolution; Athol Fugard, The Island (1973), an apartheid-period play set in an unnamed prison in South Africa, where two cellmates rehearse a performance of Sophocles’s Antigone, in which they see parallels to the situation of black political prisoners; Wole Soyinka, A Play of Giants (1984), a biting satire of African dictators; Ariel Dorfman, Death and the Maiden (1990), about national reconciliation following Chile’s military dictatorship; Caryl Churchill, Mad Forest (1990), an “improvisation” of the Romanian 1989 revolution; Tony Kushner, Homebody/Kabul (2001), a soulful engagement with the war in Afghanistan.
By the time the class of 2020 reaches their prime career years, over one fifth of the U.S. population will be 65 or older. Similar patterns will apply in many other parts of the world. Faced with these unprecedented demographic shifts, what can we learn from literature, music, and films that have already reflected on aging and its impact on inter-generational relationships. In other words, what do the humanities offer for embracing the humanitarian challenges of aging. We’ll begin our investigations with UN reports on how responses to humanitarian crises like earthquakes are taking aging into account and through essays by physicians Oliver Sacks and Atul Gawande. We then turn to creative texts ranging from Shakespeare’s *King Lear* to the African American author, Ernest Gaines’s *Autobiography of Miss Jane Pittman*; and from Hal Ashby’s cult classic film *Harold and Maude*, to a work in progress by the award-winning Japanese-American director Rea Tajiri, *Wisdom Grown Wild*. As a special highlight, Ms. Tajiri will visit with us for a discussion of the film-making process. Throughout the class we’ll listen to music and poetry that honor elders, particularly West African griot traditions and praise poetry from Southern Africa, and we’ll be challenged bearing witness to audio recordings of survivors of slavery recorded by the WPA in the 1930s.

This class is a poetry writing workshop with a significant reading component. We will read some of the defining works of modern poetry, and look at the history of various avant garde movements such as Dadaism, Surrealism, Imagism, Futurism, and Expressionism. But our main focus will be on writing poetry. We will explore various styles and techniques, collage, random procedures, simulated madness, trance writing, hyperrational nonsense, dream narratives, incantation, spells, arbitrary rules, confessions, and much else as we deepen our own understanding of the sources of human creativity in language, and write our own ever more astonishing poems.
This is an introductory course in writing short fiction. Some background in creative writing, e.g. English 110S, may prove helpful. The class functions both as a seminar in which we read and analyze the work of exemplary fiction writers past and present, and as a workshop, with students offering their stories for oral and written critique before revising and submitting a portfolio of final drafts. We will explore aspects of craft including point of view, characterization, the uses of narrative summary and scene, plot and others.

Be prepared for a good deal of reading, writing and revision: short weekly responses to the assigned reading (200+ words); a daily (six days a week) Writer's Journal; written critiques of others' work; 2-3 revised short stories; a brief reflective essay.

"At a crossroads": what do you think of when you hear this phrase? Do you recall a funny moment? A sad one? A life-changing decision? A sudden, unexpected turn of events? More importantly, how did you write about or talk about such a moment? Many writers, from memoirists to journalists, have chosen to write about the "turning points" people face in their lives, but there are a variety of ways to define and describe these decisive moments. This course, therefore, will examine a multitude of narratives and writing styles, attempting to define not only what it means to be "at a crossroads", but also why it matters. Are these the moments when we figure out what truly matters in life? If so, who or what should we rely upon to get through them? Asking – and answering – these questions will not only help us understand what we are reading and writing about, but will also enable us to identify which narratives and styles of writing are best suited for this particular subject, and why.

We will read a variety of texts, both autobiographical and biographical, to explore these questions and the issues that they raise, and also use these works to help inform and develop your own self-reflection and writing. Some possible texts include memoirs like Cheryl Strayed’s *Wild*, Tim O’Brien’s *The Things They Carried*, and Joan Didion’s essays; confessional poetry from Mary Oliver and Charles Bukowski; long form sports articles from ESPN and *Sports Illustrated*; and spiritual autobiographies by Thomas Merton and Dorothy Day, to name a few. Comparing and contrasting both the form and the subject of such works will help us understand the variety of ways that “the crossroads” can be labeled, and consequently the changes in style and narration that need to take place to reach different audiences. As we read and discuss these texts, you’ll analyze and imitate different writing styles in weekly response papers. You will then extend these responses into two longer papers (4-6 pp.) that narrate your own experience at the crossroads and imitate a style/genre that we’ve studied.

