

## English Bulletin of Classes: Spring 2023 and Summer/Fall 2023



**Note to Majors:** We are delighted by your interest in our English classes, and we look forward to working together. One word of advice: Upper level classes are challenging, with strong reading and writing requirements. Please ask yourself how many upper level classes you can really take well in one semester, without throwing the course reading overboard or writing hastily and regrettably. The department, in general, recommends no more than two upper level English courses in a given semester. Also, we have observed in past semesters the custom of students registering for a number of upper level classes, only to drop them at some point “later” in the process. This practice can clog up registration and create enrollment headaches for your peers and our waitlists. As Hamlet counsels, “Pray you, avoid it.” We wish you the best on your intellectual growth, and we look forward to sharing our love of great literature with you. Those interested in great humanities electives are welcome as well to our courses.

**Note to Future Majors:** We are happy that you are interested in the English major, and we welcome you to join our community of teachers, thinkers, and writers. If you choose to major in English, be sure to declare your major with the Registrar and transition to an advisor in the English department. If you have any questions about the English major, please feel free to make an appointment with the department chair. For those starting out on the English major, the best course of action is to make your way through the 300s (the core of our major) to the 400s (our seminars), with good and deliberate order. You will note, for example, that many 400s have a specific 300 as a prerequisite. Your major advisor will help you choose a good path through

the major program and beyond. **English majors are strongly recommended to take ENG 201 to round out a full and robust Great Books experience in the major.**

If a student plans on participating in WHIP, the department strongly recommends that you take two 300s your spring semester Sophomore year. The WHIP program offers the opportunity to take a 400-level seminar. We recommend that you pursue that opportunity so that when you return to the Hillsdale campus you're still on track to take two English courses/semester for graduation. Please meet with your advisor or department chair if you plan on participating in WHIP.

**Note to English 104 Students:** As you know, English 104 is our required core course, which all students must take in the Spring semester. Please be sure to register right away in an open section of 104; those who choose not to register will be placed in open sections later by the Registrar.

**Note on writing requirements at the 300 and 400 level:** Students should expect a substantial paper (10-15 pages) at the 300 level and a substantial paper (15-20 pages) at the 400 level, along with exercises such as annotations and the annotated bibliography.

### **Spring 2023: 200-Level English Classes**

**Note on writing requirements at the 200 level:** Among other assignments, students should expect a 5-page paper focused on the primary text and a comprehensive final exam.

#### **ENG 201-01: MWF 8:00-8:50am: Dr. Dutton Kearney**

This tier-two literature core class introduces students to select great books of the Continental literary tradition from the Renaissance to modern times. Some emphasis will be placed on the literature in the context of general historical and artistic periods and movements. Authors may include Petrarch, Erasmus, Montaigne, Cervantes, Voltaire, Goethe, Rousseau, Flaubert, Tolstoy, Dostoevsky, Kafka, Camus, Sartre, and Solzhenitsyn.



*"I'll be honest. If you like Faulkner and Hemingway,  
you probably wouldn't like me."*

### Spring 2023: 300-Level English Classes

**Note on writing requirements at the 300 and 400 level:** Students should expect a substantial paper (10-15 pages) at the 300 level and a substantial paper (15-20 pages) at the 400 level, along with exercises such as annotations and the annotated bibliography.

**ENG 310-01: Anglo-Saxon and Medieval British Literature**

**Dr. Justin Jackson**

**TTh 1:00-2:15pm**



*Hwæt!* Students will be introduced to major works in Old and Middle English Literature. The study of medieval literature is very much interdisciplinary, so students will engage history, of course, but also theology (medieval theories of atonement, Christology, Triadology), biblical hermeneutics, philosophy of language, and semiotics. The poetry of these two eras is exquisite and the theopoetics wonderful, mesmerizing. Among other works, we will read *Beowulf*, “The Wanderer,” “Dream of the Rood,” a selection of *The Canterbury Tales*, *Sir Gawain and the Green Knight*, and two magnificent pieces of mystical theology—*Revelations of Divine Love* (by Julian of Norwich) and *The Cloud of Unknowing* (Anonymous). Students will be introduced to Old and Middle English phonology and will learn how to pronounce Old and Middle English, demonstrated by their own readings of *Beowulf* and Chaucer. You may not know exactly what you’re saying, but you’ll sound pretty sweet, if not downright fearsome, saying it.

