DEPARTMENT OF ENGLISH

*CASE WESTERN RESERVE UNIVERSITY*

**Spring 2017**

COURSE DESCRIPTIONS



Amit Majmudar is the first Poet Laureate of Ohio. He grew up in Cleveland and now lives in Columbus where he is a diagnostic and nuclear radiologist. He is a novelist and poet with work published in The New Yorker, The New York Review of Books, The Atlantic Monthly, Poetry Magazine, The *New York Times*, and *The Kenyon Review*. *Dothead* is his third book of poems.

**Department of English**

**Case Western Reserve University**

**Course Listing Spring Semester 2017**

***Tentative Course Descriptions (subject to additions, deletions and revisions at a later date.)***

**\* Check Registrar’s listing for course times**

For courses listed as “300/400,” undergraduates should list only the “300” number on their registration forms; graduate students should list only the “400” number.

Organized courses and tutorials for **non-undergraduates** are available to those for whom English is a second language. These are offered by permission of the Writing Center Director only. Contact Dr. Megan Jewell at the English Department, Bellflower 204 (368-3799),  writingcenter@case.edu.

**ENGL 146**

**English Grammar for Writers**

**Tools, Not Rules: English Grammar for Writers**

**TBA Staff**

This course provides an Introduction to English grammar in context for academic writers. It focuses on the study of language in use, including parts of speech, sentence grammar, paragraph structure, and text cohesion. This course is specifically designed for multilingual students, but native speakers of English may take the course with the approval of the instructor.

**ENGL 150**

**Expository Writing**

**TBA Staff**

As a course in expository writing, English 150 requires substantial drafting and revising of written work. The goals of English 150 are:

• To give students guided practice in forming compelling and sophisticated claims for an academic audience and in supporting those claims with appropriate evidence;

• To help students recognize, formulate, and support the kinds of claims prevalent in academic writing;

• To help students internalize the standards for strong academic prose;

* To teach students the academic conventions for quoting, summarizing, and citing the words and

ideas of other writers and speakers;

• To guide students in locating, evaluating, and using different kinds of research sources;

• To improve students’ abilities to read and respond critically to the writing of others;

• To help students develop coherent strategies for the development and organization of arguments;

• To foster students’ awareness of the importance of stylistic decisions; and

• To provide students with effective techniques for revision, and to cultivate habits of comprehensive revision.

Topics, readings, and writing assignments vary across individual course sections. *Students enrolled in*

*SAGES are not required to complete the English 148/150 sequence.* ***Enrollment limited to 20 in each section.***

**ENGL 180**

**Writing Tutorial (1 credit)**

**TBA Jewell**

.English 180 is a one-credit writing tutorial class designed to develop students' expository writing skills through weekly scheduled conferences with a Writing Resource Center Instructor. Goals are to produce clear, well-organized, and mechanically acceptable prose, and to demonstrate learned writing skills throughout the term. Course content is highly individualized based on both the instructor's initial assessment of the student's writing and the student's particular concerns. All students must produce a minimum of 12 pages of finished writing and complete other assignments as designed by the instructor to assist in meeting course goals.

ENROLLMENT: Course times are based on both the student's schedule and instructor availability. After enrolling, students are responsible for contacting the Writing Resource Center to begin the scheduling process. Students may e-mail writingcenter@case.edu, or call the Director, Dr. Megan Swihart Jewell, at

216-368-3799.

**ENGL 183 (1 credit)**

**Academic Writing Studio**

**TBA Staff**

Practice and training in various aspects of academic writing in a small group workshop environment. Please note: only one semester hour of English 183 will count toward a degree, but the course may be repeated.

**ENGL 186**

**Writing Workshop for Researchers (2 credits)**

**Seminar Meetings: T BA**

**Individual Tutorials (50 minutes/week): TBA Staff**

The course is an individualized writing workshop/tutorial for Case Western Reserve University graduate students, faculty, and staff. Although it may be appropriate for native speakers of English, it is

intended primarily for individuals who wish to improve their academic and professional US English skills. It highlights two primary modes of communication—discussion and writing. Students meet together in a weekly seminar to improve oral communication and to address common English writing and grammar concerns. In addition, students meet individually with the instructor weekly for practice and instruction in academic/professional genres of writing.

