

Graduate

ENG 6230

Folks Aesthetics and the Harlem Renaissance

Curtis

This course will be an exploration of black folk culture as explored, expressed, and theorized in the works of the “New Negro Renaissance” of the 1920s and ’30s. We’ll engage several of the debates surrounding artistic production during this period: what are ‘folk’ texts? Why and how were they valued, aesthetically, sociologically, and politically? What are the relationships between black art with a folk aesthetic and the sources from which they were drawn? What are the sources for ‘truly’ black folk texts—Africa? the post-slavery American South? the post-reconstruction urban centers? white ethnographers? How did writers negotiate the competing demands of folk and modernist art? Who were the audiences for folk literature, and how did these writers negotiate the competing demands of audience and material? We’ll focus on writers particularly interested in developing a black folk aesthetic (or at least aestheticizing black folk experience): Zora Neale Hurston, Langston Hughes, Sterling Brown, and Claude McKay. In preparation for the beginning of the course (i.e., during May!) you need to read W.E.B. DuBois’ *The Souls of Black Folk* and Jean Toomer’s *Cane*, books that sparked and then fueled discussions about the relationships between folk traditions and black art.

Required Texts:

W.E.B. DuBois, *The Souls of Black Folk* (Dover)

Jean Toomer, *Cane* (Liveright)

Alain Locke, *The New Negro* (Simon & Schuster)

Langston Hughes, *The Ways of White Folks* (Vintage) and *The Collected Poems* (Vintage)

Zora Neale Hurston, *Mules and Men* (Harper Perennial), *The Complete Stories* (Harper Perennial), *Their Eyes Were Watching God* (Harper Perennial), *From Luababa to Polk*

County: Plays at the Library of Congress (Apprentice House)

Claude McKay, *Home to Harlem* (Northeastern University)

Sterling A. Brown, *The Collected Poems*

Humanities

HUM 1500

Asian Humanities: World of Asia

Littlejohn

HUM 2990

Berlin: Snapshots of a Capital

Schwarzmeier

This course provides a historical, political and cultural introduction to one of the most multi-faceted metropolises of our times which had to reinvent itself perpetually. In 1871, it became the capital of the newly unified German Empire; from 1918-1933, it was the political and cultural center of the Weimar Republic; from 1933-1945, it served as the seat of the Third Reich; in the late 1940s, it became the epicenter of the Cold War and was divided into Berlin "West" (capitalist) and Berlin "East" (socialist) until 1989; after the reunification of Germany in 1990, it became the capital of the New Republic and a dynamic symbol of Eastern and Western European integration. Furthermore, we will investigate the complex interconnections between politics, history, personal memory, public remembrance, the commemoration of the past and the celebration of the present.

HUM 3990

FREE WILL & MORAL RESPONSIBILITY

VonMizener

Just what does it mean to have *free will* and to be *morally responsible* for (at least some of) our actions? Some think that we have free will and that we are morally responsible for our actions, whereas others argue that we are not free and are not morally responsible for our actions. Since these claims are inconsistent, it follows that the terms "free will" and "moral responsibility" are ambiguous. In this course we will attempt to tease out the different meanings of these concepts. Ideas closely related to this controversy include causality, fatalism, determinism, indeterminism, deliberation, foreknowledge, punishment, regret, hope, and many others. In order to think clearly about free will and moral responsibility we will need to pay careful attention to these concepts as well. In the end we will all have a better understanding of free will and moral responsibility, of what we mean by these terms, and of what we cannot mean by them.

FALL 2008

ENW 2000

Theories of Writing

Cox

The subject of this course is composing—reading and writing. At the heart of composing, I believe, lies empathy and identification. That means, whenever we read and write, we somewhat courageously put ourselves in dialogue with a larger “text” which has been written, revised, and performed over time by multiple authors. In this course, we will consider how, as readers and writers, we exist in relationship with the past, with the words of others, and with various cultures. Ideally, this class represents a type of crossroads, a space where the past, the present, the writer, the written, the reader, and the text intersect. My goal is to make this space challenging, surprising, and generative for all of us.

