

# ENGLISH DEPARTMENT COURSE BULLETIN

## SPRING SEMESTER 2018



**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 a major 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.

**Note to First Year Students:** We look forward to introducing you to the love, adventure, and glory of studying great literature in the Spring. As you know, English 104 is our required core course, which all first-year 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. For now, we'll leave you with this: "Behold that shade whose right hand wields the sword, that one who comes before other poets as their lord – that is Homer, the sovereign!" ~ Dante Alighieri, *Divine Comedy*



# ENGLISH DEPARTMENT 200-300 LEVEL COURSES SPRING SEMESTER 2018

## English 201-01 and 02: Great Books in Continental Literature

-01 Dr. Brent Cline, Tuesdays 7-10pm

-02 Dr. Ellen Condict, MW 7-8:15pm

## English 310-01: Anglo Saxon and Medieval British Literature

Dr. J. A. Jackson

T/TH 1:00-2:15pm

*Hwæt!* Students will be introduced to major works in Anglo-Saxon and Medieval British 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.



## English 320-01: Renaissance British Literature

Dr. Stephen Smith

MWF 2-2:50pm

This course will provide students with an introduction to early modern English literature. The class will focus on careful reading of several major literary texts, as well as consideration of their political, philosophical, and theological contexts. Major readings may include More's *Life of Pico*, Sidney's "Defense of Poesy," Marlowe's *Doctor Faustus*, Spenser's *Faerie Queene* (book one), several works by Shakespeare (*King Lear*, *Sonnets*, and *Tempest*) and Milton's "Of Education," *Paradise Lost* and *Samson Agonistes*. We will conclude the course with a selection of great lyric poems drawn from the sonneteers, the Cavaliers, and the wild and weird Metaphysicals.

"Books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them... A good book is the precious lifeblood of a master spirit, embalmed and treasured up on purpose to a life beyond life." - Milton



## **English 330-01: Restoration and Romantic British Literature**

**Dr. Dutton Kearney**

**MWF 2-2:50pm**

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.

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

**Dr. David Whalen**

**T/TH 2:30-3:45pm**

A literary survey of Victorian and Modern literature in the context of its age. Authors may include Dickens, Tennyson, Browning, Newman, Eliot, Yeats, Woolf, Joyce, the Inklings and Heaney.

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

**Dr. Michael Jordan**

**T/TH 9:30-10.45am**

A literary survey of American Romanticism, the American Renaissance and Realism in the context of the age. Authors may include Emerson, Thoreau, Hawthorne, Poe, Melville, Whitman, Dickinson, Twain, Howells and James.

**370-01: Naturalism and Modernism: 1890-Present**

**Dr. Christopher S. Busch**

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

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.



Plattsburgh State Art Museum

# ENGLISH 400 LEVEL COURSES – SPRING SEMESTER 2018

## ENG 401/404: Special Studies in British Literature

**Tradition and the Individual Talent: *The Waste Land* and *Four Quartets* in Light of Eliot's Life and Influences**

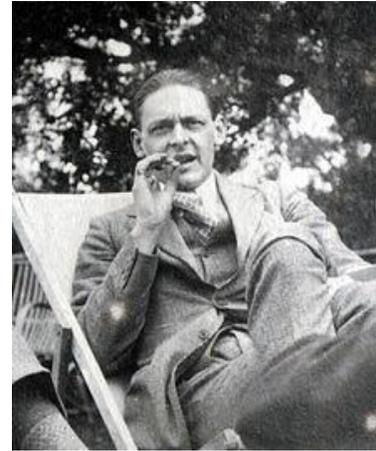
**T/TH 6:00-7:15pm**

**Patricia R. Bart**

Join me, if you dare, on a literary trek that will reach from Iceland to India, with port calls in Antarctica and the Med.