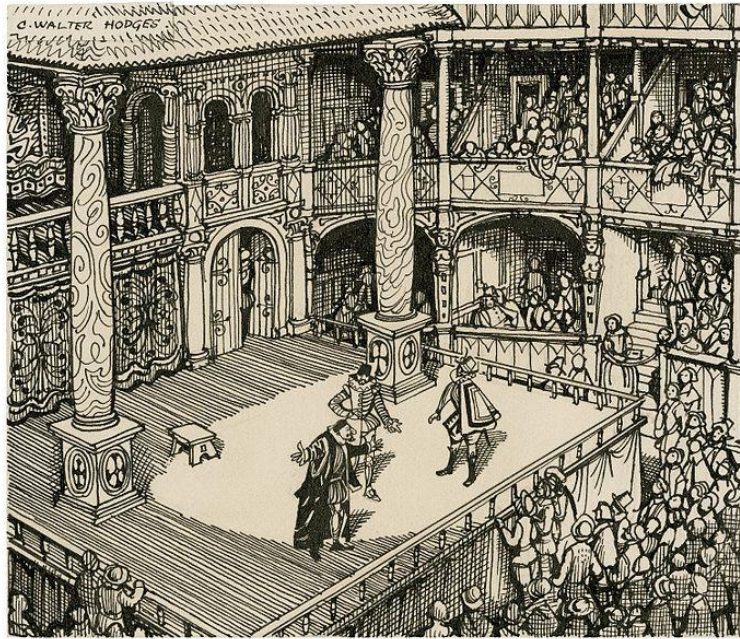
**Requirements:** two translation exercises; paper (11 pages); annotated bibliography; final exam.

## **ENG 320-01: Renaissance British Literature, 1500-1660**

**Dr. Patrick Timmis**

**MWF 10:00-10:50am**

This course is an introduction to the literature of the English Renaissance. Conducting a survey of the major authors from the early modern period, we will study their works in their literary, philosophical, political, and theological contexts. Major works may include: several of Shakespeare's plays, Spenser's *The Faerie Queene*, Cranmer's *The Book of Common Prayer*, and Milton's *Paradise Lost*. The course will also include a substantial selection of the lyric poetry from the period, including works by Wyatt, Sidney, Shakespeare, Donne, Herbert, Johnson, and Marvell, among others.



**Requirements:** 10-15 pages of writing; an annotated bibliography; weekly reading quizzes; comprehensive final.

## **ENG 330-01: Restoration and Romantic British Literature, 1660-1830**

**Dr. Dutton Kearney**

**TTh 2:30-3:45pm**

This course is a literary survey of Restoration and Romantic British Literature in the context of its age, from 1660 to 1830. We will examine England's literature as it transformed from Augustan rationalism to Romanticism. We will begin with John Dryden and the great hopes England had in the Restoration of 1660, a new era for England that was to be a new Augustan Age. However, Charles II was a king of questionable moral fiber, which undermined poets' desire and ability to write the epic of Great Britain. What emerged instead was the mock epic of Alexander Pope, and along with it, a flourishing of satire that culminated in Jonathan Swift. The subsequent



generation of poets rejected the Augustans' reliance upon rationality and heroic couplets, preferring imagination and a variety of poetic forms. Not only do the Romantics restore the role of imagination to its rightful place in poetry, they also reinvigorate British poetry with its own tradition—forms such as odes, ballads, and sonnets re-emerge. There will be many different genres for our study: the essay, satire, painting, biography, poetry (both lyric and narrative), as well as a new and emerging genre, the novel. Authors to be studied include Dryden, Pope, Swift, Johnson, Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats.

