

# ENGLISH

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The South African writer Nadine Gordimer once said that “writing is making sense of life.” The challenge and pleasure for both writers and readers is to make sense of the writing that makes sense of life. The English Department offers the student a unique opportunity to encounter a rich variety of texts in which English, American, and Anglophone writers inscribe meaning into our world. Students discover their own relationship with the world as they hone their skills in reading imaginatively, thinking analytically, and expressing their thoughts clearly, creatively and persuasively both orally and in writing.

Courses in English are designed to explore texts across historical periods, cultures, geographical regions and theoretical approaches so as to invite students to ask a wide and diverse range of questions. The curriculum is organized according to those questions—whether they aim to illuminate the cultural construction of gender, sexuality, race, or ethnicity, the career of a single writer, a period in literary history, a literary genre, a reader’s response to texts, or creative writing in fictional and non-fictional forms.

## **Major in English**

Consists of eleven courses:

- ENGL 12000-12012
- ENGL 20000
- One elective in Literature Before 1800
- One elective in Literature Before 1900
- Four elective English courses
- Junior Independent Study: ENGL 40100
- Senior Independent Study: ENGL 45100
- Senior Independent Study: ENGL 45200

## **Minor in English**

Consists of six courses:

- ENGL 12000-12012
- One of the following courses: ENGL 16000, 16100, 20000, 26000, 26100, or 27000
- Four elective English courses

## **Special Notes**

- ENGL 12000-12012 is strongly recommended as the first course in English for non-majors and is required for majors and minors. To enroll in English courses

numbered 200 and above, first-year students must have ENGL 12000-12012 or permission of the instructor. Upperclass students who have not taken ENGL 12000-12012 may enroll in all English courses with the exception of 300-level courses.

- In addition to ENGL 12000-12012 (Comparative Literature emphasis), one other Comparative Literature course from Group I may count toward the English major or minor (see *Comparative Literature, Group I*, in catalogue). Other cross-listed courses include SPAN 21300 (*U.S. Latino Literatures and Cultures*).
- AP credits do not count toward the major, minor, or distribution.
- Only grades of C- or better are accepted for the major or minor.

## ENGLISH COURSES

### FUNDAMENTAL ISSUES

#### **ENGL 12000-12012. INVESTIGATIONS IN LITERARY AND CULTURAL STUDIES (Comparative Literature)**

Inquiries into fundamental issues of literary language and textual interpretation. Each section focuses on a selected topic in literary studies to consider the ways language functions in the reading process and to explore interrelations among literature, culture, and history. Attention will be given to the following goals: 1) practicing the close reading of literary texts; 2) understanding the terminology of literary analysis as well as core concepts 3) introducing a range of genres and historical periods and discussing literature as an evolving cultural phenomenon; 4) increasing skills in writing about literature. This course is required for the major and strongly recommended as the first course in English for nonmajors; past topics have included The Gothic Imagination; Imagining America; Life as Narrative; Literatures of Conflict; Lunatics, Lovers, Poets; Modern Selves; Secrets and Lies; and Violent Modernism. *Can only be taken once for credit. Annually. Fall and Spring. [AH]*

#### **ENGL 20000. INVESTIGATIONS IN LITERARY THEORY AND RESEARCH METHODS**

A writing course designed for English majors. The course will examine reading, writing, and conducting research as interrelated processes enabling us to investigate literary texts and other cultural work. Students will: 1) become familiar with several literary theories and understand what it means to ground literary investigation in a set of theoretical principles; 2) engage with ongoing scholarly conversations and become familiar with research methods; 3) develop their own voices within the conventions of writing in the discipline. Priority given to sophomore majors. Juniors, nonmajors, and second-semester first-year students with permission of course instructor. *Prerequisite: ENGL 12000-12012. Annually. Fall and Spring. [W]*

### CULTURE

A culture is a complex set of expressions and structures made up of beliefs, expectations, actions, and institutions. Among the most important expressions of a culture are the texts that are written and read within it. These texts are deeply embedded in and shaped by the beliefs and practices of the cultures in which they were first written and by the beliefs and practices of later cultures in which they are read and written about.