By the end of this course, students will be able to:

* Plan, organize, and produce writing that is clear, logical, and meaningful
* Apply their understanding of English syntax and mechanics to their own writing and to the analysis of academic/professional written texts
* Discuss academic/professional topics with peers
* Document their own written and oral strengths and weaknesses
* Engage in the research process to produce a paper on a scholarly or professional topic (within student’s field)

**ENGL 200**

**Literature in English**

**TBA Staff**

What, if anything, distinguishes literature from other forms of writing? What forms of thought, experience, and perception does literature make available to us? How does literature encourage us to see aspects of our world more closely, to imagine difference, or to gain critical distance on what we take for granted? This course will familiarize you with four major literary genres—short fiction, poetry, the novel, and drama. In the process, we will consider these and other questions at length, examining how a range of writers employ the conventions of these genres as technologies for extensive and intensive thinking. No previous experience in literary study will be presumed. Recommended preparation: Concurrent enrollment in ENGL 150 or USFS 100.

**ENGL 203**

**Introduction to Creative Writing**

**TBA Staff**

A course exploring basic issues and techniques of writing narrative prose and verse through exercises, analysis, and experiment. For students who wish to try their abilities across a spectrum of genres.

**ENGL 217B**

**Writing for the Health Professions**

**TBA Staff**

This course offers practice and training in the professional and technical writing skills common to health professions (e.g., medicine, nursing, dentistry). Attention will be paid to the writing processes of drafting, revising, and editing. Typical assignments include: letters, resumes, personal essays, professional communication genres (e.g., email, reports, patient charts, and histories), and scholarly genres (e.g., abstracts, articles, and reviews). Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

**ENGL 257B**

**The Novel**

**TBA Staff**

Introductory readings in poetry. May be organized chronologically or thematically. Attention to the formal qualities of poetry in relation to meaning, expressivity, etc.

**ENGL 270**

**Intro to Gender Studies**

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

This course introduces students to major concepts of and current issues in Gender Studies. We will begin with an overview of academic approaches to the study of gender, focusing on gender as social construction and gendered institutions. We will then read historical and contemporary texts from a variety of disciplinary perspectives to explore a range of topics, including gender activism in the United States, representations of identity in popular culture, health and reproductive justice, the division of labor in the home and workplace, and gendered violence, among others. This course is the required introductory course for students taking the Women's Studies major, and is cross-listed as WGST 201, SOCI 201, HSTY 270, PHIL 270, and RLGN 270. It fulfills the global and cultural diversity breadth requirement.

**ENGL 300**

**English Literature to 1800**

**MWF 9:30 to 10:20 Siebenschuh**

This course introduces students to a broad spectrum of British literature from the Middle Ages to the end of the eighteenth century. We will read selections from *Beowulf*, Chaucer, Shakespeare, Donne, Milton, Dryden, Pope, Swift, Johnson, the early novelists—and a number of others along the way. One focus of the course from start to finish will be the changing ideas about what constitutes literature, who the audience for it was, what people thought the creative process involved or should involve, and what the role of literature and the writer were in the culture at different times. Another will be the way in which historical factors like changing levels of literacy and the coming of print culture influence all of the above. Requirements for the course include regular attendance, participation in discussion, two five to seven page papers, a mid-term and a final exam.

**ENGL 301/401**

**Linguistic Analysis**

**TTh 10:00-11:15 Schaffer**

This course offers introductory analysis of modern English from various theoretical perspectives (e.g., structural, sociolinguistic, psycholinguistic, and cognitive linguistic). In particular, the course provides an introduction to theoretical concepts and methods of linguistics, such as morphology, phonetics, phonology, syntax, semantics, and dialects, as well as writing systems and the nature and form of grammar. It is designed for any student with interest in language or its use; no prior linguistic background is assumed. This course provides humanities and social science students with training in the description and explanation of important technical aspects of language. This course also provides students of communication disorders with a basic foundation in language science, crucial information to understanding language acquisition.

**ENGL 302**

**English Literature since 1800**

**MWF 10:35—11:25 Koenigsberger**

This course follows the development of British Literature from 1800 to the present. We will read representative selections of poetry and prose across two centuries and explore their relation to important social and historical developments in Britain. We will also think about other ways to tell the story of British Literature within this period.

