

ENGLISH DEPARTMENT BULLETIN
FALL 2016, 300 AND 400 LEVEL COURSES
(NB: ALSO INCLUDES SUMMER 2016 CLASSES)

English 310: Anglo Saxon and Medieval British Literature

Dr. Patricia Bart, T/Th 6-7.15pm

Hwæt! This fall, go medieval on literature.

Hear the sounds of the Anglo-Saxon mead hall thundering through the classroom. Read an epic about heroes who really lived and died for their land that comes straight from the real Essex battlefield where they bled. Experience a demonstration of early medieval battlefield conditions while learning the words they used to express it. And then, for something completely different, laugh out loud at the theological meditations of loud-mouthed roosters, the amorous intrigues of a wily graduate student and his rivals, a big-haired, dancing dandy and his friend, the sweaty blacksmith, rounded off with the boisterous outrages of an often married but never satisfied widow who menaces the very author who makes her legend. See a green man actually ride his horse into the dining room and get his head cut off right before Christmas dinner, only to walk away with it still hurling insults. ENG310 goes all the way from appreciating the inner warrior of the English-speaking world to discovering the comedic origins of Monty Python. It's *Downton Abbey* meets *The Walking Dead*. How can you stay away?

English 320: Renaissance British Literature

Dr. Benedict Whalen, MWF 1pm

This course surveys Renaissance British literature, introducing students to the major authors and works of the period. The course will situate these authors and works within their literary, religious, philosophical, and political contexts. Some of the contexts that will feature prominently in this class include humanism and its discontents, the Protestant Reformation, Shakespearian theatre, the development of English lyric poetry, Metaphysical poetry, Puritans and the arts, Machiavellian politics and the rise of Republican government, etc. Major authors and works likely to be studied in this course include: Thomas More's *Utopia*, Francis Bacon's *New Atlantis*, Edmund Spenser's *The Faerie Queene*, Christopher Marlowe's *Doctor Faustus*, several of William Shakespeare's plays, and John Milton's *Paradise Lost*. The course will also include the shorter lyric works of Thomas Wyatt, Phillip Sidney, Ben Jonson, John Donne, George Herbert, Andrew Marvell, and many others. Requirements: two papers, the second of which must incorporate research; a mid-term exam; a final exam; and poetry memorization.

English 330: Restoration and Romantic British Literature

Dr. Lorraine Eadie, MWF 2pm

Our study extends from the Restoration of Charles II in the mid-seventeenth century to the apex of the Romantic Movement in the early nineteenth. These are some of the most transformative years in British literature as authors subject the traditional conventions of verse and prose genres to scrutiny and radical revision. Indeed, the status of language itself – the adequacy of its power to communicate meaning and thereby sustain human relationships – is called into question. Our task is to imagine, experience, and evaluate this aesthetic revolution by immersing ourselves in the era's great works.

English 340: Victorian and Modern British Literature

Dr. Dwight Lindley, T/Th 9:30-10:45am

This course will follow the development of late-modern British literature, from about the time of Queen Victoria's accession to World War II. The authors read will include Bentham, Coleridge, Carlyle, Mill, Tennyson, Browning, Newman, George Eliot, Arnold, Pater, Hopkins, Wilde, Hardy, Yeats, Conrad, Joyce, Woolf, T.S. Eliot, and Waugh.

English 350: American Literature to 1820

Dr. Brent Cline, Tuesdays 7pm-10pm

--A survey course of Early American literature from the time of first European contact to the early 19th-century. The class covers Puritan poetry, slave narratives, political writings, and the birth of the American Gothic. Authors include Bradstreet, Franklin, Equiano, Crèvecoeur, Brown, and Irving, among others.

--One of our primary concepts this semester will be the idea of the narrative. Since the earliest settlers in North America, the need for understanding a narrative—of the land, of the people, of the divine—has been present. In this course we'll look at how the narrative(s) of the early United States developed and why. Our lens in examining this is the different literary works of the time. Even those texts that are sermons, speeches, and lyric poems serve to create the greater story of the development of this country. None of this is meant for us to understand the literature and people of early America through reduction and denial of contradictions. In fact, the literary works we study this semester will show that the narrative of this country's history is complex and at times paradoxical.

