

**ENGLISH DEPARTMENT GRADUATE COURSES****Fall 2008****Spring 2009**

<b>ENGLISH DEPARTMENT GRADUATE COURSES</b>	<b>Fall 2008</b>	<b>Spring 2009</b>
5100-01 Theory and Teaching of Writing	Recchio/Bedore	
5150-01 Research Methods (1 credit course)	Hasenfratz	
5160-01 Professional Development	Hasenfratz	
5200-01 Children's Literature		Smith
5310-01 History of the Language		Jambeck
5318-01 Chaucer	Biggs	
5320-01 Shakespeare		
5330-01 Restoration and Early 18th Century Literature		Marsden
5345-01 Victorian Literature	Higonnet	
5410-01 American Lit. I: Origins to 1776	Harris	
5360-01 Irish Literature		Burke
5500-01 Critical Theory	Hogan	
5280-01 Modern American Drama	Murphy	
5315-01 Seminar in Medieval Lit. Vercelli		Hasenfratz
5315-02 Seminar in Medieval Lit.: 15 <sup>th</sup> Century Chaucerians		McKim
5550-01 Rhetoric & Composition		Bloom
6315-01 Seminar in Medieval Lit.: 12 <sup>th</sup> Century Piety	Leyser	
6320-01 Seminar in Shakespeare: Reading Shakespeare Reading Theory	Bailey	
6325-01 Seminar in Renaissance Lit.		King'oo
6345-01 Seminar in Victorian Lit.: Afterlives of the Victorian Novel		Recchio
6400-01 Amer. Ethnic Lit.:Jewish Amer. & Asian Amer. Writing		Schlund-Vials
6450-01 Special Topics in American Lit.: Indian Captivity Narratives (1600-1900)		Franklin
6450-02 Special Topics in American Lit.:Diagnosing American: 19 <sup>th</sup> Cent. Lit., Medicine and the Nation		Harris
6530-01 Seminar in World Literature: Writing Beyond Rights: Coetzee, Ghosh, Ishiguro		Bystrom
6600-01 Creative Writing Workshop: Fiction Workshop	Mda	
6600-01 Creative Writing Workshop: Poetry		Bryan
6700-01 Seminar in Major Authors: Roddy Doyle and Edna O'Brien		Lynch

6750-01 Seminar in Special Topics: Empire and the British Novel	Coundouriotis	
6750-01 Sem. in Special Topics: Freud and the Freudians		Barreca
6750-02 Seminar in Special Topics: American Realism and Naturalism	Eby	
6750-02Sem. In Special Topics: The Cannibal Other		Bercaw-Edwards
6750-03 Seminar in Special Topics: Romanticism & Formalism	Mahoney	
6750-03 Seminar in Special Topics: Milton: Paradise Lost		Semenza
6750-04 Seminar in Special Topics: Fear of Prosody	Pelizzon	
6750-05 Seminar in Special Topics: Scholarly Writing for Publication	Semenza	
6750-06 Seminar in Special Topics: Image of the City	Benson	

FALL 2008

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6600-01 Mda CLAS 237	5345-01 Higonnet CLAS 237 <hr/> 5410 Harris CLAS 216	6750-01 Eleni CLAS 237 <hr/> 6750-05 Semenza CLAS 216	5318-01 Biggs CLAS 237	5100-01/02 Recchio/Bedore CLAS 237
1:00 - 3:30	6320-01 Bailey CLAS 237 <hr/> 6750-03 Mahoney CLAS 216 <hr/> 6315-01 Leyser CLAS 152	5280-01 Murphy CLAS 237	Dept  6315-01 Leyser LAS 152	6750-02 Eby CLAS 216	
3:30 - 6:00	5160-01 1 hour class Hasenfratz CLAS 237	5500-01 Hogan CLAS 237 <hr/> 6750-06 Benson CLAS 216	Meeting	5150-01 1.5 hour class Hasenfratz CLAS 237 <hr/> 6750-04 Pelizzon CLAS 216	
7:00 - 9:30					

**5100-01 (#2905) THEORY AND TEACHING OF WRITING (T. Recchio):**

This course has two goals: to provide insight and support for the day-to-day practice of the teaching of writing and to encourage critical reflection on the history, values, principles, and meanings of teaching writing in an academic context. The course is divided into three parts. (1) Composition Pedagogy and History: During the first five weeks we address questions of writing pedagogy in the context of the history of composition as a teaching practice; (2) Theory of Language: the next four weeks we explore Bakhtin's dialogic theory of language in an effort to understand the fundamental medium of writing; and (3) Language Theory and Composition: the final five weeks address the relationship between language theory and writing with some emphasis on the ways in which teaching writing through literary texts enables academic writers to explore the intersections among culture, academic inquiry, and the development of the critical capacities of the individual.