**Requirements:** a midterm and final exam, a short critical review, an annotated bibliography, and a 10-15 page essay.

### **ENG 340-01: Victorian and Modern British Literature**

**Dr. Dwight Lindley**

**TTh 9:30-10:45am**

This course provides an introduction to the men and women who have thought our thoughts before we ever did so. In the last two centuries, the Victorians and Modernists (~1830 up to the mid-twentieth century) bravely faced the same religious, philosophical, and social upheavals we face



today, only with fresher eyes and greater immediacy. The writings they have left us are among the most beautiful in the language, but also strikingly relevant to our own concerns. Through close readings of their essays, stories, novels, plays, and poems, our goal will be to see the challenges of late modernity through nineteenth- and early-

twentieth-century eyes. The result, I hope, is that you befriend our Victorian and Modernist ancestors, understanding just how much we share with them, but also how much we differ from them. All we read together will provide both a window into the past—our history—and a reflection on questions, themes, and ideas that transcend any one time.

**Booklist:**

1. Eliot, George. *Middlemarch*. Ed. E.S. Shaffer. New York: Everyman's, 1991. ISBN 9780679405672.
2. Joyce, James. *Dubliners*. Edited by Terence Brown. New York: Penguin, 2014. ISBN 9780143107453.
3. Trilling, Lionel & Harold Bloom, eds. *Victorian Prose and Poetry*. New York: Oxford, 1973. ISBN 9780195016161.
4. Waugh, Evelyn. *Brideshead Revisited*. Boston: Little, Brown, & Co., 2012. ISBN 9780316216449.
5. Woolf, Virginia. *Mrs. Dalloway*. Ed. Bonnie Kime Scott. New York: Mariner, 2005. ISBN 9780156030359.

**Requirements:** A 10-15 page paper, two poem recitations, a midterm, and a final.

**ENG 360-01: Romanticism, Renaissance, and Realism: 1820-1890**

**Dr. Kelly Scott Franklin**

**TTh 1:00 PM – 2:15 PM**

In January of 1820, the acerbic English clergyman Sydney Smith asked sardonically in *The Edinburgh Review*, “In the four-quarters of the globe, who reads an American book?” Emerson and Hawthorne were teenagers. Frederick Douglass was a toddler. Whitman and Melville were one-year-olds. Emily Dickinson wouldn't be born for another decade. Mark Twain's parents weren't even married yet.



This class tells the story of how American literature came to be.

**Booklist:**

*Norton Anthology of American Literature*, 9<sup>th</sup> Edition, Vol. B. ISBN: 9780393264470

*Norton Anthology of American Literature*, 9<sup>th</sup> Edition, Vol. C ISBN: 9780393264487

Melville, Herman. *Moby-Dick*. Everyman's Library. New York. ISBN: 9780679405597

**Requirements:** Informal Online Discussion Responses; Close Reading Analysis; 12-15 page Research Paper; Annotated Bibliography; Final Essay Exam

## **ENG 370-01: Naturalism and Modernism: 1890-present**

**Dr. Chris Busch**

**MWF 11:00-11:50am**



A literary survey of late 19th-century and 20th-century literature in the context of the age. Authors may include Pound, Eliot, Frost, Williams, Hemingway, Fitzgerald, Faulkner and O'Connor.

## **Spring 2023: English 400-Level Courses**

**Note on writing requirements at the 400 level:** Students should expect a substantial paper (15-20 pages), along with an annotated bibliography.