Finally, you will be asked to extend one of your works in a larger, final creative project – either into a longer narrative, a script for a documentary, a poem, etc., that demonstrates your ability to reflect and revise on your own work, as well as to determine how to share your story with a larger audience. By the end of this course, then, you will not only know how to discuss the subject of the “crossroads”, but you will also have the skills to articulate such an experience in writing.
This is a multi-genre survey of Victorian literature that includes poetry, non-fiction prose, and fiction. We’ll be using the Victorian Volume of the Norton anthology for poetry and non-fiction prose, supplemented when necessary with other reading. We’ll be reading two novels, George Eliot’s *Daniel Deronda* and H Rider Haggard’s *She*, with possibly one more TBA. This course does not overlap significantly with Victorian Poetry or Victorian Novel—it should give you a sense of historical developments in the period and some of the central concerns of Victorian culture as well as a knowledge of literary developments during the period.

Weekly response papers, three 5-7 page papers, attendance and class participation.

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SAs the twentieth century, that everyone called “modern,” started, “everybody got down off his stilts; nobody went mad; nobody committed suicide; nobody joined the Catholic Church; or if they did I have forgotten,” W. B. Yeats famously wrote. A few years later, Virginia Woolf went as far as to declare that “on or about December 1910, human character changed.”

Like with any radical pronouncement, one wonders if the turn of the century could really mark such a fundamental break with the past; as it turned out, some people did go “mad” in the wake of World War I, suffering from post-traumatic stress disorder; T. S. Eliot converted to Anglo-Catholicism in 1927; and Woolf committed suicide at the start of World War II. Although one could cite the influence of technology and life in the metropolis, shifting class relations, imperialism, and exile, it is arguable that “human character changed.” Why then were modernist artists so keen to diagnose their age in terms of profound ruptures? In this course, we will examine these questions through close engagement with some major literary works and screen adaptations that powerfully evoke Britain (and France, Germany, the Congo,...) during the first half of the twentieth century.

We will look closely at a representative selection of Shakespeare's best-known plays, including comedies, histories, tragedies, romances, and problem comedies, including such works as Taming of the Shrew, Midsummer Night's Dream, Twelfth Night, I Henry IV, Measure for Measure, Hamlet, Othello, King Lear, Antony and Cleopatra. In class I will provide a sense of the historical situation and how the theater participated in the burning political, sexual, and aesthetic debates of its day.

Crime, guilt, punishment, and the search for justice drive countless literary plots, from Greek tragedy and Norse sagas to contemporary detective fiction. They are also central to legal history. In this class, we will examine the intersection of law and literature to consider how both discourses rely on and create narratives of justice. By considering trial reports, expert testimony, Supreme Court decisions, and classic reflections on crime, property, rights, proof, and evidence, we will think about how legal structures shape the stories we tell. At the same time, we will use literary texts to examine the ways in which legal categories, including theft, murder, and marriage reflect complex social realities. We will also ask what techniques of literary interpretation can teach us about legal interpretation, and vice versa. How can theories of characterization help us analyze the use of character witnesses? Can changes in legal standards of evidence help to explain the rise of detective fiction? Are court trials a literary genre?