#### **ENGL 21000-21016. GENDER, RACE, AND ETHNICITY (Comparative Literature)**

Inquiries into how cultural beliefs and practices about gender, race, and ethnicity are transmitted by and sometimes transformed through texts and their readers. *May be repeated for credit as offerings vary.*

#### **21002. BLACK WOMEN WRITERS (Women's, Gender and Sexuality Studies)**

An examination of the writings of black women from 1746 to the present. Focusing on the major texts in the canon of African American women's writing, we will consider the distinct cultural possibilities that enabled various forms of literary production over the course of black women's history in America. *Spring 2012. [AH]*

#### **21004. GENDER, RACE, AND THE CONSTRUCTION OF EMPIRE (Women's, Gender and Sexuality Studies)**

Examines the relationship between gender and colonialism, focusing on the interaction of ideologies of sex, gender, class, and race with constructions of the British Empire. Core texts include literature, film, popular culture, and explorers' narratives as well as colonial, postcolonial, and gender theory. [Before 1900] *Not offered 2011-2012. [AH]*

#### **21008. GENDER, SEX, AND TEXTS, 350-1500 (Women's, Gender and Sexuality Studies)**

In order to come to grips with what one writer has called "the image of woman" in the Middle Ages, we will explore the cultural configurations of gender and sexuality as they are represented in various kinds of writings and cultural productions (literature, philosophy, biography, legal documents, medical writings, and the visual arts). By interrogating the assumptions that colored the representations of the feminine in the medieval period, we will set the stage for exploring what women of the period (such as Marie de France and Heloise) seemed to be saying when they responded to these assumptions. [Before 1800] *Not offered 2011-2012. [AH]*

#### **21009. POSTCOLONIAL LITERATURE AND FILM (Film Studies)**

Investigates literature, film, and theory from formerly colonized countries, with emphasis on Anglophone texts and some translated texts from South and Central Asia, Africa, the Caribbean, and the Middle East. Questions raised in the course include: How does language shape identity in the colonial and postcolonial worlds? How do factors like race, gender, or nationality affect identity? Can we identify specifically postcolonial narrative forms and techniques? Texts include literature by writers such as Salman Rushdie, Arundhati Roy, Amitav Ghosh, Caryl Phillips, J.M. Coetzee, Nadine Gordimer, Derek Walcott, Jamaica Kincaid, and Naguib Mahfouz, and films by directors such as Mira Nair, Euzhan Palcy, Vishal Bharadwaj, Ziad Doueiri and Gurinder Chadha. *Spring 2012. [C, AH]*

#### **21014. RELIGION IN BLACK FILM AND LITERATURE**

Debates regarding religious beliefs and practices recur throughout the history of African-American film and literature. In this course, we will analyze the complicated role of religion, particularly Christianity, in black communities. Our texts were created during or about slavery, the Great Migration, the U.S. Civil Rights Movement, and the Post Civil Rights Era. We will consider such issues as ways in which religion is shown to empower and/or oppress black people; ways in which the politics of class, gender, and sexuality inflect black religious practices; and strategies by which transcendent, spiritual experiences are represented. Films to be analyzed may include: Spencer Williams' *The Blood of Jesus*; Stan Lathan's *Go Tell it on the Mountain*; Spike Lee's *Four Little Girls*; Julie Dash's *Daughters of the Dust*; and T.D. Jakes' *Woman Thou Art Loosed*. Texts by Alice Walker, Melba P. Beals, Langston Hughes, James Baldwin, Zora Neale Hurston, and Ernest Gaines, as well as some visual art, may also be considered. *Not offered 2011-2012. [AH]*