We will read *The Waste Land* and *Four Quartets* in light of what we can know of Eliot's life, influences, and sources. Starting with a meditation on his essay, "Tradition and the Individual Talent," we will examine how Eliot's allusions to family history and historical experience forge his relationship to his literary forebears. This method of source study makes possible a range of deeper, more trenchant interpretations of these two very complex poems—the one a wounded collection of profane, lyric and epic moments, struggling on the surface to stay alive while roaring beneath with rejuvenating fires, reaching boldly to the far ends of the Indo-European horizon; the other, the work of more mature years, nothing less than a magnificent rebirth of the epic voice of the West, dressed in the swaddling clothes of a humble, peaceful, lyrical mode—"quartets" rather than "symphonies" or "grand operas."

In addition to reading both poems in light of their literary sources during class discussions, students will, in their papers, re-read them in the context of documents of literary history such as Eliot's letters, publication records of Faber and Faber, and documentation of World Wars I and II and the inter-war period as Eliot experienced them. Literary sources will include selections from Proust's *Remembrance of Things Past*, passages from the work of Virgil, Dante, and a draft of *The Waste Land* containing comments by Ezra Pound; Eliot's own philosophy dissertation; elements of the material culture behind the poems, pub culture, Fin de Siècle German and Austrian aristocratic culture, the history of eugenics and birth control, the grounds of Burnt Norton and Little Gidding; the Dry Salvages off the coast of Massachusetts together with their sailing lore; the music of Beethoven and Richard Wagner; Arthurian legend, Tristan, Percival, Schopenhauer, Nietzsche and . . . The Grail. This list by no means limits our adventures.



**Course Requirements:** The class will require a final paper of the usual length (20-25pp.), together with a comprehensive final (prepared outside of class but responded to during the regular finals session as is usual in all my literary seminars and in HEL). The true research paper that is required can, as is customary in my seminars, be personally mentored throughout, unless you want to range with complete freedom, as some do.

**Prerequisites:** ENG310 OR ENG340 **OR** one of my seminars (Arthurian literature, History of the English Language, etc.) **OR** permission of the instructor.

**Books Required:** *Four Quartets*, HBJ 1968, ISBN 978-0156332255; *The Waste Land*, HBJ 1955, ISBN 978-0156948777; numerous sources available online and on reserve

**Books Recommended:** *The Complete Poems and Plays*, HBJ 1971 ISBN 0-15-121185-X; *The Poems of T.S. Eliot: The Annotated Text*, ed. Christopher Rick and Jim McCue, 2 vols, Johns Hopkins, 2015, ISBN 978-1-4214-2017-2 & 978-1-4214-2018-9; *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*, HBJ 1974 ISBN 978-0156948708.



## English 401-02: Special Studies in British Literature

### Victorian Novel

Dr. Dwight Lindley

T/Th 9:30-10:45am

While George Eliot thought Charles Dickens' depiction of external life brilliant, she found him sadly wanting in psychological insight, calling him "transcendent in his unreality." In response to critiques such as this, Dickens maintained that his more romantic view was in fact more real than the stern "realism" of authors such as George Eliot. While Dickens thought reality was more like a fairy-tale, more supernatural, than we enlightened moderns tend to think, Eliot conceived of reality (at least the dramas of human reality) as internally intelligible, in terms of personal character, choice, and the teleology of action. Both present compelling accounts of what it is like to be alive in the world, but which was correct? Can they both be correct? In this course, we will read three novels apiece by the two greatest Victorian Novelists, and think with them about the question of what is real.

**Pre-requisite:** ENG 340, or permission

**Requirements:** Weekly reading quizzes, narrative analyses, a 20-25 page course essay, and a final examination.

**Required Texts:** Charles Dickens: *Bleak House*, *Hard Times*, and *Our Mutual Friend*  
George Eliot: *Mill on the Floss*, *Silas Marner*, & *Daniel Deronda*