Through the literary works we study, as well as your writing throughout the semester, we'll also seek to understand how the writing of the era speaks to our current times. One may assume this is most readily true in political writings; while the political writing of early America obviously remains relevant in the 21st century, we'll also examine how early America's understanding of divinity, reason, and the heroic all continue to define us today.

English 360: American Literature 1820-1890

Dr. John Somerville, MW 12pm-1.15pm

A survey of American literature from 1820 to 1890, this course will examine the work of critical figures associated with American romanticism, including William Cullen Bryant, James Fenimore Cooper, and Washington Irving, and will give special attention to the great writers of the American Renaissance: Edgar Allan Poe, Walt Whitman, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, and Herman Melville.

English 370: American Literature 1890-Present

Dr. Kelly Franklin, T/Th 1pm

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



"Is there a doctor of literature in the house?"

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COLLECTION

ENGLISH DEPARTMENT BULLETIN

FALL 2016, 400 LEVEL COURSES

English 401: Special Studies in British Literature The *Pearl*-Poet and the Eschatological Imagination Dr. Justin Jackson MWF 2pm

The students of this course will be introduced to one of the 14th Century's finest poets: the anonymous *Pearl*-Poet. If the small and undistinguished looking Cotton Nero A.x manuscript had not somehow escaped the Ashburnham fire of 1731, English literature would have lost three of its finest religious poems in *Pearl*, *Cleanness*, and *Patience*, and a chivalric romance of unsurpassed quality in *Sir Gawain and the Green Knight*. All of the poems will be read in their original Middle English (a North West Midlands dialect—very different from Chaucer's London dialect). We will study the poems in relation to one another, in relation to various sources and analogues, and in terms of their various genres: the dream vision (*Pearl*), the biblical paraphrase/narrative (*Cleanness* and *Patience*), and the chivalric romance (*SGGK*). Emphasis will be placed on medieval biblical hermeneutics and theology.



Course Requirements: on the first night, there will be an exam covering the four poems; translations; proficiency in Middle English pronunciation; a seminar paper (20-25 pages); a final exam.

Course Prerequisite: English 310 or permission of instructor.

English 401: Special Studies in British Literature
With Mortal Voice: Milton's Major Poetry

Dr. Stephen Smith

T/TH 2.30pm



This course will make a close study of Milton's life and major poetry. We will focus on "L'Allegro" and "Il Penseroso," "Lycidas," "On the Morning of Christ's Nativity," "Comus," the sonnets, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*.

Course Texts: *The Complete Poetry and Essential Prose of John Milton* (Modern Library)

Course Requirements: Weekly writing assignment (1-2 page critical reflection); take home midterm essay; course essay (20 pages); final comprehensive examination.

"[H]e was master of his language in its full extent, and has selected the melodious words with such diligence that from his book alone the Art of English Poetry might be learned.

"The highest praise of genius is original invention. Milton cannot be said to have contrived the structure of an epick poem, and therefore owes reverence to that vigour and amplitude of mind to which all generations must be indebted for the art of poetical narration, for the texture of the fable, the variation of incidents, the interposition of dialogue, and all the stratagems that surprise and enchain attention. But of all the borrowers from Homer Milton is perhaps the least indebted. He was naturally a thinker for himself, confident of his own abilities and disdainful of help or hindrance; he did not refuse admission to the thoughts or images of his predecessors, but he did not seek them. From his contemporaries he neither courted nor received support; there is in his writings nothing by which the pride of other authors might be gratified or favour gained, no exchange of praise nor solicitation of support. His great works were performed under discountenance and in blindness, but difficulties vanished at his touch; he was born for whatever is arduous; and his work is not the greatest of heroick poems, only because it is not the first." -From Samuel Johnson's *Life of Milton*



English 402-01 Special Studies in American Literature

"Flannery O'Connor and Walker Percy on the Modern Predicament"

Dr. Michael M. Jordan

TTh 1:00-2:15

This course will examine the writings of two Southern, Catholic fiction-writers: Flannery O'Connor and Walker Percy. We will read from their fiction, their essays, and, in O'Connor's case, her letters, to see the ways they present and respond to the modern predicament. O'Connor commented on this predicament when she said, "The moral sense has been bread out of certain sections of the population, like the wings have been bred off certain chickens to produce more white meat on them. This is a generation of wingless chickens, which I suppose is what Nietzsche meant when he said that God was dead." In another context she said that "if you live today you breathe in nihilism. In or out of the Church, it's the gas you breathe." Or, as Percy would have it, the modern predicament is the condition of being losangelized and Lost in the Cosmos. Students will read O'Connor's *Wise Blood* (1952), *The Violent Bear It Away* (1960), selected short stories from *A Good Man Is Hard to Find* (1955) and *Everything that Rises Must Converge* (1965), and selected essays and letters. We will read Percy novels *The Moviegoer* (1961) and *The Thanatos Syndrome* (1987), his "self-help" book *Lost in the Cosmos* (1983), and selected essays from *Signposts in a Strange Land* (1991).