ENW 2000 is required of all English majors following the “Writing Emphasis” program and should be taken in the sophomore year, before enrolling in 3000-level ENW courses. **This course does not fulfill the general education Humanities requirement.**

ENW 2510

Intermediate Composition

Bowles

Intermediate composition is an expository writing course in which students gain experience with reading and writing essays and/or creative nonfiction. Designed as preparation for students who are interested in taking advanced-level writing courses and for students who have taken ENG 1010 but desire further writing instruction or practice.

ENW 2430

Intermediate Creative Writing

Smith

Prerequisite: ENG 101. Intermediate Creative Writing is a course in which we will explore the theory and practice of writing in fiction and in poetry. This is a workshop-based course, which means your creative work will be the primary (but not only) text for the course. Other reading will include Keillor’s *Good Poems*, Gioia/Gwynne’s *The Art of the Short Story*, and your own admired work.

ENW 3050

Writing and Learning: Peer Tutor Seminar

Stover

Tutoring others in writing heightens our awareness of just how complex the craft of writing is. No matter how many skills and rules we have mastered, tutoring involves us in sensitive human interactions, complicated by unarticulated emotions, expectations, biases, and assumptions held by both tutor and writer. In other words, in any given tutoring session we tutors must learn to read more than the text before us. We also learn to read the facial expressions, silences, and gestures of the student writer; to determine the one issue that will most help the student develop as a writer; to gauge the success or failure of the approach we have taken; to recognize our own biases and limitations that may be triggered by a certain personality or ideology expressed in the

writing; to understand our own writing process, especially as it affects our ability to engage with writers who have totally different processes; and finally to assess our own ability and our store of rhetorical tools needed to help the student . . . and all of this in 30 minutes!

This course will “unpack” all these complications by reading theories, stories, and practical advice from experienced tutors and scholars of writing in such texts as *The St. Martin’s Sourcebook for Writing Tutors* by Christina Murphy and Steve Sherwood, and *A Tutor’s Guide: Helping Writers One to One* by Ben Rafoth, among others. Also, since the writing fellows taking this class will be tutoring students in First Year Seminar, we will read the common book in that course, *Lies My Teacher Told Me* by James Loewen.

Of course, to be an effective tutor of writing, one needs to write extensively, and write we shall. In addition to the readings and to the practice of tutoring students in the First Year Seminar, students in this course will write three papers: a literacy autobiography, a case study of their tutoring experience throughout the course of the semester, and a research paper on a student-chosen topic, in which students join in a theoretical conversation regarding writing and tutoring with selected scholars in the field and/or students in the classroom. We will share our work in the classroom, gaining even more experience in tutoring by providing feedback, guidance, and support to one another, and by frankly discussing which tutoring strategies work and which don’t.

ENW 3560

Writing in the Genres

Stover

Life-Writing and the Construction of the Self

In this course, we will be reading various forms of life-writing, including the *Confessions* of St. Augustine written in the late 4th century, women’s diaries from Japan in the 11th century, Basho’s travel journal in the 17th century, Rousseau’s *Reveries* in the 18th century, Virginia Woolf’s diaries in the early 20th century, and Joan Didion’s recent memoir, *The Year of Magical Thinking* among others. We will close the course by considering Samuel Beckett’s anti-autobiographical play, *Krapp’s Last Tape* while also examining some contemporary on-line diaries. Each of the authors reflects not only on the circumstances of their lives, but also on the challenges of writing about their lives. Because they write about writing while they write about life, they give us readers much to contemplate about the connections between the life we live and the life we write about.

Augustine sets the stage for theorizing how time and memory (both elusive and fickle in the enterprise of writing one’s life) complicate the possibilities of narrating a self. Using Augustine’s reflections to frame the course, we will examine the various sub-genres of life-writing used by each author to construct his or her life on the page (e.g.

diary, letters, confession, reverie, or memoir). How does each author deal with time, memory, and observation in his or her self-representation? How does each sub-genre differ from the other? And how does each affect what the author can say? How has the concept of life-writing changed over time and in different cultures? How has the concept remained the same?