**5150-01 (#7232 ) APPROACHES TO LITERATURE:ADVANCED RESEARCH METHODS:**

**(1 Credit Course) ( R. Hasenfratz):** Entering a graduate program can be a challenging time even for those who excelled in their undergraduate careers. This course is intended to equip you with the practical skills you will need in graduate study. You will learn the basics of literary research: how to access and search the standard databases and bibliographies, how to compile and present an oral report, and how to write a graduate seminar paper. Other topics include library resources, literary theory, conferences, and the culture of graduate school. In the last third of the course, members of the English Department faculty will meet with the seminar to discuss the nature of research in their fields. Required of all incoming M.A. students. Assignments include a research problem (aka the "brain-twister") as well as various exercises and short papers.

**5160-01 (#7537) PROFESSIONAL DEVELOPMENT: (2 Credit Course- R. Hasenfratz:)**

Required of all MA candidates. A continuation of 305, this course will introduce you to conferencing, the Ph.D application process, the job search (both in and out of academia), exam taking, and further nuances in research and writing. At the center of the course will be an on-going conference and publication workshop. Assignments: a conference paper, a PhD application letter, practice exam essays, etc.

**5280-01 (#8440) MODERN AMERICAN DRAMA: (B. Murphy) :** This course will focus on the interrelationship between the theater and several manifestations of modernity that appeared between 1910 and 2005: Symbolism, Expressionism, Subjective Realism, the "Theatre of the Absurd," the second-wave Feminist Theatre, the Black Arts Theatre, Hyperrealism, and Postmodernism. Considering them in the context of both theatrical performance and the larger culture, we will read about two plays per week by playwrights such as Alfred Kreymborg, Edna St. Vincent Millay, Susan Glaspell, Eugene O'Neill, Elmer Rice, Sophie Treadwell, Edward Albee, Arthur Miller, Tennessee Williams, Amiri Baraka, August Wilson, Adrienne Kennedy, María Irene Fornés, Ntozake Shange, Sam Shepard, David Mamet, David Henry Hwang, Luis Valdez, Tony Kushner, and Suzan-Lori Parks.

**5318-01 (#10073) CHAUCER: (F. Biggs):** This seminar will focus on Chaucer's major works, the *Canterbury Tales* – paying close attention to the medieval conventions on which it draws and to the modern critical response it has provoked. We will also consider some of Chaucer's minor works. Seminar report. Paper. Midterm. Final.

**5326-01(#10226) SEVENTEENTH-CENTURY LITERATURE: (G. Kneidel)**: We will consider major works of seventeenth-century English literature (Donne, Hebert, Wroth, Milton, Marvell, Bunyan) as well as some important early American texts in the context of the period's trans-Atlantic culture. How did the religious controversies about and economic exploitation of early American settlements influence this literature and how was this literature, in turn, received in America.

**5345-01 (#10076) STUDIES IN VICTORIAN LITERATURE(M. Higonnet)**:The course will move through a cluster of focuses. We will read three novels about the protagonist as a female traveller: Charlotte Bronte, *Villette*; George Eliot, *Mill on the Floss*; and Thomas Hardy, *Tess*. We will read a selection from the major poets –E. and R. Browning, Tennyson, Arnold, C. and D. Rossetti, Swinburne, Hopkins, and 'Michael Field.' Some of these readings will be focused on the dramatic monolog (R Browning and Augusta Webster), some on the themes of art, eroticism, and death. Another segment will examine the illustrated book, including some for children as well as for adults (Carroll's Alice, Christina Rossetti's Goblin Market and Sing Song, Wilde's Salome). Kipling with some magazine literature such as Boys' Own will let us look at the gendering of audience as well as the popular construction of imperialism.