## English 401-03: Special Studies in British Literature

Shakespeare

Dr. Benedict Whalen

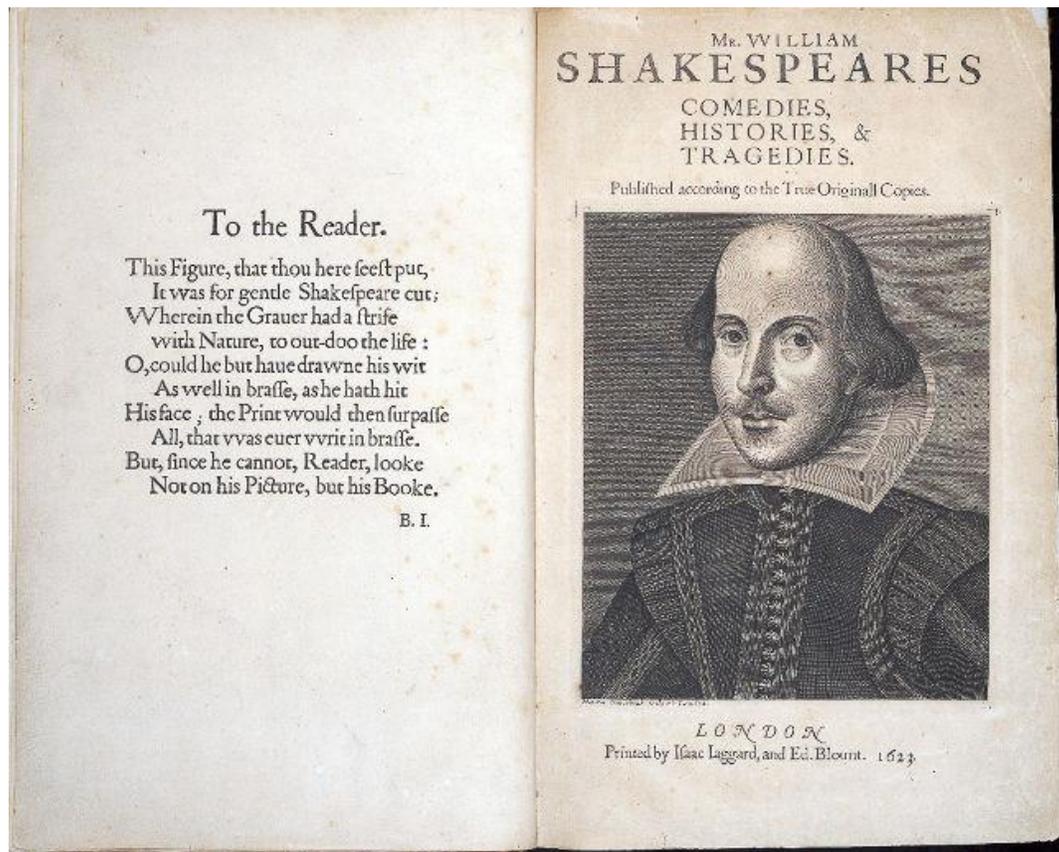
MWF 1:00-1:50

This course will study the works of William Shakespeare. While part of our goal will be to gain an understanding of Shakespeare's works as such, we will also be attending to tragedy as a genre, and Shakespeare's particular work within, and development of, that genre. Our readings will include Aristotle's *Poetics*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, *King Lear*, *Coriolanus*, *The Winter's Tale*, and *The Tempest*.

**Pre-requisite:** English 320 or permission.

**Requirements:** Regular reading quizzes, seminar presentation, poetry memorization and recitation, annotated bibliography, seminar paper (20-25 pages), final exam.

**Required Texts:** To be determined.

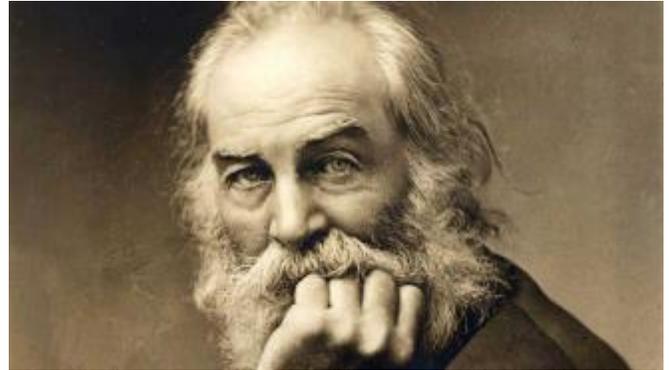


**English 402-01 Special Studies in  
American Literature**

**Walt Whitman**

**Dr. Kelly Scott Franklin**

**T/TH 1:00-2:15PM**



**Course Description:** Walt Whitman changed the rules of American poetry forever. In *Leaves of Grass*, Walt Whitman experimented with verse form, expanded the proper subject of art, and articulated his own uniquely American voice and life, while endlessly revising a book that remains universal yet intensely personal.