### **ENG 401-01: Modern Irish Poetry**

**Dr. Elizabeth Fredericks**

**MWF 1:00-1:50pm**



In the nineteenth century, Irish poetry was characterized as sentimental and emotional, a misty Celtic Twilight literature that Matthew Arnold suggested was “unable to master the world and give an adequate interpretation of it.” The literary revival which began at the turn of that century, however, offered another picture entirely: a robust and energetic canon of poetry that has faced the turbulence of revolution, civil war, sectarian quarrels, and social transformation while serving, at times, as the *primary* interpreter of that world for the Irish people.

In this course, we will explore the modern Irish lyric tradition through four particular voices, beginning with Yeats and the Irish Revival; then Patrick Kavanagh, a midcentury voice from the rural Republic; Seamus Heaney, a Northern voice speaking into the Troubles; and Eavan Boland, a voice of urban Dublin and women's experiences. Not only will we examine how these writers take up Irish history and folklore and confront a century marked by trouble and violence, but we shall see how all four poets put themselves in conversation with and contrast to the British and American traditions, engage with the classical past, and strive "to master the world and give an adequate interpretation of it" from a distinctively Irish position. Our readings will include not only poetry, but essays by the authors as well as selected secondary works on poetics.

In addition, you will have the opportunity to read and reflect on a fifth modern or contemporary poet on your own, culminating in a presentation on their contributions to the lyric tradition we have studied.

**Booklist:**

1. W. B. Yeats, *The Yeats Reader*, ed. Richard Finneran
2. Patrick Kavanagh, *Collected Poems*
3. Seamus Heaney, *Opened Ground, District & Circle, Finders Keepers*
4. Eavan Boland, *New Collected Poems, Object Lessons*

**Requirements:** Midterm exam, final critical essay, final presentation

**ENG 401-02: "Set Me Free": Shakespeare and the Education of Leaders**

**Dr. Stephen Smith**

**MW 2:00-3:15pm**



"Read him, therefore; and again, and again: and if then you do not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can be your guides: if you need them not, you can lead yourselves, and others, and such Readers we wish him."

- Letter to "the Great Variety of Readers" prefacing the First Folio edition of Shakespeare's plays (1623)  
"Whither wilt thou lead me? Speak.

I'll go no further." – *Hamlet*

"Tis best to give him way; he leads himself."  
– *King Lear*

"Seek, seek for him!  
Lest his ungovern'd rage dissolve the life  
That wants the means to lead it."  
– *King Lear*

"For tis a question left us yet to prove,  
Whether love lead fortune, or else fortune  
love."  
– *Hamlet*

"If imputation and strong circumstances,  
Which lead directly to the door of truth,  
Will give you satisfaction, you may have it."  
– *Othello*

"He is their god: he leads them like a thing  
Made by some other deity than nature,  
That shapes man better; and they follow him,  
Against us brats, with no less confidence  
Than boys pursuing summer butterflies,  
Or butchers killing flies."  
– *Coriolanus*

"Why, thou globe of sinful continents,  
what a life dost thou lead!"  
– *King Henry the Fourth*

"Lead, lead!"  
– *Cymbeline*

"Come, and lead me  
Unto these sorrows."  
– *The Winter's Tale*

"In judgment a Nestor; in genius a Socrates; in art a Vergil.  
The earth buries him; the people mourn him; Olympus possesses him."

- English translation of the Latin verses on the Stratford monument to Shakespeare

This class will study Shakespeare's major plays with an eye to discerning what the plays teach about a vital subject: how best to lead one's life and others. In the course of considering this subject – the education Shakespeare's best plays provide in the art of soul-leading – we will follow Shakespeare far into his core concerns: wonder, freedom, evil, reason, art, virtue, love, friendship, conscience, penitence, God, tyranny and the education of leaders.

**Booklist:** The best Shakespeare plays you'll ever read.

**Requirements:** a 15-20 page paper; an annotated bibliography; midterm and final exams; weekly smaller assignments.

## ENG 402-01: The Novels of Cormac McCarthy

Dr. Brent Cline

MWF 1:00-1:50pm

Cormac McCarthy is arguably our country's most renowned living author. He is the heir of our greatest writers, wrestling with the metaphysical like Melville, reflecting the hidden mind like Faulkner, and detailing a precise, physical world like Hemingway. And like all these writers, he investigates the codes individuals use to stand against an often cruel and absurd world. McCarthy's heroes are those who, as he writes in *Blood Meridian*, "try whether the stuff of creation may be shaped to man's will or whether his own heart is not another kind of clay."