**5410-01 (#10077) AMERICAN LITERATURE I: ORIGINS TO 1776 : (S.Harris)** This graduate survey of early American literature from its beginnings to 1776 will traverse the major areas within this timeframe: Native American nations, exploration and transcultural encounters, European settlement, and the emerging idea of 'America' as a nation. Within these contexts, we will delve into a wide range of genres—origin and creation stories, travel narratives, religio-political settlement narratives, poetry, captivity narratives, diaries, journals, sermons, autobiographies, letters, and declarations of independence—by Iroquois and Cherokee narrators, Columbus, de Vaca, Smith, Bradford, Winthrop, Bradstreet, Taylor, Rowlandson, Mather, Knight, Edwards, and several others. Critical works will enhance our understanding of cultural contexts and the debates within the field as well as emerging areas of study. Course requirements will include several short writing assignments, a critical presentation, and a final research paper.

**5500-01 (#10078) LITERARY CRITICISM: (P. Hogan)**: Literary theory is probably the one area that is indispensable for graduate students today. There are, of course, intellectual reasons for this. Studying literary theory helps to orient one's critical study and one's teaching; it fosters self-consciousness about interpretive and scholarly practices; it facilitates the questioning of presuppositions, offering alternative goals and methods. There is also a professional reason. Journals and publishers commonly demand that articles and books involve a clear theoretical perspective. It is not uncommon to have an article rejected because it "lacks theoretical focus." The first half of this course will involve an overview of the main theoretical currents from Plato to the present. In this half, I will particularly emphasize the philosophical backgrounds to the theories. The second half of the course will explore two or three contemporary theories in greater depth. Possibilities include Queer Theory, Cognitive Science, and Lacanian psychoanalysis. In the course of the semester, we will apply the various theories to a play by Shakespeare and a post-colonial film. Weekly response papers, oral presentations, term paper, final exam.

**6315-01 (11923) SEMINAR IN MEDIEVAL LITERATURE: PIETY AND PLACE IN ENGLAND 1000-1300: (Visiting Professor, Henrietta Leyser) Month of September M-W 1:00-3:30 pm**

‘The island of Britain lies virtually at the end of the world’ (Gildas.)

The fascination of the people of England with their own geography, their sense of their importance as an island ‘at the end of the world’ has over the centuries, had remarkable tenacity. Appearing early in Gildas, a writer of the sixth century, it arguably reached its most poetic form in the sixteenth in Shakespeare’s Richard II with the description of England as ‘a precious stone set in a silver sea.’ In the intervening centuries England had remained a rich prize, coveted and invaded by successive generations from across the North sea and the English Channel: first Saxons; then Vikings and most famously in 1066, Normans. (Richard II it is worth noting was written shortly after the unsuccessful attempt at invasion by the Spanish Armada of 1588.) In this course we will be concentrating on the particular challenges facing the invaders of 1066 – their need to appropriate the traditions of places conquered initially for the sake of exploitation but which nonetheless demanded to be understood and even cherished and developed.

We will focus mainly on the cathedrals and abbeys of England, sites rich in pre-conquest traditions, in order to trace how the Normans claimed and -quite literally - re-built the past. Places to be considered will include Westminster – the mausoleum of Edward the Confessor the last Saxon king of England (bar Harold); Glastonbury, allegedly the burial place of King Arthur of Round Table fame; Canterbury, a cathedral that came to be forever associated with the murder of its archbishop Thomas Becket; Durham, home to one of the few Anglo-Saxon saints (Cuthbert) whom neither William the Conqueror nor even Henry VIII during the English Reformation dared disturb. Finally we will take a brief look at the geography of the afterlife and its extraordinary localisation in this period in Britain’s furthestmost point: Donegal where Lough Derg even today continues to attract pilgrims in search of eternity.

**6320-01 (#9987) SEMINAR IN SHAKESPEARE: READING SHAKESPEARE READING THEORY: (A. Bailey):** Shakespeare stands at the center of our educational system and continues to serve as a testing ground for truth claims in the academy. His work is not just an object of literary study but an influential force that challenges its premises. The aim of this course is two-fold: to examine the appropriation of Shakespeare by recent theoretical schools and to examine how Shakespeare has come to shape particular literary theories. In addition to a wide selection of theory, including examples of post-structuralism, new historicism, queer theory, post-colonialism, critical race theory, and the new presentism, we will read *The Taming of the Shrew*, *Twelfth Night*, *Othello*, *Hamlet*, and *The Tempest*, among other plays, with an eye towards the ways in which these texts have been haunted by theory and have generated their own schools of literary analysis. This seminar is designed for those interested in Shakespeare and early modern literature and culture, those interested in theory, and those who may not fall into either category but who want a leg up on the seemingly daunting task of teaching Shakespeare at the undergraduate level. There will be short weekly assignments, a presentation, an annotated bibliography, and a final research paper.