Course Texts: *Flannery O'Connor: Collected Works*, edited by Sally Fitzgerald. The Library of America.
The Moviegoer, by Walker Percy. Ballantine Books/Random House.
The Thanatos Syndrome, by Walker Percy. Picador/Farrar, Straus and Giroux.
Lost in the Cosmos: The Last Self-Help Book, by Walker Percy. Farrar, Straus and Giroux.
Signposts in a Strange Land, edited by Patrick Samway. Picador/Farrar, Straus and Giroux.

Course Requirements: an annotated bibliography of four or five essays or a book review (approximately 1000 words in length); a one-page prospectus on the research topic; a research paper (approximately 4000 words in length); and a 10-15 minute public presentation of some aspect of the research project.

Prerequisite: ENG 370 or instructor's permission.

English 402: Special Studies in American Literature

Willa Cather: Novels and Stories

Dr. Christopher Busch

MWF 11am



In this course, we will read a wide range of Willa Cather's fiction, from the earliest short stories to mature novels considered masterpieces of American fiction. Students will be responsible for leading one or two seminar discussions, writing two papers (totaling 20-25 pages), and completing a final exam.

Course Texts

Cather, *Early Novels and Stories* (Library of America edition)

--. *Later Novels* (Library of America edition)

--. *Stories, Poems, and Other Writings* (Library of America edition)

English 404-01: Special Studies in Literary Criticism

Contemporary Literary Criticism

Dr. Debi Belt

MWF 11-11.50

(NB: Consultation with instructor strongly recommended.)

In this course we shall read three works by major twentieth-century writers, Virginia Woolf's *The Waves* (1931) and *Between the Acts* (1941) and the Mann-Booker-prize-winning contemporary novelist Graham Swift's *Waterland* (1983). These powerful but enigmatic and non-linear novels do not respond well to the conventional close-reading tools familiar to most of us. Accordingly, we shall attempt to discover what additional useful interpretive tools we might appropriate from more contemporary literary critical approaches – tools that could help us as readers open up and respond more fully to these puzzling but tantalizing and undeniably powerful, well-crafted novels.

Individual students will add their own previously unread and unstudied individual works to the mix (providing seminar reports for their classmates that draw upon their own research and reading for the term paper due at the end of the semester), as we try to discover in what ways these more recent literary critical approaches might provide

useful interpretive strategies that could enhance our own reading toolkits and add to our repertory of approaches for opening up and making sense of literary works that do not respond well to the more familiar close-reading tools stressed in our studies at Hillsdale. (After all, sometimes one needs a hammer; sometimes one needs a wrench – and sometimes a bolt cutter or a more specialized implement crafted and reserved for more unusual purposes.... 😊)

One important note of caution: Woolf and Swift do not make their novels easy to read; as stated above, those on this syllabus do not respond well to traditional tools of literary analysis. As with the critical approaches with which we shall grapple, making sense of such works requires flexibility and an open mind, a willingness to read beyond the literal and to come at complex problems from various perspectives. Students looking for familiar approaches to literature cannot expect to benefit from the material we shall cover. Those unsure that they can muster a strong interest in the dual focus of the seminar should consult with the instructor BEFORE enrolling in the course.

Required Texts:

Woolf, Virginia. *The Waves* (1931).

----. *Between the Acts* (1941).

Swift, Graham. *Waterland* (1983).

Parker, Robert Dale. *How to Interpret Literature* (2008).

Writing Requirements:

Final exam per college policy.