Beyond the brash confidence of his famous epic "Song of Myself" lie Whitman's profound lyric meditations on death, love, sex, friendship, and human equality. In his Civil War poems, Whitman sought to incorporate national suffering into his idea of American progress. In his late poems, Whitman contemplates the experience of aging, while knowing that his book would provide a kind of metaphysical link to his future readers. Indeed, since his death, virtually all poets have had to reckon with Whitman's enduring presence. In this course, we will see that he left us a poetry at once American and global, a timeless verse that nonetheless put down deep roots into the astonishing ferment of the nineteenth century.

This course will include substantial readings from *Leaves of Grass*, aiming to understand the poetics and ideas of his impressive body of work. Finally, by tracing how Whitman rewrote key poems across the various versions of *Leaves of Grass*, we will see the poet in progress, and gain fresh insight into the meaning—and the making—of his American poetry.

**Class work:** includes various short reflection/interpretive papers on the Whitman's poems, an annotated bibliography, and a final critical/research paper.

**Pre-requisite:** ENG 360, or permission from the instructor.

**Required Texts:** Loving, Jerome. *Walt Whitman: the Song of Himself*. University of California Press, 1999. Whitman, Walt. *Walt Whitman: Complete Poetry and Collected Prose*. Ed. Justin Kaplan. Library of America, 1982. Whitman, Walt. *Selected Letters of Walt Whitman*. Ed. Edwin Haviland Miller. University of Iowa Press, 1990.

## English 402-02 Special Studies in American Literature

### American Fiction since 1980

Dr. John Somerville

MW 11:00-12:15

This course will examine the novels and stories of various recent American writers. We will read Nicholson Baker's *The Mezzanine* (1990), Don DeLillo's *Libra* (1988) and *Pafko at the Wall* (1992), Andre Dubus's *Selected Stories* (1988), Louise Erdrich's *Love Medicine* (1984), Richard Ford's *The Sportswriter* (1986), Denis Johnson's *Jesus's Son* (1992), Cormac McCarthy's *Blood Meridian* (1985), Cynthia Ozick's *The Shawl* (1989), Marilynne Robinson's *Gilead* (2004), and Philip Roth's *The Human Stain* (2000).

**Prerequisite:** ENG 370 or permission of the instructor.

**Requirements:** Seminar Participation, a Midterm and Final Exam, and Writing Assignments Totaling 20-25 Pages.



## English 403-01/404: Special Studies in Western Literature

### **Theological Aesthetics**

**Dr. Dutton Kearney**

**MWF 9:00-9:50am**

The intersection between religion and literature has never been more exciting to study. Since the publication of Hans Urs von Balthasar's trilogy on Theological Aesthetics, there has been sustained interest in exploring the consequences of understanding love as the ground of all being, and beauty as love's externalized advocate. We will look at beauty in relation to God and His creation, focusing upon the Incarnation's impact upon literature. Students will develop a cumulative hermeneutic for reading literature theologically. To achieve this end, we will divide our time between critical texts and literary texts, both of which come to us from several different faith traditions. Our critical reading will be wide rather than deep, but you will have the opportunity to pursue the latter in your seminar paper. We will meet on occasion with Dr. Stephens' Philosophy class, which is focusing upon aesthetic theory.

### Theological Aesthetics Reader (Custom Course Packet)

The main focus of the course will be on contemporary theorists and critics, but we will cover their foundations in the Church Fathers, Scholasticism, and the Reformers. We will look at Barth's critique of Przywara's *Analogia Entis* as one of the foundational—and persistent—debates in theological aesthetics. Critics such as Michael Murphy, Rowan Williams, and David Bentley Hart have proposed different theological visions of literature: What is the Catholic Imagination? Protestant Imagination? Orthodox Imagination? We will round out these readings with Jacques Maritain, David Tracy, Kevin Hart, and of course, Hans Urs von Balthasar.