Throughout the course, students will be imitating the styles of each writer in an attempt to get inside the prose style of each, getting closer to an understanding of how the words work to represent a self, and developing an awareness of what each writer chooses to include or exclude. Each student will also give a class presentation on one of the authors studied. As a culminating project (on-going throughout the semester), students will write an extended piece of life-writing in their own style and for their own purposes. This final project will include a brief critical preface in which they compare their own endeavor to one or two of the authors studied.

ENW 3590

Writing & Spirituality

Smith

We will read and write about faith and doubt on the spiritual journey, especially considering quest, revelation, trial, surrender, death/eternal life, and awe. Readings will come from the East and from the West, and genres of writing assignments will range from poems to midrash to sermon. Special attention will be paid to mystical writing and contemplative reading.

Likely texts:

Ladinsky, ed., *Love Poems to God: Twelve Sacred Voices from the East and West*

Marilynne Robinson, *Gilead*

St. John of the Cross, *Dark Night of the Soul*

James Weldon Johnson, *God's Trombones*

Ko Un, Thich Nhat Hanh, and Allen Ginsberg, *What? 108 Zen Poems*

Vardley, ed. *God in All Worlds: An Anthology of Contemporary Spiritual Writing*

ENW 3680

Book Editing in Context

Alexander

Book editors have a foot in two worlds: They are both cultural and intellectual gatekeepers and central players in an important part of an industry that sells products on the open market. Books and their authors have traditionally borne much of the burden for disseminating and legitimating ideas and literature, as well as for setting standards of correctness in language and defining genres and markets. Editors mediate between writers and the public, and are responsible, in many ways, for what writing is made available to the public to begin with. They have crucial roles in determining the final form of a book's contents and of seeing the book manuscript through the

production process—in other words, in making sure it becomes physical object reproduced in quantity and destined for the library shelf, the bookstore, or the big-box retailer.

In this course we will examine the role of the book editor today and in the past in terms of the technology, culture, and practice of editing. In this context, students will be introduced to the many forms of book publishing now being practiced, from the shifting cultural and economic roles of large commercial houses to the contemporary small-press revolution and expanding study and practice of the book arts and fine-art printing. In addition, students will be introduced to the skills necessary in the editorial process, including manuscript editing and copyediting, as well as gaining broad knowledge of the marketing, sales, and distribution sides of the industry. Several field trips to publishers and printers are planned.

ENW/L 3990

Debate, Dissent & Dialogue

Smith

Inspired by the Presidential election, the debate that will take place on Belmont's campus, and the fall humanities symposium, this course will consider a broad array of texts that have imagined America as a country bolstered by argumentation. By focusing on debate, dissent, and dialogue, we will learn about principles and ethics of argumentation, and we will analyze these texts rhetorically, exploring their underlying assumptions about audience and the "America" they imagine. Texts to be considered will literary, student-authored, cinematic, theatrical, and even architectural. You will read from political blogs and from current issues of the *New Yorker*, consider arguments made by linguist Deborah Tannen and cultural critic Naomi Wolf, watch films like *Mr. Smith Goes to Washington* and *Roger & Me*, and compose your own argumentative texts. Note: We will read, write, attend several films and plays, and be active in the fall humanities symposium events, so your obligations for attending events will go beyond the normal meeting times for this class.

ENL 2000

Critical Reading & Writing

Trout

This course is designed to introduce English majors and minors to the nature of critical reading and writing. You will be exposed to a number of theoretical approaches that you will practice applying to several major literary works. This is both a reading and writing intensive course. The class will also foster serious critical discussion and effective oral communication. We will consider several novels, including *All the King's Men*, *The Handmaid's Tale*, *Their Eyes Were Watching God*, and *In the Lake of the Woods*.