**Prerequisite:** ENG 370 or instructor's permission.

**Booklist:** In this seminar we'll study the aesthetic forms and ethical visions of McCarthy's most compelling novels. Readings include *The Orchard Keeper*, *Blood Meridian*, *The Border Trilogy*, *No Country for Old Men*, and *The Road*.

**Requirements:** small close reading assignments, annotated bibliography, seminar paper (20 pages), and comprehensive final exam.

ENG 402-02: Twentieth Century American Drama  
Dr. Benedict Whalen  
MWF 2:00-2:50pm



“You take the trouble to construct a civilization...to...to...build a society, based on the principles of...of principle...you endeavor to make communicable sense out of natural order...morality out of the unnatural disorder of man’s mind [...] then all at once, through all the music, through all the sensible sounds of men building, attempting, comes the *Dies Irae*.” — George in *Who’s Afraid of Virginia Woolf?*

This course will study some of the major figures and movements in 20<sup>th</sup> century American drama. We will follow developments and challenges to dramatic realism and naturalism while avoiding any mention of Theodore Dreiser [...*pauses*...], though I guess we’ve already failed at that. We will also study failure. And death, despair, and communism (but I repeat myself). Beginning with the roots of American theater in the work of Ibsen and Strindberg (that’s a joke...but is it?), the course will move from Susan Glaspell and the Provincetown Players’ theater of the “metaphysical baroque” to linger with the three preeminent American dramatists of the century: Eugene O’Neill, Tennessee Williams, and Arthur Miller. We will grapple with questions concerning the American character, society, and dream, the relationship between the individual and society, and we will discover why coffee is for closers. The course will close with the absurd hovering over the abyss. Lorraine Hansberry, Langston Hughes, Edward Albee, and David Mamet will also make appearances. Secondary readings will include selections from the Bible, Sophocles, Shakespeare, Nietzsche, Strindberg, Steiner, and John Paul II.

**ENG 402-03: Novels of Henry James**  
**Dr. Lorraine Murphy**  
**MWF 12:00-12:50pm**

This course is a guided tour of “the house of fiction” built by Henry James. We will read stories, novellae, and novels that span his career, with an emphasis on the late masterpieces; and we will grow to know and love this writer whose imagination was as fertile as that of Dickens and as self-effacing as that of Shakespeare. We’ll give close attention to those techniques that give James’ narratives their distinctive character, from sentence construction to focalization to plot design. We will also consider thematic “golden threads” that unite his work, including the American encounter with Europe, the haunting character of the past, and the tenuous boundary between art and life.



**Readings:**

Novels: *Daisy Miller*; *Washington Square*; *The Portrait of a Lady*; *The Turn of the Screw*; *The Ambassadors*; *The Wings of the Dove*

Tales: “Brooksmith”; “In the Cage”; “The Jolly Corner”

**Requirements:** A handful of short response papers; annotated bibliography (6 sources); 20-page seminar paper; final exam.

## ENG 403-01: The Catholic Novel

Dr. Jason Peters

MW 6:00-7:15pm



In this course we will read several “Catholic” novels—that is, novels by Catholic novelists whose view of the world accords more or less with a Catholic doctrine of God and a Catholic understanding of reality, particularly the human condition and the human person *coram deo*. We will therefore concern ourselves with Catholic art and thought broadly conceived, with longstanding notions of nature and grace, love and desire, revelation, redemption, death, and

the eschaton.