**6600-01 (#8936) SEMINAR IN CREATIVE WRITING: (Visiting Professor: Z. Mda):**

An advanced workshop at the graduate level in fiction writing. Prescribed/Recommended Texts - None

Course Requirements

1. The objective of this course is to encourage the participants to write the best way they can the way they can. This will be achieved through a combination of a workshop where the participants discuss each other's work and presentations on some interesting aspects of narrative theory.
2. Participants shall comment on each participant's work – both in the workshop and in writing. (Most of what we learn in writing comes from talking about other people's work.) The written comments shall not be more than TWO pages.
3. The workshops will be process-oriented and student-centered. We shall avoid the traditional “silent author” approach and the authors shall play an active role in the discussion of their stories. In fact, the authors **lead** the discussion of their work and engage their peers in a dialogue. Of course, this experiment will only succeed if the authors are able to move the discussion beyond niceties and time-consuming defensiveness to identifying areas of interest and concern in their work, so that with the feedback from their peers they become effectively self-critical. Remember that when you lead the workshop we need to know more about your work. For instance: Where does the story come from? What inspired it? What brought about the basic idea? How did you go about creating your characters? What is your approach to writing? How did you decide on a particular style?
4. The workshop is not interested in old work (especially work that has been workshopped elsewhere before), but in work that the participants are doing at the moment.
5. The workshop shall not deal with literary/critical theory. We shall not be interrogating the assertions of Derrida, Eagleton, Barthes, Levi-Strauss, Foucault and the like. Not that theory is a bad thing. For one thing it may empower us with a vocabulary with which we can think about our fiction – although I tend to agree with writer-teacher R.H.W. Dillard that theory works against you as a writer because imagination/artistic work is essentially conjunctive (a drawing together of unlikely things) whereas theory and analytic work are disjunctive (a matter of taking something apart.) We only have a few weeks in this course, and the focus can only be the writing itself. We do appreciate the fact that the work of the participants will be informed by varied traditions. For instance, some may write in such post-modern modes as magic/al realism. It will therefore be necessary to discuss those elements of the mode that make texts in that mode successful. So you see, we cannot altogether run away from critical theory! Narrative theory (for instance, looking at the elements of successful fiction), however, is an essential tool for the writer. It has possibilities of being conjunctive – hence our discussions on some aspects of it. In this regard each participant shall be required to make a presentation on some interesting aspect pertaining to writing. For instance some participants may present on the effective use of the surprise and suspense principle, on tips on humorous writing, on why flat characters are essential and how to use them effectively etc.

**Evaluation of Work** The work shall be assessed on

1. the basis of effort in the participant's own writing (70%)
2. the basis of presentations on aspects of narrative theory (10%)
3. participation in class (10%)
4. written comments on other participants' work (10%)

**6700-01 (#11955) SEMINAR IN MAJOR AUTHORS: YEATS: (Hufstader):** Our primary task will be to read Yeats's poems and plays (and some of his prose, if we can fit it in). We will, of course, talk

about the many contexts that are important for Yeats (the Celtic revival, symbolism and fin de siècle esthetics, nationalism and the Rising, spiritualism and Yeats's "Vision"), but our primary focus will be on poetry and poetic form. Your writing will include close reading of some poetic texts (largely of your choice), and I will ask each of you to teach (lead discussion on) individual poems.

**6750-01 (#6438) SEMINAR IN SPECIAL TOPICS: EMPIRE AND THE BRITISH NOVEL: (E. Coundouriotis)**: This course will focus on two broad questions. First, what are the representations of empire in the novel during Victoria's reign and up until India's independence in 1948? What cultural and historical insight can novels give us about British imperialism? How do they contribute to our formulation of postcolonial theory? Second, we will explore questions of aesthetic form. Does the novel of empire have a distinct aesthetic history? What is the relation between it and the emergence of a modernist aesthetic? Can we construct a literary history of the novel of empire? What formal and aesthetic criteria would emerge in such a study? Students will be expected to read history and theory in addition to fiction by Thackeray, Kipling, Haggard, Conrad, Woolf, Forster, Maugham, Green, Lessing and others. A short paper and a longer paper as well as some sort of oral presentation will be required of all students.