Many besides Shakespeare have made connections among “the lover, the madman, and the poet.” English authors of the Romantic, Victorian, and Modern periods seem to have been fascinated by romantic love, various forms of “madness,” the primacy of the imagination and, often, the relationship among all three. In this course, we’ll make use of this thematic direction to consider selected works of major writers and to give a sense of major developments in literature and in Western culture from the late 1700’s until the present. In addition, we will use extra-fictional “evidence” from the period to learn how the period viewed and responded to love, to “madness,” to the creative imagination-- and to various forms of “fantasy” particular to this culture. Letters, diaries, advertising, sermons, journalism, children’s stories, etc., can also aid us in investigating how 19th and 20th Century authors and their readers viewed mental illness and how they expressed the glories and dangers of giving oneself over to romantic love or to the creative imagination. I aim to make reading assignments ample but also reasonable (“less can be more”). Students will also develop journal responses, a semester paper (analytical and/or creative), and a brief presentation. Please feel free come by WHB 207A to talk with me about the course.

This course will study the early development of Japanese literature and culture, from their beginnings to the end of the eighteenth century. We will highlight the early emphasis on beauty as a value in human life in classical Japan, the rise of the warrior (samurai) ethos in medieval Japan, the close relation of Japanese Buddhism and Shinto to the culture of early Japan, and the roles these elements play in traditional Japanese prose, poetry, theatre, and the other arts. Feel free to contact Dr. Paine: painej@mail.belmont.edu

Reading List

- Murasaki Shikibu, The Tale of Genji. Abridged. Ed. and Trans. Royall Tyler. Penguin Classics, 2006
- Richard Bowring, Murasaki Shikibu, “The Tale of Genji”: A Student Guide. Second edition. Cambridge Univ. Press, 2004
- Sei Shonagon, The Pillow Book. Trans. Meredith McKinney. Penguin Classics, 2007
- Haruo Shirane, ed. The Tales of the Heike. Trans. Burton Watson. Columbia Univ. Press, 2006
- Royall Tyler, ed. and trans. Japanese No Dramas. Penguin Classics, 2004.
- Donald Keene, trans. Four Major Plays of Chikamatsu. Columbia Univ. Press, 1998
- Ihara Saikaku, Five Women Who Loved Love. Tuttle, 1996
- David Landis Barnhill, trans. Basho’s Journey: The Literary Prose of Matsuo Basho. Suny Press, 2005

Ueda Akinari, *Tales of Moonlight and Rain*. Trans. Anthony Chambers. Columbia Univ. Press, 2007

Paul Varley, *Japanese Culture*. 4th Edition. Univ. of Hawai'i Press, 2000

ENL/W 3500

History of the English Language

Monteverde

Recognizing that any description of this course is destined to be off-putting, let me begin by stating that ideally this course should make your own language come alive for you as a living entity whose current form is the result of all its childhood experiences and whose future shape, though predictable to some extent, is also yet to be determined. We will study the growth of our language from its origin as a descendant of the Indo-European language family in distant prehistory to its current position as the 2nd most widely spoken language in the modern world. Though required for all students seeking teacher certification in English, this course also is of value to students interested in the study of literature and the development of a personal voice in writing, because it will make the primary tool of writing, the language itself, more visible to you. Tests will be augmented with a variety of assignments, such as a personal language history, designed to help you appreciate the on-going and individual process of change that can be experienced in the study of English. Out of class assignments include producing a brief essay reflecting on how use of language shapes a particular work or group of your own choosing—past students have considered such topics as a book by Dr. Seuss, a play by Shakespeare, a novel by Faulkner, a current movie, and internet speech. An optional service learning unit can also be taken as part of the course.

ENL 3620

Shakespeare: Representative Plays

Wells

This course will introduce students to the unsurpassed and inexhaustible pleasures of Shakespeare's plays. We will begin with a study of Shakespeare's language, with the goal of helping students become competent readers of his plays, and move to practicing a more accomplished literacy whereby we study how Shakespeare's plays yield dizzyingly pleasurable experiences through beauty, poignancy, irony, paradox and wit—the qualities that make Shakespeare pre-eminent among dramatists in our language. To these ends we will study plays from all four traditional Shakespearean genres—comedies, tragedies, histories, and romances.