**Booklist:** Dana Gioia, *The Catholic Writer Today*; Graham Greene, *The Power and the Glory* and/or *The End of the Affair*; Flannery O'Connor, *Wise Blood*, *The Violent Bear it Away*, and *Mystery and Manners*; Richard Russo, *Empire Falls*; Walker Percy, *Love in the Ruins*; Evelyn Waugh, *Brideshead Revisited* and *A Handful of Dust*.

**Requirements:** Annotated Bibliography, 20-25 Page Paper, Final Exam (take-home)

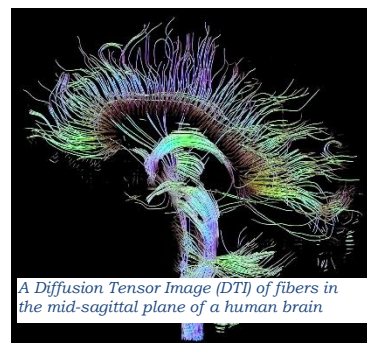
## ENG 403-02: History of the English Language<sup>1</sup>

Dr. Patricia Bart

TTh 2:30-3:45pm

*Freak, fraud, farad, falafel! Thrall, threat, thrill, threnody, Theremin!*<sup>2</sup>

We will explore the development of English from a collection of tribal dialects into the most dynamic social phenomenon of the twenty-first century in three major phases: scientific, theoretical, and documentary-historical. As Aristotle had intuited in the fourth century B.C., so science has now confirmed: The faculty of language is inscribed within human nature. Hence, we will first consider how we were made for language. Moreover, because the history of a people is inscribed in its language, we will balance a study of historical linguistics generally—in the theoretical and the Indo-European context—with an examination of the social, religious, literary, scientific, political, and economic history of the language. Students will become familiar with the tools and methods of systematic, synchronic, and trans-historical language study, from the individual phoneme to inter-textual studies. Throughout the term, we will ground our study in selected passages of writing in English—whether it is English writing, or writing in English by someone else entirely.



A Diffusion Tensor Image (DTI) of fibers in the mid-sagittal plane of a human brain

🔗 **Standard seminar writing:** A ~20 page term paper, based on an annotated bibliography and office hours direction in project development, research, and writing. 🔗 **Reading:** Manageable weekly core readings (1-2 textbook chapters, 1-2 articles) for everyone will be supplemented by readings shared out among team members and summarized by them for the class (generally one journal article each per week related to the week's topic). 🔗 **Final examination:** Two essays, mutually agreed upon, pre-circulated, and written out during the final examination period. All open book and open notebook. Outline allowed. 🔗 **Prerequisites:** ENG310 OR ENG320 OR German, French, or Latin at the 400 level OR permission of the instructor. Non-English majors working in fields such as psychology, pre-med (especially with a neurological interest), education, sociology, or history are most welcome, with special permission.

<sup>1</sup> Image [CC BY-SA 3.0](https://en.wikipedia.org/wiki/Diffusion_MRI#/media/File:DTI-sagittal-fibers.jpg) 2006 Thomas Schultz, [https://en.wikipedia.org/wiki/Diffusion\\_MRI#/media/File:DTI-sagittal-fibers.jpg](https://en.wikipedia.org/wiki/Diffusion_MRI#/media/File:DTI-sagittal-fibers.jpg)