Primary readings will include Shakespeare's The Merchant of Venice, Austen's Pride and Prejudice, Kafka's Before the Law, and stories by Arthur Conan Doyle and Flannery O'Connor, as well as crime reporting and court decisions. Secondary readings will be drawn from philosophers of law including Aristotle, Locke, Mill and Hart; historians; and literary scholars. Assignments will include short responses, two papers, and a research project that examines a legal issue in light of its literary representation.
Experimenting with creative nonfiction style, tone, and structure, in this class we will explore the challenges and opportunities involved in making brevity the soul of wit. Over the course of the semester each student will prepare for, produce, workshop, revise, and polish a series of six 600-800 word (2-3 page) creative nonfiction pieces on a variety of assigned topics. Along the way, we will turn to published examples of “flash nonfiction” for inspiration and ideas. No previous creative writing experience is required for this course.
"There’s no path to the world but the path of compassion,” said the great Polish writer Zbigniew Herbert. In this CREATIVE WRITING class, we will explore ways in which literature and film can engender empathy. To inhabit “other realities,” “alternative states of experience,” “new modes of thinking,” and “sympathetic dimensions of comprehension” we must be able to enter portals that may be foreign, personally unappealing, or formidable. How does an individual ENTERTAIN--not just listen to--ideas that go against his assumptions and long-held beliefs...to experience epiphanies of understanding. We will discuss and write about this problem. Among the required readings are *Love Medicine* by Louise Erdrich, *Secrets in the Dark* by Frederick Buechner, *The Art of Hearing Heartbeats* by Jan-Phillip Sendker, *The Ladies’ Gallery* by Irene Vilar and *Men We Reaped* by Jesmyn Ward. A sampling of films includes *The Doctor, A Few Good Men, Red Hook Summer, and Matewan*. Each week there will be a writing assignment of no more than 5 pages. Students will also keep a semester-long journal, which will be considered as your final paper.

**ENG 290S-4.03**
SPECIAL TOPICS IN CREATIVE WRITING: Writing Literature & Empathy
INSTRUCTOR: Lori Carlson-Hijuelos

In this creative writing workshop we will focus on the YA novel. There are five required readings. These are novels by Lois Ann Yamanaka, Susan Power, Marjorie Agosín, Oscar Hijuelos, and Jacqueline Woodson. Each student will have a writing partner with whom he will regularly share his work. All students will be asked to share their writings with the entire group. The atmosphere of this seminar will be relaxed and conversational. One mid-term paper of 20 pages and one final paper of 40 pages.

**ENG 290S-4.04**
SPECIAL TOPICS IN CREATIVE WRITING: Writing the Young Adult Novel
INSTRUCTOR: Lori Carlson-Hijuelos
What do you have in mind when you begin a work of fiction with an “I” and subsequently refer to “me”? Who is that “I”? In what ways is that storyteller different from you? Or maybe a bit similar? How might an event in your life become an experience for a narrator who is not you? How do technique and style support (or sometimes undermine) your effort to create a fictional story-teller?

You’ll write short pieces for every class. I’ll make the readings available to you by hand-outs or online links. You do not have to buy a textbook. You do have to come prepared to participate in class discussions. After the Fall Break, you’ll begin to turn a couple of your short pieces into longer ones. This is meant to be an intensive course in reading and writing. I recommend that you will already have taken a course or two in creative writing. Juniors will be given enrollment priority.

I’ll be giving you the syllabus on the first day of class. If you have questions in the meanwhile, please email me at mmalouf@duke.edu.

This course immerses us in the first half of the career of the world’s peerless writer. The class will watch the playwright take his early steps with the lurid self-indulgence of Titus Andronicus, before outdistancing his rival Marlowe and finding his stride in the lyric plays Romeo and Juliet, Richard II, and his first complete masterpiece A Midsummer Night’s Dream. Then in three history plays we will watch him engage questions of legitimacy of government, and of personal loyalty, in the friendship and rivalry between Prince Hal, and the great bewitching personality of Falstaff. Then the class will follow Shakespeare as he stretches the genre of comedy—in The Merchant of Venice with its scrutiny of racism and nascent capitalism, in Much Ado about Nothing with Beatrice and Benedick’s flirtation by insult, and in As You Like It where Shakespeare’s protofeminism flowers in the beloved Rosalind when, disguised as the boy Ganymede, she pretends to be herself. Finally, with Shakespeare as the preeminent dramatist in London, we will see him take on a major turning point in the history of western culture, in Julius Caesar. The class will learn about major currents in contemporary Shakespeare study—intertextual, feminist, queer, and cultural study—and powerful new resources including machine-searchable archives of Shakespeare’s own works and also of the texts he himself read and used. As time permits, we will watch and discuss clips of the plays in question.
The “contemporary novel” as a literary category is unique because its history is still unfolding. Far from a settled canon, the novels in this course take part in imagining the present and, even more importantly, they influence how we as readers make sense of our present.