#### **21015. READING SEXUALITIES IN AMERICAN LITERATURE (Women's, Gender and Sexuality Studies)**

This class studies depictions of queer lives in the past 150 years of American fiction, poetry, drama, and film, analyzing three prominent representational trends. We'll begin by looking at texts that represent queerness as, to borrow from Willa Cather, "the inexplicable presence of the thing not named" (e.g. Sarah Orne Jewett's *The Country Doctor*, Alfred Hitchcock's *Rope*, the poetry of Walt Whitman and Elizabeth Bishop, and David Henry Hwang's *M. Butterfly*). We then turn to texts that have not traditionally been defined by their queer themes (you'd never find them in the "gay lit" section of your local bookstore), but that nevertheless help us to analyze the marginalization of lesbian, gay, bisexual, and transgender people as an integral function of the U.S.'s racial, gendered, and economic histories (e.g. James Baldwin's *Another Country*, Michael Chabon's *The Mysteries of Pittsburgh*, Alice Walker's *The Color Purple*, and David Lynch's *Mulholland Drive*). And, finally, we'll study the works of authors and artists who rely upon innovations in form in order to articulate their expressions of queer difference (e.g. Gertrude Stein's modernist sketches, Samuel Delany's experimental essays, and Sadie Benning's post-modern films). Along the way, we'll augment our own interpretations by engaging and testing the arguments of critics who have considered these same histories and texts, including Michel Foucault, Eve Kosofsky Sedgwick, Judith Butler, José Esteban Muñoz, and Christopher Nealon. Throughout these many readings, we'll keep our attention focused on a central question about not only what it means to be queer in America today, but also about the politics of subcultural identity more broadly: What are the rewards and costs of social legitimacy? (Or, as some might prefer to ask the question, of social illegitimacy?) *Not offered 2011-2012. [AH]*

#### **21016. 20th CENTURY BRITISH FICTION: WRITING FROM THE BORDERS**

This course will examine seminal trends in twentieth-century fiction by focusing on the theme of borders. We will examine the nature of literal and figurative borders that many of the writers face: geographical, cultural, racial, gendered, class and political borders. We will begin with the phenomenon of modernism (engaging its literary, artistic, philosophical, and historical development) and move to the second part of the century. In exploring works by Conrad, Forster, Woolf, Rhys, Coetzee, Gordimer, and Rushdie, we will see how they speak to each other in interesting and complex ways. We'll be reading novels in English from a variety of countries and cultures in Britain, Africa, the Caribbean, and India,

moving from the modern to the postmodern, the colonial to the postcolonial. As borders shift, we all have a vested interest in exploring this theme. Literary and cultural theories will guide our readings. *Not offered 2011-2012. [AH]*

#### **ENGL 22000-22012. WRITERS (Comparative Literature)**

Inquiries into how individual writers' works are shaped in interaction with life experiences and cultural contexts. Each course will give close attention to texts by an individual writer or small group of related writers and will examine the relationship between those texts and significant issues in a writer's life and social environment. *May be repeated for credit as offerings vary.*

##### **22001. SHAKESPEARE**

This course follows Shakespeare's twenty-year career as a poet and playwright by exploring the different "Shakespeares" that emerge when we read the plays and poems in light of such varied perspectives as gender, genre, race, culture, formalism, and performance. We will consider, in the process, how Shakespeare constantly develops and changes his notions of fictionality throughout his twenty-year career as a playwright and poet, and the way that these notions are at once innovative in their own right and strongly influenced by the theatrical culture of late Elizabethan and early Jacobean England. [Before 1800] *Spring 2012. [AH]*

##### **22002. WILLIAM FAULKNER**

Explores the novels and short fiction of William Faulkner (1897-1962) within the context of the social history and literary culture of his time. Gives special attention to his innovations in form. *Not offered 2011-2012. [AH]*