We will read prose by authors such as Jane Austen, Charles Dickens, Virginia Woolf, James Joyce, George Orwell, Angela Carter, and Julian Barnes, and verse by a wide range of poets from the Romantics to the present. Class format will balance lecture and discussion, and requirements will include regular writing and several in-class reports. There will be no exams; writing assignments include a series of papers (close reading, novel review, and periodical analysis), and an electronic course portfolio, which will include a narrative synthesis of the semester’s materials.

**ENGL 303/303C**

**Intermediate Fiction Workshop**

**M 4:25-6:55 Umrigar**

In this class you will build on the skills and techniques you developed in your introductory class.  We will review the elements of a successful short story--character development, plot development, voice, sense of place etc.  This is a writing and reading-intensive class. You will have weekly reading assignments and in-class and out-of-class writing exercises.  In addition, you will also produce two short stories that will be critiqued by the entire class. Pre-reqs: ENGL 203 or ENGL 213. Pre-reqs for capstone: ENGL 203 or ENGL 213, ENGL 303 and ENGL 380.

**ENGL 304/304C**

**Intermediate Poetry Workshop**

**TTh 11:30-12:45 Gridley**

This course continues developing poetic skills introduced in English 214 (or other qualifying introductory course, such as ENGL 203), with increased emphasis on the following intermediate priorities: diversification of poetic models; self-prompting; revision. There will be weekly readings in poetics in addition to bi-weekly poem deadlines. Class time will integrate discussions of readings and poetic models with in-class writing exercises and workshop critique sessions. Recitations of memorized poems required at midterm and final meeting. Midterm presentation. End of term portfolio with 8-10-page critical introduction and revised poems. 304 Pre-requisite: ENGL 203, 214, or permission of the instructor. Prerequisites for ENGL 304C: students wishing to take ENGL 304 C must be English majors who have already taken ENGL 380 and ENGL 304 (and the prerequisites for ENGL 304: either ENGL 214 or 203). Students taking this course for their SAGES Capstone will not be repeating material they covered in ENGL 304. They will be required to complete 25 pages of combined creative and critical writing and attend some separate meetings to discuss their progress on the Capstone project. Capstone students will also be required to present reports on their research projects at a public Capstone presentation at the end of the semester.

**ENGL 307/307C**

**Feature/Magazine Writing**

**TTh 1:00—2:15 Sheeler**

Students in this class will learn how to write for various magazines (both print and online) as well as how to craft effective pitch letters to send to magazine editors as freelance writers (many students have successfully published stories from this class to magazines throughout the country). Students will also learn the intricacies of fact-checking their work and the work of others. The class will analyze some of the best narrative non-fiction writing and students will speak via videoconference with Pulitzer Prize- and National Magazine Award-winning writers throughout the country. The bulk of the class will focus on techniques for crafting compelling true stories with a discernible beginning, middle, and end — stories that take readers places they’ve never been, both physically and emotionally. Students choosing to take this course as their capstone 307C will be required to do the same work as the other students as well as an extended final project and oral presentation with other capstone students.

**ENGL 325/325C**

**Shakespeare: Comedies and Romances**

**MW 12:45—2:00 Vinter**

Inthis course we’ll read a selection of Shakespeare’s comedies and romances. These texts span the entirety of Shakespeare’s career, and in part we’ll be using them to understand the development of his drama and his shifting place within the renaissance theater and wider social sphere. What made Shakespeare so successful in his own time? What differences emerge as we move from early comedies such as *The Taming of the Shrew* to middle period problem plays such as *Measure for Measure* and late romances such as *The Winter’s Tale*? How do the plays respond to changing artistic fashions and performance conventions, as well as to different social, political and economic conditions? In particular, how is Shakespeare reflecting, commenting on or contesting common renaissance understandings of drama and language, gender roles and sexual identities, ethnic and religious differences, and trade and financial speculation? But we’ll also be thinking about what it means to be reading and watching Shakespeare today, in part by looking at more recent reception and adaptations of some of his plays. What explains the continued attraction of Shakespeare? What is gained and what is lost when we treat him as our contemporary?

 Requirements for 325 include regular participation in the classroom and on blackboard, two 5-7 page papers and a final project. This class fulfills pre-1800 distribution requirement for the English major.

 Students registering for ENGL 325C—the Capstone version of this class—will be required to develop and complete a Capstone research project in the wider field of study covered by the course. This Capstone project will have an approximate length of 25pp. and will also include a public presentation of the project. This Capstone research project will fulfill the formal writing requirements for 325.  All other reading, class participation, and final exam requirements will be identical for 325 and 325C. Completion of the major’s pre-1800 requirement is a prerequisite for 325C.