In this course, we will consider how the novel as a genre shapes different models of community—the city, the nation, diaspora, and, in particular, the globalized world in which we now live. We will pay close attention to innovations in specific novels’ forms and styles as they guide our understanding of such topics as: 1) the centrality of travel and migration to contemporary models of culture and community; 2) the development of new forms of economic and technological interconnection; 3) the ethical and political quandaries that arise when our sense of identity, belonging, and social obligation shifts between local, national, and global terrains. We will balance the narrow temporal frame of the contemporary (defined here as 1988-present) with a wide geographical range. You’ll have a chance to read novels from across the Anglophone (English-speaking) world including South Africa, South Asia, Australia, Britain, and the United States.


Requirements: One short writing assignment (1pg), Two short papers (5-6 pgs each), Take-home final, Class participation.
Faulkner's greatest works of fiction, as judged by the course instructor. We will begin with a set of short stories and then move on to the novels. The latter will be considered in a "divided stream" approach, with the more traditional novels coming first and the experimental fiction reserved for the later stages of the course.

Assignments: Several short stories, THE WILD PALMS, FLAGS IN THE DUST, SANCTUARY, LIGHT IN AUGUST, THE HAMLET, AS I LAY DYING, THE SOUND AND THE FURY, ABSALOM, ABSALOM!, THE BEAR, and interchapters in REQUIEM FOR A NUN. Exams: three hour exams and a terminal (open book) quiz. There will be no three-hour final exam. Term Papers: One term paper of 6-8 pages, on any topic relating to the life, times, and/or writings of William Faulkner. The three-hour exams will each count for 25 percent of the course grade and the term paper will count for the remaining 25 percent.

The adultery, betrayal, homoeroticism, tragic death and contested estate would make “The Dickinsons of Amherst,” were it ever a series, a hit, at least on PBS. Then there’s the central figure, Emily Dickinson, who was, there’s no polite way to put this, the greatest lyric poet in the English language. This course is an answer to her own question: Dare you see a Soul at the White Heat? To do so, we will read through her extraordinary Collected Poems, some of her letters, and works that influenced her, and that she influenced. We will explore her confrontations with such matters as love, death, belief, the fate of the soul, in those sharp small poems, by turns witty and grave, that aspire to the condition of lightning.
On December 2015, we celebrated the hundredth birthday of Frances Albert Sinatra. You have of course heard of him, sampled the songs or at least heard the songs sampled, if only—alas!—from commercials. Many of your grandparents and some of your parents knew him, first, as the skinny boy singer with “The Voice,” who drove the boobysoxer girls wild (we now understand why) and turned sentimental crooning into the nuanced art of swing, until the recording industry’s bad taste coupled to his own boozefueled melodrama seemed to have ended his career forever; and then, they knew him, after a comeback like no other, as “The Chairman of the Board,” who ran a Rat Pack of ethnic male entertainers, cavorted with the most resplendent women on screen and off, and brought President Kennedy together with Mob boss Sam Giancana and Giancana’s mistress—all the while producing the greatest pop vocalizations in history.