ENL 3660

Restoration and Eighteenth-Century

Murray

The Enlightenment in Britain (ca. 1660-1798)--though many students have not been introduced to it--remains an indispensable, seminal and endlessly-fascinating era. Our course in the fall of 2008 will consist of four units of unequal duration. First, we will study the two greatest satirists in the English language: Alexander Pope (miscellaneous poems) and Jonathan Swift (*Gulliver's Travels*). Then we will examine the rise of the hymn (familiar and unfamiliar works by Isaac Watts, Charles Wesley, John Newton, Christopher Smart and William Cowper). Next, we will study poetry about rural life (Ann Yearsley, Thomas Gray, Oliver Goldsmith, George Crabbe, and maybe the

Romantics William Wordsworth and John Clare). We will conclude with a study of courtship fiction by women: Eliza Haywood, Frances Burney and (of course) Jane Austen (2-3 novels). An extensive written assignment will climax each of these units: a historically-informed reader-response essay about a satirical episode; a "new critical" analysis of a hymn; an annotation of a paragraph/segment in a poem; and finally an essay (probably comparative) about courtship fiction (for example, "Masculine Rivalry in Courtship Fiction"). The professor promises a syllabus with daily assignments for the entire semester on day 1.

ENL 3920 **American Romanticism** **Trout**

This course will survey American literature produced roughly between 1800-1860. This period in American literature has been traditionally known as "The American Renaissance," but the term is a bit misleading if one thinks of renaissance as rebirth. This period actually marks the *first* maturing of American letters and the beginning of a body of definitively "American" literature. We will be surveying this literature from a number of critical, historical, cultural, and religious contexts. This is a reading intensive course. Writers will include Washington Irving, James Fenimore Cooper, Herman Melville, Edgar Allan Poe, Nathaniel Hawthorne, Ralph Waldo Emerson, Henry David Thoreau, Caroline Kirkland, Frederick Douglass, Margaret Fuller, Walt Whitman, and Emily Dickinson. Summer reading is strongly advised. Please contact me for a reading list.

ENL 3990.02/HUM 3500 **Asian Studies: China and India** **Dale**

Students will explore the cultures of China and India through contemporary fiction and film, focusing on the expression of Daoist, Confucian, Hindu, and Islamic worldview in the context of modern history and Western influences.

The course will include experiential learning, such as visits to a Hindu temple, yoga practice, Chinese and Indian food, conversations with natives of these two countries. In addition, Dr. Dale will share slides of her travels in China and India, and on the Silk Road—the ancient geographical, economic, and philosophical connection between the two cultures.



Topic: "The Pastoral, the Political, and the Possibility of Civility"

You have no doubt heard the saying "all politics is local!" We will read several key works of literature that examine the notion of "community" and explore the ways that "the pastoral" conditions, enables, and challenges human understanding, human agency, civic discourse/engagement, and/or political action. In doing so, we will reflect on the possibilities for a life of civility and meaningful purpose. Our reading will include secondary sources (literary scholarship) and also some readings about the pastoral, community, a civil society, and other related issues. The longer seminar papers will each focus on one of the literary work and bring to bear secondary readings and theoretical approaches to the texts. Our chief literary works will span the Atlantic Ocean and two centuries:

- Thomas Hardy, *Far from the Madding Crowd*
- E. M. Forster, *Howard's End*
- Robert Penn Warren, *All the King's Men*
- Wendell Berry, *Jayber Crow*
- Plus two other novels, the specific selection of which is still under consideration

We will also examine some important pastoral poems that have defined (and re-defined) "the pastoral" and/or that have examined some of these questions.