**6750-02 (#6809) SEMINAR IN SPECIAL TOPICS: AMERICAN REALISM AND NATURALISM (C. Eby)**: Virtually every aspect of American society during the late nineteenth and early twentieth centuries was in a state of upheaval. Huge corporations contributed to the concentration of wealth (and also of poverty); the rise of the "New Woman" and demand for more egalitarian relationships, suffrage agitation, and surge of women in the workforce transformed the relations between the sexes; urbanization and waves of immigration aggravated racial tensions; the rise of a consumer culture and creation of a new professional class transformed the meaning of success and spurred new desires; the ascent of Darwinian thought contributed to the secularization of society and breakdown of the idea of absolute truth. In this climate, realism and naturalism flourished. Although the terms encompass many different styles, to say nothing of political and philosophical positions, "realist" and "naturalist" novels are always socially-conscious and bear complex relationships to social reform.

This course aims to provide a solid background in the usual suspects (e.g., James, Howells, Dreiser, Wharton, Norris), a brief tour of the important African American tradition, exposure to some neglected figures (perhaps especially useful for those shopping for dissertation topics), a handful of particularly helpful extra-literary contemporary contexts, and a crash course in the most influential critics of earlier generations and most exciting present ones.

Texts will include most of the following: *Portrait of a Lady*, (James), *A Hazard of New Fortunes* or *A Modern Instance* (Howells), *Sister Carrie* (Dreiser), *The Rise of David Levinsky* (Abraham Cahan), *The Big Money* (John DosPassos), *The Damnation of Theron Ware* (Harold Frederic), *The Song of the Lark* (Cather), *Susan Lenox*, (David Graham Phillips), *Native Son* (Richard Wright), *The Street* (Ann Petry), *The Marrow of Tradition* (Charles W. Chesnutt). Contexts will likely include: Veblen's *The Theory of the Leisure Class*, Charlotte Perkins Gilman's *Women and Economics*, and William James's *Pragmatism*. I can't squeeze quite all of that into 14 weeks, so email me ([clareeby@earthlink.net](mailto:clareeby@earthlink.net)) with any reading preferences (or aversions, and please tell me if any of these titles have been done-to-death), to propose alternate texts, or with any questions. Class meetings will be structured with student questions guiding the discussions. There will be one short ©. 10pp) and one longer paper (c.20pp), with the option of rewriting and expanding the short into the long paper.

**6750-03 (#8929) SEMINAR IN SPECIAL TOPICS: ROMANTICISM AND FORMALISM:**

**(C. Mahoney):** “If poetry be a subject on which much time has not been bestowed, the judgment may be erroneous; in many cases it necessarily will be so.” Wordsworth

A *formal* consideration of romantic poetry and poetics. The premise of this seminar is that form matters - and that matters of form in romantic poetry require far more nuanced attention than they have of late received. In the current literary-critical climate, sustained attention to poetic form and technique is too often dismissed as irrelevant or ideologically tainted. This is unfortunate: any responsible literary criticism regardless of the degree of its interest in ideology or in the relation of literary forms to ideology, requires a more refined reading practice than a reductive suspicion of form as somehow nothing more than an aesthetic fetish. Taking our cues from a series of romantic prose writings on poetry -from Joanna Baillie’s *Introductory Discourse* (1798) to Leigh Hunt’s *Imagination and Fancy* (1844) - we will read a versatile range of forms and genres (ballad, sonnet, romance, epic, “greater romantic lyric,” blank verse, ode, elegy, etcetera) in terms of their formal conventions and commitments.

Likely texts: Baillie, *Introductory Discourse*; Wordsworth, Preface to *Lyrical Ballads* (1800); Wordsworth, *Essays on Epitaphs*; Dyer, *Poetics*; Coleridge, *Biographia Literaria*; Hazlitt, *Lectures on the English Poets*; Keats, *Letters* P.B. Shelley, *A Defence of Poetry*; Hunt, Preface to *Poems* (1832) and *An Answer to the Question, ‘What Is Poetry?’*; de Quincey, *Suspiria de Profundis*. Poetry by Barbauld, Blake, Byron, Clare, Coleridge, Dyer, Hemans, Hunt, Keats, Robinson, Scott, Seward, P.B. Shelley, Charlotte Smith, Southey, W. Wordsworth. Requirements: seminar presentation(s); several close readings; one seminar paper (20-25 pp).