U.S. popular song is concentrated love lyric, dangerously sentimentally by design but not just that; and at times it is poetry of a sublime order, but if (and only if) you can hear the American vernacular. No one has ever sounded that vernacular better than Sinatra. What we now call in capitals and with the definite article “The Classic American Songbook” (Irving Berlin, the Gershwins, Cole Porter, Rodgers and Hart, Harold Arlen and Johnny Mercer and Jimmy Van Heusen) was by and large Sinatra’s songbook, which even Ella Fitzgerald & Louie Armstrong in their allied contributions fully understood, and which pop stars these days are testing out (Annie Lennox, Rod Stewart, Willie Nelson, Bob Dylan, and of course Lady Gaga). The instrumentalists got it, too: when asked how he learned to phrase, revolutionary trumpeter Miles Davis offered one brief explanation: “from the singing of Frank Sinatra.” And, although the biographers like to celebrate Sinatra’s best movie acting, I would say, more simply, that in addition to a peerless sound, he had a helluva look—especially on silver nitrate, as strong in photographic black-and-white as in blue-eyed technicolor.

Our primary mission is to apprehend and bear witness to Sinatra’s singing (each song on its own, the world’s first concept albums, the re-imagining of the classic American songbook); to figure out how he did what he did, with language especially (the timing and tone and timbre of an instrumentalized microphone, the clarity and force of a method actor, the virile vulnerability and lonesome bravado of a self-made Casanova); and to analyze why his recordings still matter, not just to practitioners and scholars of the media arts but to the lot of us who love the sensuality of words and can’t stop feeling the vicissitudes of Romantic Love.

There’s more, of course: Sinatra’s recording career crossed four spectacular decades of changing technologies, social conditions, and pop music forms. In maneuver after maneuver, he retuned his vocal style and redeployed his repertoire: maneuvers with and against Tommy Dorsey’s band, which recorded for RCA; on his own at Columbia Records, when the boys went to war and came home and either took the jobs back from the gals or, as black Vets, found no jobs and no civil rights; in the fifties, at Capitol Records and the Vegas nightclubs, in the age of Pal Joey’s gender retrenchment and the Manchurian Candidate’s Cold War; and finally, at his own production company Reprise and on concert stages around the world, during the era when first draft cards and then bras were burned—which is to say after Elvis Presley, Patsy Cline, and Johnny Cash, after Ray Charles and Aretha Franklin and James Brown, after Harry Belafonte and Dylan and Baez, after Nina Simone and Oscar Brown, Jr. and Diana Ross, and pop music forms. In maneuver after maneuver, he returned to the sounds of the 20th century—of ethnic male entertainers, cavorted with the most resplendent women on screen and off, and brought President Kennedy together with Mob boss Sam Giancana and Giancana’s mistress—all the while producing the greatest pop vocalizations in history.

He began recording in 1939, with “All or Nothing at All,” when singers were afterthoughts in big-band dancehall performances and preserved only in single break choruses on fragile low-fi shellac cut from tinny metal masters. He cut his last hit single (“New York, New York”) exactly forty years later, at the end of the disco era, when the recording engineers were being forced to move on from the magnificence of magnetic-tape mastering to the sad approximations of data bits, and supposedly no one wrote songs like that anymore. To encounter the better part of Sinatra’s records in chronological order is to experience the American Mid-Century in one of its truly uncanny personifications: Sinatra’s music as America’s life, his life as America’s music, as reflexive as any work of classic Romanticism, and often as wise. And yet, in doing so, engaging the musical mythos of a man who lived a life totally out of proportion to the rest of humankind, we may also discover our own lives, our own selves, etched (the ultimate paradox) in the arc of his disciplined ambition and reckless amour.