**ENGL 328**

**English Literature 1660-1800**

**18th-Century Literature and Print Culture**

**MW 3:20—4:35 Flint**

 This course seeks to answer the following question: Why does eighteenth-century literature often express complex issues about the nature of language, the public sphere, mass communication, and the mechanical reproduction of text by spilling so much ink? Not only are many of these works thematically aware of the print medium, they delight in breaking up the conventional layout of the page. Some provide empty space for the reader to doodle in; others turn text upside down; still others leave whole gaps in the manuscript whose content the reader has to either imagine or ignore. In confronting these and other forms of typographical play, this course will focus on both visual representations of the social, economic and political effects of print (in graphic prints and book illustrations) and literary works that employ or refer strikingly to the material aspects of writing, publishing and the circulation of manuscripts. Authors to be discussed may include John Milton, Aphra Behn, Jonathan Swift, Jane Barker, Joseph Addison, Richard Steele, Daniel Defoe, Charles Gildon, Alexander Pope, Eliza Haywood, Samuel Richardson, Henry Fielding, William Hogarth, Laurence Sterne, William Blake, and Jane Austen. Students will be expected to participate vigorously in class discussion and to complete a final research essay, a short essay, and periodic small assignments and presentations. This course fulfills the pre-18thC requirement for English majors.

**ENGL 341/341C/441**

**Rhetoric of Science and Medicine**

**Illness and Its Rhetoric**

**MWF 10:35-11:25 Fountain**

This course explores the role of rhetoric (broadly, the art of persuasion) in constructing and communicating health and medicine. More specifically, we will investigate how words and images shape illness and health; how medical objects, spaces, and practices exert a persuasive force; and how medical discourses and evidence structure healthcare controversies and policies.

To do this, we will delve deeply into a wide range of artistic, cinematic, literary, and scientific texts, including illness narratives, physician memoirs, graphic novels, critical essays, medical imaging, scientific research, and documentary and autobiographical film. In order to examine the narrative strategies, rhetorical tropes, visual conventions, and argument patterns that work in and across these texts, we will supplement our readings with work in rhetorical theory and criticism. Though covering many aspects of illness, health, and medicine, this course takes a particularly focused look at representations of cancer and HIV/AIDS.

**ENGL 341C:** Students taking this course for their SAGES Capstone will be required to write a 25-page research paper INSTEAD of the usual research project and to attend some separate meetings to discuss their progress on the Capstone project. Additional prerequisites for ENGL 341C: ENGL 380 and a major in English.



**ENGL 367/467**

**Introduction to Film**

**TTh 1:00—2:15 (class time)**

**T 7:00—9:30 (film viewing) Spadoni**

 An introduction to the art of film. Each week we’ll take an element of film form (editing, cinematography, sound, etc.) and examine how filmmakers work with this element to produce effects. Most weeks we’ll also screen a whole film and discuss it in light of the week’s focus. Films screened will include masterworks of the silent era, foreign films, Hollywood studio-era classics, and more recent U.S. cinema. Students will write two essays (5-6 and 8-10 pages) and take a scheduled quiz, midterm, and final exam. Grad students write a longer second essay and, in connection with it, submit a proposal and annotated bibliography.

**ENGL 368/368C/468**

**Topics in Film: American Cinema, American Culture**

**TTh 4:00—5:15**

**Th 7:00—9:30 (film viewing) Spadoni**

How can films reflect, absorb, and influence the culture that produces them? We’ll ask this question as we focus on films produced in the United States, exploring ways they have mediated moviegoers and their world at different times in history. Most weeks we’ll screen a feature film and discuss it in light of the week’s reading. Topics discussed will include issues of race, class, disability, gender, and sexuality. Students will write two essays (5-6 and 8-10 pages), take part in a group presentation, and take occasional brief quizzes (lowest is dropped). Students choosing to take this course as their capstone 368C will have met the prerequisites described at case.edu/film and will do the same work as students registered for English 368, only their final essay will be an extended research project, in connection with which they’ll give an oral presentation with other capstone students. Grad students will satisfy the same requirements as the undergrads but their final essay will be an extended research project.