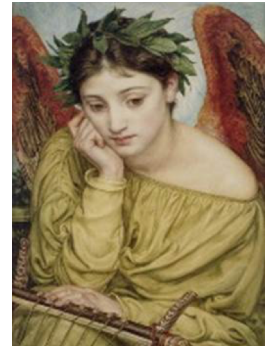
15-20-page research paper, with prospectus and annotated bibliography. In consultation with me, each student will lead class discussion of and write a final paper on his/her chosen literary work as viewed through the lenses of several different contemporary critical perspectives.

At least one seminar report, possibly two if need arises.

English 404-02: Special Studies in Genre
Shakespeare, Keats, and Stevens: Lyric Worlds

Dr. Dutton Kearney

Wednesdays, 6:00 p.m. to 9:00 p.m.



We spend quite a bit of time discussing the good, the true, and the beautiful here at Hillsdale, but all too often, only in the abstract.

Jacques Maritain links these categories to academic disciplines:

Politics, the Good; Philosophy, the True; Art, the Beautiful. Shakespeare, Keats, and Stevens all introduce a paradigm shift in how we think about beauty, and especially, about the relationship between life and art. As a genre, lyric poetry is concerned with time, how to defeat it (Shakespeare), how to transcend it (Keats), how to embrace it (Stevens). All lyric poetry still resides in one of these three distinct lyric worlds. We would do well to learn and master them.

Our readings will be in poetry, but also in theory and poetics. We will go a step further and look at the concrete applications of aesthetic theory. Some of the questions for our consideration: Can poetry do other disciplines, such as philosophy? What, indeed, is the relationship between truth and beauty and goodness? Our project will be to understand beauty's plea from Sonnet 65: "How with this rage shall beauty hold a plea, / Whose action is no stronger than a flower?"

Poems

Shakespeare's Sonnets, Arden Shakespeare, ed. Katherine Duncan-Jones

Keats' Poetry and Prose, W. W. Norton, ed. Jeffrey Cox

Wallace Stevens: Collected Poetry and Prose, Library of America, ed. Frank Kermode

Theory and Craft

A Poet's Glossary, Edward Hirsch, Houghton Mifflin Harcourt

Poetic Designs: An Introduction to Meters, Verse Forms, and Figures of Speech, Stephen Adams, Broadview

Poetry in Theory, An Anthology 1900-2000, ed. Jon Cook

A Subscription to Broadview Press' Web Application, "How Poems Work"

Course Requirements

Seminar participation

Short (4-6 pp.) close readings each month on a poem from each poet

Seminar paper of 23+ pages developed out of your close readings

In-Class presentation on an essay from *Poetry in Theory*

Final Exam, per college policy

English 404: Special Studies in Writing
Poetry Workshop
Kjerstin Kauffman, MFA
Mondays 6.30-9.30pm



This course offers students strategies for and experience in the writing of lyric poetry. Through weekly writing assignments, readings, and recitations, we'll deepen our understanding of prosody and experiment with a range of forms (including free verse). We'll read craft essays by the likes of Donald Justice, Louise Glück, and Robert Bly, and mine such source material as Symphosius's riddles, Dickinson's dashes, and Hecht's labyrinthine elegies. A typical workshop might include poetry recitations, discussion of a particular craft concept (e.g., place, dramatic personae, the poetic sentence, etc.), and ample time to share descriptive and evaluative feedback on each other's works in progress. Students will be encouraged to reflect on and revise their work constantly, and the final project will be a portfolio of polished poems.



Summer School 2016 – First Session

English 201: Great Books in Continental Literature

Dr. David Whalen, 9-12pm

Readings will be chosen from among the following authors: Petrarch, Machiavelli, Cervantes, Moliere, Voltaire, Rousseau, Goethe, Heine, Leopardi, Baudelaire, Dostoevsky, Tolstoy, Ibsen, Eliot, Kafka, Camus, and Beckett.

English 320: Renaissance British Literature

Dr. Benedict Whalen, 1-4pm

This course surveys Renaissance British literature, introducing students to the major authors and works of the period. The course will situate these authors and works within their literary, religious, philosophical, and political contexts. Some of the contexts that will feature prominently in this class include humanism and its discontents, the Protestant Reformation, Shakespearian theatre, the development of English lyric poetry, Metaphysical poetry, Puritans and the arts, Machiavellian politics and the rise of Republican government, etc. Major authors and works likely to be studied in this course include: Thomas More's *Utopia*, Francis Bacon's *New Atlantis*, Edmund Spenser's *The Faerie Queene*, Christopher Marlowe's *Doctor Faustus*, several of William Shakespeare's plays, and John Milton's *Paradise Lost*. The course will also include the shorter lyric works of Thomas Wyatt, Phillip Sidney, Ben Jonson, John Donne, George Herbert, Andrew Marvell, and many others. Requirements: one paper; final examination; and poetry memorization.