##### **22004. CHARLOTTE BRONTË (Women's, Gender and Sexuality Studies)**

This course examines the novels of Charlotte Brontë (1816-1855) in the context of her personal and family history and the social history of mid-nineteenth century England. We will give attention to gender roles and to the cultural assumptions about women, as well as to the political and social changes brought about by changes in industrial and economic conditions in early Victorian England. The course will consider her novels — and some of her sisters' novels — in relation to subsequent texts by women and to changes in gender assumptions in the late twentieth century. [Before 1900] *Not offered 2011-2012. [AH]*

##### **22008-22009. JAMES BALDWIN AND TONI MORRISON (Women's, Gender and Sexuality Studies)**

James Baldwin and Toni Morrison are certainly two of the most significant authors of the 20th century. This course allows an intense study of their major works, including novels, theatre, short stories, essays, and literary critics' responses to them all. We'll explore answers to questions such as the following: What constitutes African American community, as well as larger U.S. and global communities? How are race, class, gender, and sexuality intersecting in our variety of selected texts? In what ways are Baldwin and Morrison using jazz and the blues, critiquing whiteness, and otherwise unraveling societal politics? And, in sum, how are Baldwin and Morrison speaking to or against one another? Texts may include Baldwin's *The Fire Next Time; If Beale Street Could Talk; Just Above My Head; Tell Me How Long the Train's Been Gone*; or, *Giovanni's Room*, among others, and, Morrison's *Love; Beloved; Playing in the Dark; Tar Baby*; or, *Song of Solomon*, among others. Interviews and documentary films will be analyzed, and some visual art may be considered. *Not offered 2011-2012. [AH]*

#### **ENGL 23000-23031. HISTORY (Comparative Literature)**

Inquiries into cultural beliefs about continuity, disruption, and change over time in the emergence, significance, and influence of texts. Special attention will be given to definitions of history and periods, the development and change of canons, and the role of authority, society, and institutions in the study of texts. *May be repeated for credit as offerings vary.*

##### **23002. SURVEY OF AFRICAN AMERICAN LITERATURE (Africana Studies)**

A historical study of the development and change of black themes and consciousness as manifested in poetry, fiction, autobiography, and essays, and of their correspondence with the literature produced by other ethnic groups in America. *Fall 2011. [AH]*

##### **23004. LITERATURE OF THE COLD WAR (Film Studies)**

An exploration of various English-language texts (including fiction, poetry, film, and drama) produced within the Cold War period and the ways in which the historical concerns of the era were represented in these texts. Special attention will be paid to the concept of "the other," examining its function as a dramatic device as well as the numerous metaphorical representations of such a perception of dualities in

conflict: east vs. west, left vs. right, patriot vs. subversive, hawk vs. dove, eagle vs. bear, and so on. *Not offered 2011-2012. [AH]*

### **23005. RESTORATION AND EIGHTEENTH-CENTURY DRAMA**

An examination of British plays produced between 1660 and 1800, focusing on the distinctive dramatic and theatrical conventions of the period and on the relationships of the plays to their cultural contexts. Particular emphasis on comedy, on the impact of actresses, and on the commercialization of theatre. [Before 1800] *Not offered 2011-2012. [AH]*

### **23007. NINETEENTH-CENTURY BRITISH LITERATURE**

This course will use three of the central preoccupations of the nineteenth century — industrialization, escalating class conflicts, and shifting views of gender — as focal points in exploring some of the major authors of the period, including Dorothy and William Wordsworth, Keats, Emily Brontë, Dickens, Barrett Browning, Collins, Eliot, and Stoker. [Before 1900] *Not offered 2011-2012. [AH]*

### **23011. LITERATURE OF THE BEAT GENERATION**

This course explores the historical and social contexts giving rise to that generation of writers commonly referred to as Beats: Jack Kerouac, Allen Ginsberg, William Burroughs, Neal Cassady, Gregory Corso, Gary Snyder, Diane DiPrima, and Joyce Johnson. Special attention is paid to the study of existentialism, Buddhism, and jazz, all powerful influences on Beat writing. Issues of race, gender, and sexuality are also explored. *Spring 2012. [AH]*