### Literary Readings

St. Ephrem, selections from *Hymns on Paradise*

Medieval Lyric Poetry, selections

Gerard Manley Hopkins, selected poems

Geoffrey Hill, selected poems

Flannery O'Connor, selected short stories

George Saunders, selected short stories

François Mauriac, *Viper's Tangle*

Marilynne Robinson, *Gilead*

Requirements: In addition to an annotated bibliography, a seminar paper of 20-25 pages will be required, as well as message board participation.

## **The Hillsdale College English Major in Brief**

**The English major consists of at least 27 hours of English beyond 104-105 and 201.** NB: English 201, Great Books Continental, is of course recommended, but that course fulfills the tier two core requirement in literature, and is not part of 27 hours of the English major.

**For the major, students must take three of the four British Literature period courses:**

- English 310 Anglo-Saxon and Medieval British Literature: 600-1500
- English 320 Renaissance British Literature: 1500-1660
- English 330 Restoration and Romantic British Literature: 1660-1830
- English 340 Victorian and Modern British Literature: 1830-present

**Likewise, majors must take two of the three American Literature courses:**

- English 350 American Literature: Colonial-1820
- English 360 American Literature: 1820-1890
- English 370 American Literature: 1890-present

As these courses together comprise the core of the major, students are encouraged to take as many as possible before venturing into the more specialized courses at the 400 level.

**In addition to the 15-hour minimum in historical period courses, students must also take at least 12 hours (four courses) at the 400 level:**

- English 401: Special Studies in British Literature
- English 402: Special Studies in American Literature
- English 403: Special Studies in Western Literature
- English 404: Special Studies in Genre, Literary Criticism and Writing

At least three of the four 400-level course areas must be represented, and at the instructor's discretion, prerequisites among the 300-level courses may apply to a specific 400 level course.

**Additional Notes:** 1) For majors considering study abroad programs, please remember that no more than 3 credits may be transferred into the English major. Please consult with the chair before you go abroad; 2) For information on the minor in English, please see the college catalogue or consult with the chair.

### **Hear Ye, Hear Ye: Departmental Announcements**

**SAVE THE DATE: END OF SEMESTER PARTY FOR MAJORS AND POTENTIAL MAJORS**

**\*\*\* TUESDAY, DECEMBER 12, 2017 AT 6PM: LOCATION TBD \*\*\***

## **English Department Forecast for Classes 2018**

**NB:** This is a forecast, subject to change.  
Please consult with professors and/or chair if you have questions.

### **SUMMER 2018: SESSION ONE**

|            |   |
|------------|---|
| Franklin   | ENG 360 or 370                                |
| Lindley    | ENG 401: Novels Waugh                         |
| Whalen, B. | Eng 402: Hemingway and Fitzgerald             |
| Smith, S.  | Eng 403: Dante                                |
| Bart       | Eng 403: Hospitality in the Western Tradition |
| Jackson    | Eng 403: Reading Biblical Narrative           |

### **SUMMER 2018: SESSION TWO**

|         |  |
|---------|--|
| Bart    | Eng 403: Gardens in Western Literature |
| Kearney | Eng 404: Literary Theory               |

### **FALL 2018**

|             |   |
|-------------|---|
| TBD         | ENG 201   |
| TBD         | ENG 201   |
| Mehan       | ENG 201 (Kirby Center)                          |
| Bart        | ENG 310   |
| Whalen, B.  | ENG 320   |
| Murphy      | ENG 330   |
| Lindley     | ENG 340   |
| Somerville  | Sabbatical                                      |
| Franklin    | ENG 360 or 370                                  |
| New Faculty | ENG 300   |
| Whalen, D   | Eng 400   |
| Jackson     | ENG 401: Chaucer's <i>Canterbury Tales</i>      |
| Smith       | ENG 401: Shakespeare or Milton                  |
| Busch       | ENG 402: Willa Cather or Wallace Stevens        |
| Jordan      | ENG 402   |
| Kearney     | ENG 401: Swift – Philosopher, Satirist, Patriot |
| Maier       | ENG 404: History of the Book                    |
| New Faculty | ENG 400   |