English 330: Restoration and Romantic British Literature

Dr. Lorraine Eadie, 9-12pm

Our study extends from the Restoration of Charles II in the mid-seventeenth century to the apex of the Romantic Movement in the early nineteenth. These are some of the most transformative years in British literature as authors subject the traditional conventions of verse and prose genres to scrutiny and radical revision. Indeed, the status of language itself – the adequacy of its power to communicate meaning and thereby sustain human relationships – is called into question. Our task is to imagine, experience, and evaluate this aesthetic revolution by immersing ourselves in the era's great works.

English 340: Victorian and Modern British Literature

Dr. Patricia Bart, 9-12pm

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.

—William Wordsworth

Preface to the *Lyrical Ballads* (1802)

Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things.

—T. S. Eliot

“Tradition and the Individual Talent” (1919/20)

What happened between 1802 and 1920 to produce such differing analyses of the origin of poetry? To the moral status of emotion and its relationship to tradition? And how does the respectable poet laureate William Wordsworth, who lived well into the Victorian era, locate his poetry in the overflowing heart, while the Modernist Eliot seeks tradition in a world that was frantically casting it aside? Ponder these questions as we study how the Victorians (and even the Romantics) fathered the Modernists, and how their legacies are still very much with us today.

English 360: American Literature, 1820-1890

Dr. John Somerville, 9.30-12.30pm

A survey of American literature from 1820 to 1890, this course will examine the work of critical figures associated with American romanticism, including William Cullen Bryant, James Fenimore Cooper, and Washington Irving, and will give special attention to the great writers of the American Renaissance: Edgar Allan Poe, Walt Whitman, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, and Herman Melville.

English 370: American Literature: 1890-present

Dr. Christopher Busch, 9-12pm

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.

English 402: Special Studies in American Literature
Literature and Culture of the American Civil War
Dr. Kelly Franklin, 1-4pm

COURSE DESCRIPTION: Over a hundred and fifty years after the end of the American Civil War, we remain fascinated—even obsessed—with the sectional crisis that left close to three quarters of a million dead. An Amazon.com search for books on the American Civil War brings up over twenty thousand results. A Google search for “American Civil War” has 177,000,000 hits—the second highest war after entries on World War II. To this day, we still wrestle with this traumatic experience in United States history, seeking to understand why it happened, whether it could have been avoided, and how it was understood and experienced by those who lived through it. American literature, too, has grappled with this crisis, and a rich body of literary and cultural texts has emerged: poetry, fiction, essays, speeches, and diaries, that not only *depict* the war, but also carefully *fashion* those depictions according to sectional, religious, philosophical, and aesthetic principles, preconceptions, and ideologies. Reading these texts, then, helps us to see how Americans “read” the war then and now; and understanding how this discourse was framed helps us to get at the deep, underlying cultural conflicts at the heart of the violence. In these texts a conversation emerges, then, about the causes and the effects of this terrible war. This course seeks to engage and understand that conversation.

Course readings will include: selections from Walt Whitman, Herman Melville, Mark Twain, Louisa May Alcott, Jefferson Davis, Abraham Lincoln, Ambrose Bierce, Stephen Crane, Ralph Waldo Emerson, Caroline Gordon, Nathaniel Hawthorne, Henry Timrod, James McPherson, Kate Stone, Mary Boykin Chesnut, Basil Gildersleeve, Alexander H. Stephens, and others.

Course Prerequisites: One of the following: at least one 300 or 400-level English course, or permission from the instructor.

Class work: Approximately twenty pages of writing, including one informal writing response,* one short analytical paper,* and a final critical/research paper.

*Note: one of the following must be on Civil War poetry, and the other must be on Civil War fiction

English 403: Special Studies in Western Literature

Contemporary Literature, Dr. Dutton Kearney, 1-4pm

This course is a survey in Contemporary Literature, focusing on narrative literature and poetry from Europe, South America, India, and North America. The authors in this course are fascinated—but also frustrated—with the cultural displacement that has occurred under postmodernism. Through myth, vision, image, history, cartography, philosophy, or theology, these writers redress this fragmentation and offer new paradigms for thinking about how we might reconstruct a unifying whole. Students are invited to analyze and to participate in the conversation that contemporary authors are having with the literary tradition.