**6750-04 (#9179) SEMINAR IN SPECIAL TOPICS: FEAR OF PROSODY: (P. Pelizzon):**“

If you met an amphibrach in a dark alley, would you mistake it for an anapest?”

This course is designed for people who love poetry – and who may teach it and write about it - yet who find the mechanics of prosody a bit, ...daunting. The good news is, the study of prosody is *not* rocket science, nor need it be confined to tedious finger counting. Prosody is the musical heartbeat of a poem, and an appreciation of the ways English prosody has evolved from the 15<sup>th</sup> through the 21<sup>st</sup> centuries will allow you to write about and teach the rhythmic elements of poetry with confidence. We’ll read lots of glorious poems from the Renaissance on. We’ll consider how metrical patterns (in conjunction with stanza forms like the quatrain and fixed forms like the sonnet) served the rhetorical aims of poets in different periods. We’ll think about meter in relation to rhyme, diction, and imagery. We’ll familiarize ourselves with the ideas of several major prosody theorists. We’ll take into account the ways free verse plays against meter, and we’ll conclude by looking at more recent prosodic developments like Projective Verse, Spoken Word, and New Formalism. Graded writings will include weekly response papers, two presentations, and a seminar paper.

**6750-05(#9988) SEMINAR IN SPECIAL TOPICS: SCHOLARLY WRITING FOR PUBLICATION:**

**(G Semenza):** \*Please note that Professor Semenza is on leave this semester. Anyone wishing to register for this course must first email him for permission. The class is open to Ph.D. students and second-year M.A. students and will be capped at 8 registrants.

The purpose of this three-credit seminar is to turn you into a published, and a regularly publishing, English scholar. To this end, our major focus will be the transformation of your most promising seminar paper (to be submitted to me by June 1, 2008) into an article-length journal submission. In addition to workshopping your article, you will be expected to participate both in group writing activities and in our thoroughly lively discussions of each week's assigned readings, which will cover all major aspects of academic publishing—from the forms of publication (monographs, essay collections, articles, notes, book reviews, etc.); to the process of seeking publication (researching appropriate venues, crafting prospectuses, writing cover letters and responses to editors, etc.); to the economics, ethics, and politics of publishing. By the time you leave the semester ends, you will be a knowledgeable and confident “insider” who takes advantage of the publication opportunities likely to arise in the early stages of your academic career.

**6750-06 (# 11830) SEMINAR IN SPECIAL TOPICS: IMAGE OF THE CITY: THE MEDIEVAL CITY: IMAGINING ROME AND LONDON IN MIDDLE ENGLISH LITERATURE:(BENSON):**

The seminar will begin by looking briefly at medieval theories of the city and then at Troy and Jerusalem as exemplary secular and religious cities. It will then concentrate on conflicting English views of two particular cities: distant Rome, a site of both empire and martyrdom, and local London. We will examine these cities as they are represented in a variety of vernacular genres: city guides, historical chronicles, romances, and saints' lives. The seminar will conclude by looking intently at the images of these cities in major writes of the fourteenth and fifteenth centuries, especially Chaucer, Gower, Hoccleve, and Lydate.

**CLCS 5304-01 (#8641) LITERATURE OF WORLD WAR I (M. Higonnet):**

**ARJ 311, Wed. 5 to 7:45 pm**

This course takes a comparative approach to the literature of the “war to end all wars.” How does “literature” relate to “history”? What is the place of eye-witness testimony, autobiography, apocalyptic myth, elegy, or heroic epic? How does military antagonism translate into patterns of moral antithesis (“us/them”)? Or are all soldiers brothers? Do writers on opposite sides of the battlelines share a common approach to the war? Does war have a sex? Do photography, film, and avantgarde art affect how the war is written? Did the war make modernism, (including DaDa), or did modernism make the war? Soldiers took Homer, Shakespeare, Milton, Browning, Goethe, the Bible, and Dante to the front in their uniform pockets - how did they rewrite the past in order to write the war? We will pair writings by soldiers, women, jingoists, historians, colonial soldiers, and workingclass writers with come great films and with exemplary art by Dix, Goncharova, Grosz, Nash, Nevinson, Marinetti, Carra.