GRADUATE

This nuts-and-bolts course provides a practical introduction to the profession of studying literature. We will divide our time among surveying the kinds of activities that scholars do, analyzing those activities, and practicing them ourselves. To put it another way, we will examine and isolate the methods and assumptions scholars use when studying literature and begin the process of putting them to use. We will begin the course by establishing the fundamentals of effective paper writing (while remaining open to questioning those fundamentals). While part of this course involves studying literary theory, the course is not primarily a theory course. We study theory 1) to better understand assumptions that support criticism, 2) to develop the critical vocabulary helpful for understanding the literary criticism we read, and 3) to practice learning to read challenging articles. We will also devote time to studying the fields of composition and editing and to looking at what makes an effective graduate thesis. The semester will culminate in a conference paper written for a real conference.

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This course will survey periods, genres, trends, and currents in twentieth-century literature, including British, North-, South-, and Native American, European, Asian, and African domains. We will prominently consider the "periods" known as Modern, Postmodern, and Postcolonial. We will also consider some of the many loci of intersection among literature, the other arts, philosophy, science, and technology in the twentieth century. Feel free to contact Dr. Paine: painej@mail.belmont.edu

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Throughout the course, students will be imitating the styles of each writer in an attempt to get inside the prose style of each, getting closer to an understanding of how the words work to represent a self, and developing an awareness of what each writer chooses to include or exclude. Each student will also give a class presentation on one of the authors studied. As a culminating project (on-going throughout the semester), students will write an extended piece of life-writing in their own style and for their own purposes. This final project will include a brief critical preface in which they compare their own endeavor to one or two of the authors studied.

Humanities

In this course we will read many of the primary sources through which we know of ancient mythology, particularly ancient Greek literature. We will also read contemporary authors' attempts to classify and understand the nature of mythology.

Thus we shall read the myths themselves as well as reflect on their meaning and significance.

Humanities Linked Cohorts

HUM 1500 World of Asian Humanities**Littlejohn**

[co-requisite HIS 1990.05]

HUM 2015.01 Humanity and Hope in an Age of Fear**Boan**

[co-requisite PSC 1100.01]

Nothing reveals our depth of character like our response to widespread national fear and paranoia, and disturbing examples of that kind of fear emerged time and again during America's Cold War with the Soviet Union. This course will examine the threats and obstacles to human dignity and hope that emerged during that period, as well as the variety of strategies men and women used to hold on to hope and dignity when everyone around them seemed content to surrender to the fear. The books, music, films, and individuals studied in this course have been chosen to reflect that variety of experience, as well as the different contexts out of which such efforts often emerge, but they are barely more than a sampling of the many courageous efforts by men and women—some quite famous, others virtually unknown—who had the courage to stand against the crowds. Along the way, we will examine how it is that someone develops such a depth of character and explore the complex implications of the decisions human beings are forced to make, all the while avoiding simple-minded ideological and psychological clichés. In the real world, heroes struggle with character flaws (sometimes big ones), villains have complex motivations, and a quest for human dignity is not without its unexpected and often costly consequences. At its best, this course should push the student out of his or her comfort zone and demand a deeper understanding of the student's views about himself or herself and what it means to be a person of hope and integrity.

HUM 2015.02**Envisioning Genesis****Monteverde**

[co-requisite REL 1020.03]

As my linked partner reminded me last time I taught a similar class, for most of us our first exposure to the stories of the Old Testament, particular Genesis, comes not from the Bible itself but from other people's artistic representations of those stories in writing, the visual arts, and music. For example, how many of us owned some sort of Noah's Ark as a child? In this course, we will look at retellings and representations of stories from Genesis, though we may make a foray or two into other Old Testament

texts. One source for “envisioning” of Genesis will be early European writers such as Milton or the author of the French play “Jeu d’Adam,”, as well as art and musical settings from these time periods. We will also consider more modern artistic representations of these stories, such as Steinbeck’s *East of Eden*. The linkage in subject matter with the paired course, Introduction to the Old Testament, is obvious; however, perhaps on a less obvious level the courses will also be linked through the ways we examine how response to the Bible is personal and interpretative yet also culturally influenced. Another primary focus of the course will be your exploration, through reading, class discussion and activities, creative projects and writing, of the ways in which art, visual, verbal and even musical, records, reflects, and in turn shapes human behavior.