### **23012. POETRY SINCE WORLD WAR II**

This course focuses on the emergence, development, and disruptions in poetic meanings and forms in American and British poetry since World War II. It also includes extensive readings in relevant critical and cultural writings. *Fall 2011. [AH]*

### **23013. TRADITION AND COUNTERTRADITION IN NINETEENTH CENTURY AMERICAN LITERATURE**

Examination of the cultural values that have caused works and writers to be either included in or excluded from the canon of American literature, with special attention to relationships among national concerns, national "identity," representations of race and gender, and the rise of a distinctive literary tradition in the United States. Works by writers such as Chesnut, Chopin, Hawthorne, James, Jewett, Melville, Stowe, Twain, and Whitman. [Before 1900] *Not offered 2011-2012. [AH]*

### **23014. THE HARLEM RENAISSANCE**

This course offers an examination of the literature, music, and popular culture of the period in African American cultural history that has come to be known as the Harlem Renaissance. In addition to a close examination of the major literary texts of the period, we will consider the social forces and interracial cultural dynamics that produced this unparalleled outpouring of creative activity. *Not offered 2011-2012. [AH]*

### **23016. ELIZABETHAN AND JACOBAN DRAMA**

The death of Queen Elizabeth I in 1603 and the accession of James I mark a significant shift in the sociopolitical climate of Renaissance England. This course will examine this transition by comparing Elizabethan and Jacobean dramas and masques in terms of their representations of gender, race, sexuality, monarchy, and empire. Students will read authors such as Spenser, Marlowe, Shakespeare, Jonson, Carey, and Webster. We will use performance, writing, presentations, and discussion to develop an understanding of the authors and texts in relation to their historical contexts as well as to current literary theory. [Before 1800] *Not offered 2011-2012. [AH]*

### **23019. CONTEMPORARY AFRICAN AMERICAN LITERATURE**

In this class we will examine selected works of African American poetry and fiction published since 1970. We will pay particular attention to the impact that Hip Hop and Rap have had on African American creative culture and the degree to which film and popular music have both supplemented and displaced literature as the primary mode(s) of African American expressive culture. Among the authors whose work we will be considering will be Gil Scott-Heron, Tupac Shakur, Sister Souljah, and Carl Hancock Rux. *Not offered 2011-2012. [AH]*

### **23026. THE EARLY AMERICAN NOVEL**

In this class, we'll not only survey novels written and published in the United States from the Revolutionary War to the Civil War, but also study the history of the early American novel as a wide-

spread literary form. We'll consider the novel's European influences, authors, readers, commercialization, presence as a physical object, and generic subdivisions (e.g. the romance and the gothic). At the same time, we'll examine this literary history as both an effect and an agent in the period's social and political histories, which span state formation, the Haitian Revolution, expansion into Mexico and the West, the consolidation of U.S. capitalism, increasing tension between North and South, and the ostensible end of slavery. Readings will include multiple secondary sources along with eight early American novels: Susanna Rowson's *Charlotte Temple* (London, 1792; Philadelphia, 1794); Charles Brockden Brown's *Wieland* (1798); James Femimore Cooper's *The Pioneers* (1823), Catharine Maria Sedgwick's *Hope Leslie* (1823); Herman Melville's *Moby Dick* (1851), Nathaniel Hawthorne's *The House of Seven Gables* (1851); Fanny Fern's *Ruth Hall* (1854), and Martin Delany's *Blake, or, the Huts of America* (1861). [Before 1900] Spring 2012. [AH]

#### **23027. RENAISSANCE FANTASIES**

This course explores the ways in which Renaissance authors such as Petrarch, Shakespeare, and Sor Juana de la Cruz responded to Plato's contention that fantasy is seductive, deceitful, and subversive of established authority. The course focuses on the main conceptualizations of fantasy that the authors employ in response to Plato: fantastical characters and events, sexual fantasies, and fantastical writing styles. Discussions will also center on some of the anti-fantasy treatises of the period. [Before 1800] Not offered 2011-2012. [AH]