Novel

A. S. Byatt, *Possession*

R.K. Narayan, *The Man-eater of Malgudi* (novella)

John Dos Passos, *Midcentury* (One half of the class will be assigned this novel whose method is *bricolage*.)

Tim O'Brien, *Going After Cacciato* (One half of the class will be assigned this novel whose method is magical realism.)

Short Story

Gabriel Garcia Marquez, *Leaf Storm*

George Saunders, *In Persuasion Nation*

Jim Shepard, *Like You'd Understand, Anyway*

David Foster Wallace, *Oblivion*

Poetry

Carolyn Forché, *The Angel of History*

Jorie Graham, *The End of Beauty*

Li Young Lee, *Book of My Nights*

Gjertrud Schnackenberg, *Heavenly Questions*

A. E. Stallings, *Hapax*

Mary Szybist, *Incarnadine*

Recommended Poetry

Elizabeth Bishop, *Poems*

Seamus Heaney, *North*

Tomas Tranströmer, *The Great Enigma*

Christian Wiman, *Every Riven Thing*

Requirements

Presentation: Teach and lead discussion on either *Midcentury* or *Going After Cacciato*.

Essay (10-15 pages); Take Home Final

English 403: Special Studies in Western Literature

Reading Biblical Narrative, 9-12pm

J. A. Jackson

This course is designed to give the student a solid literary foundation in a broad range of texts from the Hebrew Bible and will provide the student with various examples of Biblical exegesis—from New Testament sources, from early rabbinic sources, and from sources from the early Christian Church. While the focus in the course is primarily on biblical narrative, we will also focus on the art of biblical poetry as well—since much of biblical narrative is comprised of biblical poetry. Additionally, we will study the physical setting of the biblical narratives, cultural/historical settings, and important mythic and anti-mythic narrative patterns throughout.

Course requirements: Daily participation; Final exam (both in-class and out-of-class).



Second Summer Session

Eng 401/403/404 Arthurian Literature

Dr. Patricia Bart, 9-12pm

Star Wars has lasted two or three generations, Star Trek three or four. But the Arthurian legends have been productive for almost 1500 years.

What makes for this resilience? How can we bring the energy of this genre into the present time, to redeem popular culture in the service of the good, beautiful and true while still retaining the moral frankness about human frailty inherent in the Arthurian legends?

This seminar will examine in summary lecture the major branches of the Arthurian tradition from the earliest surviving Celtic texts through the Latin chronicle tradition of Gildas and Geoffrey of Monmouth, to the Norman, Saxon, Anglo-Norman and Continental traditions of Wace, Chrétien de Troyes, Lawmon, Béroul, Wolfram von Eschenbach, the Cistercian *Queste*, Thomas Malory and Tennyson's *Idylls of the King*.

Readings will consist of:

- week 1, *selections from* Geoffrey of Monmouth, Chrétien and the *Queste*
- week 2, *selections from* Malory
- week 3, *selections from* Tennyson.

Discussion will focus on the themes, narrative styles, characterization of The Fellowship of the Round Table, the “horizon of expectation”¹ associated with the Arthurian genre, and how this “horizon” has been adaptable to changing audiences for well over a millennium.



¹ See Jauss, Hans Robert, “Literary History as a Challenge to Literary Theory,” tr. Elizabeth Benzinger, *New Literary History* 2.1 (1970): 7–37.

Course Requirements: A syllabus of readings adjusted for summer. A single seminar paper of 7-10 pages (including bibliography), with coaching available throughout the session. This paper will be based on a close reading in response to a single secondary work that discusses a selected text. It is an outstanding opportunity to hone your skills engaging with secondary authors by focusing on just one. There will be a comprehensive final. As in my other seminars, the examination responses will be prepared ahead of time with a set of quotations selected by the student and an outline to be brought to the final and collated into two coherent essays, based on prompts/questions distributed at the end of week 2. Active participation in the free play of ideas in a seminar class setting is also expected. Most importantly, members of this Fellowship should be forewarned that:

Fun will be had.