<sup>2</sup> Beowulf, *beorn Ecgþeowes*. Skirt, shirt. He, hie, she. Ceorl, karl, carl, churl, Charles. Kniht → knight. Henry Fitz Empress, Geoffrey Chaucer, Bartolomaeus Anglicus, William Shakespeare, Neil Armstrong, Elvis. *Wifman*, chairman, *Man and Superman*. Osama/Usama, Khadafi/Ghadafi/Qadafi . . . Moslem/Muslim, Peking/Beijing, Ceylon/Sri Lanka, Bombay/Mumbai. Weird, nice, blond, churlish, pencil. Parsi, Farsi, Paradise, jungle, Mahmoud Ahmadinejad, dinner jacket. Shall, she, shampoo, Shangri-la, shoo-bee-doo-bee-doo. Regime change, police action, insurgency, terrorism, incursion, invasion, War Department, Department of Defense. DoD, OSS, MI6, CIA, FBI, NSA, FEMA, U.N.C.L.E., C.H.A.O.S. XML, CSS, WWW, eXist. 007, .223, 9mm parabellum, 16d, 45, 33 L.P., 1080p, UHD, 5G. LCpl, Spec, Adm (ret.), KCBE, Bart., Ph.D., MBA, Mrs., Esq., M.D., D.O. Croissant/crescent roll, scone/scone, tomato/tomato. Hulu, Roku, Moodle, MOOC. Foradil, Toradil, Acetaminophen, Paracetamol, N-acetyl-para-aminophenol. Hash, hash, #. Dog, hound, pup, *Canis lupus familiaris*. Painter, panther, Nittany lion, cougar, *Pantera spp.* Jaguar, Mustang, Cougar, Beetle, Rabbit, Stingray, Viper, Spider, Impala, Cobra, Pinto, Barracuda, Firebird, Thunderbird. Steer, cow, beef, steak, flesh, meat, veal, chuck, skirt, flatiron, flank, blanquette, entrecote, filet mignon, brisket. Clique, claque, gang, Viking, pirate, privateer. Rubber, bonnet, boot, lorry, chinwag. Beauchamp, Beaulieu, Southwark. King-of-Prussia, Ithaca, Rome, Paris, Milan, Versailles, Charlotte. Cadillac, Pontiac, Mackinac. Potomac, Podunk, Youghiogheny, Mississippi. Wassail! Skoal! L'chaim! Iron, nail, hammer, belt. Garage, Farage. Cater, caterwaul, chrysalis, crystal, cry. Fish, the fish, the fishes, fishes, a fish, fisher, fissure. Ask, ax, axe, acts, axed, asked. Bat, cat, DAT, eat, fat, ghat, hat, lat, mat, gnat, oat, pat, rat, sat, tat, vat, Geat. *De temps en temps*. *Sic transit Gloria mundi*. Bravo! Hasta la vista, baby! *Perovskia atriplicifolia* → *Salvia yangii*; Russian Sage → Ukrainian Sage. Andromeda → M31 → NGC224. Blue, indigo, violet. Tidal wave → tsunami. Typhoon, hurricane. Freedom, liberty. Kingdom, Christendom, freedom, doom. Shrub, scrub, bush, the bush. Ukraine, the Ukraine. CCP, CCCP. Water, H<sub>2</sub>O, drink, hydrate, hydrogen, origin of water, water origin. Well, spring, wellspring, source, bath.

ENG 597-01: Poetry Writing Workshop  
Dr. Kelly Scott Franklin  
Th 4:00-4:50pm

A photograph of a stone inscription, likely from Shakespeare's Hamlet. The text is carved into a light-colored stone and reads: "Not marble, nor the gilded monument, / Of Princes shall out-live this powrefull rime;". The first line starts with a large, ornate capital 'N'. There is a small number '55' above the word 'monument'.

Now is the time to write poetry.

**Reading Assignments:** short weekly readings of poems, aesthetics, theory and/or prosody.

**Writing Assignments:** one poem per week, in response to a writing prompt—imitation, ekphrasis, and other exercises.

**Workshop:** each class meeting, we will workshop some of the student poems.

**Final project:** You will collect all your poems into a graded portfolio, and the semester will end with a public reading of 1-2 of your best short poems, open to the public.

**IMPORTANT:** To register for the class requires my permission. One week before registration begins, e-mail a short original poem to Dr. Franklin ([kfranklin@hillsdale.edu](mailto:kfranklin@hillsdale.edu)) as your application. This course caps at 10 students.