A semester-long immersion, then, in Sinatra: reading essays and books, studying lyrics and checking out the pictures, but most of all listening every day, every which way we can, even on tape-mastered vinyl. More course description available on ACES.
The period from World War II to the late 1980s witnessed a renaissance in world cinema, a period that saw the release of such film classics as Michael Curtiz’s *Casablanca*, Orson Welles’ *Citizen Kane*, Vittorio De Sica’s *Bicycle Thieves*, John Ford’s *The Searchers*, Alfred Hitchcock’s *Vertigo*, Akira Kurosawa’s *Seven Samurai*, Francois Truffaut’s *The 400 Blows*, Jean-Luc Godard’s *Breathless*, Agnès Varda’s *Cleo from 5 to 7*, Federico Fellini’s *La Dolce Vita*, Ingmar Bergman’s *Wild Strawberries*, Stanley Kubrick’s *2001: A Space Odyssey*, Francis Ford Coppola’s *The Godfather*, Martin Scorsese’s *Taxi Driver*, Roman Polanski’s *Chinatown*, Andrei Tarkovsky’s *Stalker*, and Wim Wenders’ *Wings of Desire*. In the course of the semester, we’ll watch Humphrey Bogart and Ingrid Bergman in a war-time romance that many critics have called the greatest love-story ever put on screen, we’ll follow the rise and fall of archetypal American (anti-)heroes --- the newspaper magnate Charles Foster Kane (based on the historical figure of William Randolph Hearst) and the Mafia bosses Vito and Michael Corleone; we’ll plum the depths of aberrant psychology and scale the dizzying heights of erotic obsession in the films of Hitchcock; we’ll see the most influential Samurai film ever made and explore the intimate relationship between it and John Ford’s classic American western starring John Wayne in his greatest role; we’ll make our way into the dark recesses of an underworld of crime, perversion, and political corruption in Roman Polanski’s neo-noir classic set in L.A. of the 1940s; we’ll discover how Stanley Kubrick reinvented the science fiction film for a drugged-out generation of movie fans and how a young radical French director named Jean-Luc Godard turned the American gangster film into an avant-garde work that broke all the rules of classic cinema. You’ll need to renew your passport, because, we’ll do a good deal of traveling --- from the stark black and white landscape of late 19th-century Sweden to the war ravaged villages of feudal Japan, from the chic streets of Paris to the mean streets of New York City, from the decadent nightspots of Rome to the streets of Cold War Berlin, and from landscapes of the Old West to a manned space station at edge of our solar system; we’ll even venture into a forbidden realm known only as “the Zone” in which travelers require the guidance of a “stalker” acquainted with the idiosyncrasies of alien invaders. Our two class sessions each week will be devoted to vigorous, analytical, and historically informed discussions of the films assigned for viewing. Our conversation will grapple with the themes, characters, and meanings of these films, as well as their generic and formal characteristics, their historical and political context, their place in the history of world cinema, and above all, the ways in which they engage with the “crisis of modernity” as it was represented in world cinema after the end of World War II.

**READING ASSIGNMENTS:** Students will be required to watch one feature-length film per week. All films will be available for purchase in DVD, BRD, or streaming formats. In addition, students will be assigned two to three essays of film criticism each week that will focus on the history of film genres, the formal innovations of cinematic art and the political, cultural, and historical contexts of the films under discussion.

**EXAMINATIONS:** None

**TERM PAPERS:** Students will be required to write four (4) five-page essays (2,500–3,000 words each) in addition to weekly one-page (300 word) response papers.

**GRADE TO BE BASED ON:** Four essays, weekly one-page response papers, class attendance, and regular participation in class discussion.
This course will use a medical humanities lens to examine the legal, ethical, cultural and economic, and political issues that influence medicine and practices in health care that designate some populations as “vulnerable.” We will examine philosophical and religious traditions that inform our perspectives, as well as consider the ways that fictions anticipate our encounters with the facts of medicine and science. We’ll begin by exploring foundational premises in bioethics and broaden our discussions and analyses using both literary texts (including Margaret Edson, Walter Mosely, Toni Morrison, Kazuro Ishiguro) and case studies to interrogate how identities shape clinical care, designations of patients, and the cultural histories of and within medicine.

The Articulate Executive was designed with two ideas in mind:
- The study of rhetoric and/or public speaking is long gone from the curriculum; this lack means that training in oral communication is likely absent in most undergraduates’ educational backgrounds.
- The critique of the long-term Western bias in favor of the oral over the written begun by French philosopher Jacques Derrida in the 1960s now looks prescient in light of the fact that undergraduates today are masters of texting and posting but not necessarily adept at live conversation.