**ENGL 369**

**Children's Literature 1860-1930**

**TTH 11:30—12:45 Vrettos**

 This course examines early classics of British and American children’s literature from the mid-nineteenth century through the first decades of the twentieth. We will focus on narrative and thematic developments in the genre during this period, the historical contexts in which these stories were written (including 19th-century developmental psychology), the interpretations of these stories through film, and their influence on later writers. Texts will include Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking Glass and What Alice Found There*; Barrie’s *Peter Pan*; selections from Kipling’s *The Jungle Book*; Nesbit’s *Five Children and It*; Montgomery’s *Anne of Green Gables*; Baum’s *The Wonderful Wizard of Oz* and one of its many sequels; Burnett’s *The Secret Garden*, Grahame’s *The Wind in the Willows*, and Milne’s *Winnie the Pooh*.  Each student will choose a text on which to become an expert, studying its later adaptations (literary sequels by the same or other authors, theatrical performances, films, cartoons, video games, and/or television productions). Requirements include active participation in class discussion, weekly Blackboard posts, an annotated bibliography of adaptations posted on a Blackboard wiki, and a choice of paper assignment plans (the equivalent of three 5-7pp. papers).  There may, in addition, be informal oral reports on your adaptation research and/or on the recommended readings for each week.

**ENGL 370/370C/470**

**Comics and the Graphic Novel**

**TTh 10:00—11:15 Grimm**

 An exploration of comics and the graphic novel with an emphasis on how this genre fits into a larger literary context. Readings will include works by authors/artists such as Neil Gaiman, Harvey Pekar, Allison Bechdel, Art Spiegelman, Charles Burns, Frank Miller, as well as articles on related topics. The class will include collaborative endeavors, response papers, and an end-of-semester project.

**ENGL 376/476**

**Studies in Genre**

**Science Fiction**

**MWF 11:40—12:30 Clune**

Science fiction and fantasy are art forms dedicated to creating imaginary worlds, and to exploring the possibilities of human transformation and deformation. Critical questions will include the relation between real and imagined worlds, the transformations of faith and belief, the image of the alien, the relation of fantasy fiction to gaming culture, and the status of science fiction as the contemporary literature of prophecy. Authors include H.G. Wells, H.P. Lovecraft, Mervyn Peake, Frank Herbert, Phillip K. Dick, and Octavia Butler. Written work includes two short papers and informal response papers.

**ENGL 380**

**Departmental Seminar**

**Bodies and Texts**

**TTh 2:30—3:45 Vrettos**

  This course will focus on bodies and texts in 19th and 20th century British and American fiction.  We will consider the relationship between embodiment and narrative form through topics such as maternity; gender, sexuality, and racial identity; performance and spectacle; pain and violence; disease, death, and contagion; ghosts and bodily transcendence.  We will, in turn, examine how the physical body became a measure and metaphor of the social body, defining cultural boundaries, transgressions and threats.  Readings will probably include the haunted bodies of Emily Bronte’s *Wuthering Heights*, the contagious bodies of Charles Dickens’ *Bleak House*, the maternal bodies of William Faulkner’s *As I Lay Dying*, the transgressive bodies of Toni Morrison’s *Sula,* and the technologically-enhanced and alien bodies in short works of science fiction by Ursula LeGuin and Octavia Butler.  We will also address the relationship between bodies and texts in literary criticism and theory, using excerpts from writers such as Peter Brooks, Carolyn Walker Bynum, Michel Foucault, and Peter Stallybrass and Allon White.  Requirements for the class include active class participation, frequent short quizzes and informal in-class writings, weekly Blackboard postings, one short (5pp.) paper, and one research paper (approx.15pp.) submitted first as a prospectus, then in outline, draft and final forms.  Students will also be required to give an oral presentation based on their research paper toward the end of the semester.

**ENGL 385/485**

**Special Topics in Literature**

**Creative Nonfiction**

**MW 12:45-2:00 Umrigar**

In this class we will read works by contemporary nonfiction writers such as Susan Orlean and Katherine Boo who use the techniques of fiction to tell stories that are true. We will read some narrative journalism pieces by writers such as *New York Times* correspondent Ellen Barry; short pieces from an anthology like *The Best American Essays*; and a few nonfiction books, including perhaps a memoir or two. In doing this we will explore questions of technique, subject matter, ethics and audience. You will write at least one nonfiction piece yourself and will write research papers based on your readings. You will also have opportunities to interview or hear directly from a few of the writers we read. Prereq: ENGL 150 or passing letter grade in a 100 level first year seminar in FSCC, FSNA, FSSO, FSSY, FSTS, or FSCS.