## ENG 597-02: Hospitality in the Western Tradition

Dr. Patricia Bart

W 8:00-8:50am

The innkeeper asked if he had any money. Don Quixote said that he didn't have a [penny], because he'd never read in the histories of knights errant that any one of them had taken



money with him. To this, the innkeeper said that he was mistaken, because, although the histories didn't specify something as obvious and necessary as money and clean shirts, there was no reason to believe that they didn't have them. Thus he could consider it certain and proven that all knights errant—of which so many books of chivalry are filled—carried well-stocked purses for any contingency, and that they also took clean shirts . . .

—from *Don Quixote* 1.1.3

Don Quixote was right. Although inns did exist that offered lodging in exchange for money in the middle ages, a knight would not be likely to need one in the way a military officer or officer of the law would today. Why not? How could a knight—or Odysseus or Aeneas—show up at a fine residence expecting to be fed and clothed without question, just by dropping in?

Although this seminar would not properly be called a course in partying, it does deeply consider the fundamental role of parties—among many other forms of hospitality—in Western Civilization, from ancient times to the present. Texts considered will include but not be limited to Genesis, Psalms, the Gospels, *The Odyssey*, *Symposium*, *Politics* Book I, *Aeneid*, and Horace's Ode 1.37 (*Nunc est bibendum*) along with medieval, early modern, and modern texts such as the Middle French *Quest of the Holy Grail*, "Sir Gawain and the Green Knight," Ben Jonson's "To Penshurst," and selections from among the works of William Shakespeare, Jane Austen, Charles Dickens, William Wordsworth, James Joyce, Josef Pieper, and others.

How did we move from the idea of hospitality as a *virtue*—and as a major opportunity for either virtue *signaling* or for truly self-giving charity—to hospitality as an *industry*—a prime opportunity to make money by providing a service? How did hospitals drift so far away from the idea of hospitality *even as an industry*?

We will ponder hospitality as it either is or is not presented in the texts themselves, nested within the historical conditions from which the texts arose. This textual-historical study will be augmented importantly by considerations of hospitality's practical significance in the real, material world. What are the material and spiritual conditions in which this virtue flourishes? Each week will include

sessions that cover the practicalities of hosting, which are usually left tacit in the texts, to better enable students to enter into the worlds seen in the religious, philosophical, and literary works under study.

**The Paper:** A 5-page analysis paper interpreting a work on the syllabus will point to how our present circumstances relate to the fictional and historical world of hospitality in that work.

**A Practicum:** Conceiving and hosting an event inspired by the hospitable norms and virtues observed in one of the works.

**The Examination:** A pre-circulated question will elicit an argument essay in response. This response will review the inspiration and practical accomplishment of the hosting event in light of the work that inspired it—part self-examination, part critique of modern hosting culture, part examination of the text

### **English Department Course Forecast: Summer & Fall 2023**

NB: This is a forecast, subject to change if circumstances require. Check with the chair and professor for the most up-to-date planning information on next Fall.

#### **Summer I:**

Course Number/Name	Instructor
ENG 201	Smith
ENG 340	Bart
ENG 360	Cline
ENG 370	Franklin
ENG 401: Shakespeare	B. Whalen
ENG 401: John Donne	Timmis
ENG 401: Novels of Jane Austen	Lindley
ENG 403: Reading Biblical Narrative	Jackson

#### **Summer II:**

Course Number/Name	Instructor
ENG 201	Bart
ENG 370	Franklin

## Fall

Course Number/Name	Instructor
ENG 310	Bart
ENG 320	B. Whalen
ENG 330	Murphy
ENG 340	Fredericks
ENG 360	Peters
ENG 370	Cline
ENG 401: Chaucer's <i>Canterbury Tales</i>	Jackson
ENG 401: Milton	Timmis
ENG 401: James Joyce	Kearney
ENG 402: Hawthorne, Melville, and Poe	Franklin
ENG 402: Frost, OR Cather	Busch
ENG 403: Tolstoy	Smith
ENG 403: German Romanticism	Lindley