Social media has the power to popularize or demonize certain ideas and things, but its power is limited. Social media cannot defuse a dangerous situation on the street, give a persuasive political speech, coach a team to victory, convince investors to put their money in a start-up company, motivate a work force to higher productivity, or close a deal. Only individuals in live communication can affect the real-life, real-time behavior of other people. In other words, effective oral communication is the key to success in a wide array of professions. It is also the key to great leadership.

In the first third of course, we will analyze oral communication in different types of workplaces and professions. We will study effective communication in: police work, politics; coaching team sports; entrepreneurship; the corporation; and salesmanship.

In the second third of the course, we will take up broad topics that crosscut different types of workplaces and professions. These topics include gender and the workplace, the challenges of women in positions of leadership in corporations and in politics, as well as social psychological issues such as body language, neuro-marketing, and behavioral economics.

In the last third of the course, we will focus on scenarios developed by the course instructor, many based on the work of researchers such as Suzette Elgin, David McRaney, Deborah Tannen, George Thompson, and Granville Toogood. We will exercise: the 8-second drill, the elevator speech, the 18-minute wall, conflict resolution, politeness strategies, and curiosities of social psychology such as the Benjamin Franklin Effect (how asking an enemy for a favor can turn a hater into a fan).
This course examines the crucial role of language in the story of the immigrant experience in America—a story marked by searching for a path between assimilation and preserving one’s home culture. Learning English, speaking with a foreign accent, choosing which language to use at home, bridging cultures by creating new ways of speaking such as code-switching or ethnic varieties of English, responding to political challenges— the controversial bilingual education programs, the US English movement— have all shaped the making and remaking of immigrant identities. In this course, we will explore these issues by drawing on case studies in linguistic anthropology, on personal stories such as autobiographies and memoirs, and on public debates surrounding language and immigration. We will also consider the discursive construction of ‘the immigrant’ in the media, in literature, and in ethnographic interviews to see how these discourses produce racial, ethnic, and linguistic hierarchies. As part of the course, students will also carry out ethnographic fieldwork with local immigrant communities.
This seminar will follow the workshop format, devoting most of class time to intensive discussion of fiction written by members of the class. Along the way, we will pause to discuss voice, setting, character, genre, and other touchstones of the art and craft of fiction, and we will also discuss and explore in exercises farther-ranging matters including promise and postponed fulfillment, and negotiating the reader’s consciousness. We will also cover the nuts and bolts of submitting fiction for publication. Students will complete a minimum of thirty pages of publishable fiction, and should plan not to miss class.

ENG 490S.01
SPECIAL TOPICS IN LANGUAGE & LITERATURE: Literature and the Culture of Capitalism
INSTRUCTOR: Len Tennenhouse

This course looks closely at a selection of eighteenth and nineteenth-century English and American texts to see exactly how they use literary tropes or metaphors specific to a capitalist economy—e.g., production, consumption, massification and urbanization, regionalism, sexuality and reproduction, and imperialism. Selections by Locke, Adam Smith, Malthus, Marx, and Freud will help us to identify the logic underlying these tropes, but only literary narratives can show us how “Capitalism” became intelligible to mass readerships. Our project will be to determine how such narratives as Wuthering Heights, Uncle Tom’s Cabin, short stories by Poe, Hard Times, Alice’s Adventures in Wonderland, Dracula, King Solomon’s Mines, The Picture of Dorian Grey, and The Great Gatsby set up the conflicts created by capitalism so that readers can imaginatively resolve them.
Ever been told your major won’t get you a job? That certain subjects are “serious” while others are “fun?” This class will help you answer the naysayers by introducing you to theories of reading and knowledge production that take both amateur pleasures and professional aspirations seriously. The works featured in this class will explore how trivial pursuits become entangled in serious projects of educating oneself, learning how to live with others, and making sense of dominant cultural values. Topics will include: the relationship between amateurism and professionalism; professional ethics and codes of conduct, the role of hobbies like sports and gardening in cultural criticism, debates about reading methods (critical, uncritical, postcritical); the uses of literature in a world that prioritizes information and instrumental knowledge.


Requirements: Midterm paper (5-6pgs); Final Paper (10-12pgs); Active Participation and Occasional Short Writing Assignments.