**ENGL 398**

**Professional Communication for Engineers**

**TBA Staff**

**­­­­­­­­­­­­­­­­­­­** English 398 introduces principles and strategies for effective communication in both academic and workplace engineering settings. Through analysis of case studies and of academic and professional genres, this course develops the oral and written communication skills that characterize successful engineers. Students will prepare professional documents that focus specifically on communicating academic and technical knowledge to diverse audiences. Because such documents are always situated within professional, social, and rhetorical contexts, this course also requires students to explain and justify their communicative choices in order to become adept in navigating the rhetorical environments they will encounter as professional engineers. As a SAGES Departmental Seminar, English 398 also prepares students for the writing they will do in Capstone projects.

 ***Note:***  ENGL 398 complements ENGR 398, a 1-credit co-requisite lecture course, which introduces major practical, theoretical, and ethical issues that shape the environment for communication among professional engineers. For details of the ENGR 398 objectives, work commitments, grade breakdown, and assignments, please see the separate syllabus for that course.

 ***Additional Note:*** ENGL 398 is a departmental seminar, and as such, the workload and time commitment outside of class time will be demanding. Be prepared and plan ahead. Beginning assignments early, particularly near the end of the semester as things get busier, will allow you to finish on time and submit your best work. This course asks you to develop your writing skills while also honing your professional skills, including time management, organization, and punctuality.  By the end of English 398, students should be able to:

* Produce written texts in a variety of professional genres - texts that communicate effectively and adhere to professional ethical standards.
* Deliver clear and professional oral presentations on a range of engineering topics.
* Reflect on and justify the rhetorical choices involved in planning, writing, revising, and presenting academic and professional engineering documents.
* Summarize the research writing of an academic engineer for a non-technical audience.
* Demonstrate the ability to work as part of a research team, coordinating workflow and collaboratively presenting outcomes.
* Synthesize the academic research and professional best practices related to an engineering project in the student’s field.
* Produce and refine an array of personal professional documents.
* Demonstrate the capacity for life-long learning through sustained reflection, revision, and research.

**ENGL 406**

**Advanced Creative Writing**

**T 4:00-6:30 Gridley**

This advanced poetry writing course is open to undergraduate poets who have taken a poetry writing course at the 300 level (ENGL 304 or ENGL 373), and to graduate students with an interest in writing poetry. Because the course presumes an advanced level of poetic literacy, the curriculum will be emergent and tailored to student interests: in the opening weeks of the course, students will come to collective agreement as to which poetry collections and background texts they would like to study as a group. Class time will integrate workshop activity with seminar-style discussions of poetics. Recitations of memorized poems required at midterm and final meeting. Midterm presentation. End of term portfolio with 10-12-page critical introduction and revised poems. Pre-requisite for undergraduates: ENGL 304, 373, or permission of the instructor. No pre-requisite for graduate students.

**ENGL 517**

**American Literature Seminar**

**19th Century American Literature**

**W 4:00-6:30 Clune**

This seminar approaches the period through close and sustained attention to the works of five major authors: Thoreau, Douglass, Melville, Whitman, and Dickinson. Work includes one short paper and a final seminar paper.

**ENGL 519**

**English Literature Seminar 1800-1900**

**Hardy**

**M 4:25-6:55 Siebenschuh**

Science fiction uses the future to talk about the present. Hardy used the past. Highly aware of how both the literary scene and the world around him were changing dramatically in his lifetime, he looked backward to Shakespeare and the ballad tradition for inspiration, a poetic language, and a personal symbolism he could use to approach controversial subjects. Henry James—a reviewer of Hardy’s early novels--made fun of him. Virginia Woolf took him seriously. One of our objects in this course will be to discuss and think about why each of them reacted the way they did. We will read substantial amounts of the poetry and a selection of the “The Novels of Character and Environment”: *Far From the Madding Crowd*, *The Return of the Native*, *The Mayor of Casterbridge*, *Tess & Jude*. Requirements include a critical research paper 15-25 pages, a formal report on the paper’s topic, regular short presentations, and regular participation in the seminar.