#### **23029. AMERICAN LITERATURE TO 1865**

This course offers a survey of American literature through the Civil War. Readings will span a full range of genres as we cover the major movements that shaped U.S. literary history: the culture of colonial settlers, Puritan and evangelical religiosity, Enlightenment epistemology, the Haitian and American revolutions, nationalism, reformist literature, the rise of the black public intellectual, and Transcendentalism. Authors will include Columbus, Bradford, Equiano, Franklin, Wheatley, Emerson, Thoreau, Apess, Fuller, Poe, Hawthorne, Douglass, Melville, Whitman, Dickinson, and Lincoln. [Before 1900] Not offered 2011-2012. [AH]

#### **23030. MODERN BRITISH FICTION AND POETRY**

As a survey of modernist British fiction and poetry, this course will address questions such as: What is modernism? Is modernism over? If not, what applicability and possibility does modernism have in relation to current sociopolitical and cultural trends? We will investigate the phenomenon of modernism (engaging its literary, artistic, philosophical, and historical development) and pay close attention to its techniques. In exploring fiction and short stories by such authors as Joseph Conrad, E. M. Forster, Virginia Woolf, James Joyce, Vita Sackville-West, and D. H. Lawrence we will see how these works speak to each other. We'll also be reading a collection of modern poetry by poets such as Siegfried Sassoon, Wilfred Owen, W. B. Yeats, and T. S. Eliot. Literary and cultural criticism will guide our readings. Not offered 2011-2012. [AH]

#### **23031. FICTIONS OF BRITISH INDIA (1800-1906)**

In the nineteenth century, England greatly expanded its territory in and political control over India. Popular understanding of the Raj, or British rule, was shaped largely by print journalism, but a number of influential novels also purported to depict India realistically. We will read these novels alongside diaries, historical accounts, and literary criticism in order to think through the role of literature in disseminating ideas about the nature and purpose of British imperialism. We will also consider the purposes to which the novel form specifically is put: for example, what happens when imperialism is given a plot, and how values and ideologies are conveyed by novels as opposed to other kinds of writing. Novels may include Sydney Owenson, *The Missionary*; Walter Scott, *The Surgeon's Daughter*; Philip Meadows Taylor, *Confessions of a Thug*; Rudyard Kipling, *Kim*; Sara Jeannette Duncan, *Set in Authority*. Fall 2011. [AH]

### **TEXTS**

Texts are integral to and shaped by cultures, but as parts of culture, texts significantly shape and change cultures as well. The courses in this category inquire particularly into how the reading and writing of texts contribute to changing and defining cultures and individuals.

#### **Strategies for Reading**

##### **ENGL 24000-24025. TEXTUAL FORMATION (Comparative Literature)**

Inquiries into changing cultural assumptions about language and its literate uses. Special attention will be

given to the ways that the formulation of texts in various modes of discourse develops conventional expectations of meaning and value among writers and readers over periods of time and plays a significant role in cultural change and definition. *May be repeated for credit as offerings vary.*

**24002. NARRATIVE AND THE REAL WORLD (Film Studies)**

An inquiry into narrative, both fictional and nonfictional, as a way of knowing. The course focuses on how we tell stories to make sense of our lives, our pasts, and our perceptions of the world and on how the conventions of storytelling shape our knowledge. Historical texts, fiction, and film will be used to investigate these issues. *Not offered 2011-2012. [AH]*

**24003. THE ODYSSEY OF JAMES JOYCE'S ULYSSES**

This course will explore the formation of James Joyce's *Ulysses*, focusing on Joyce's composing process, identifying and analyzing historical, cultural, social, literary, and personal contexts which he used in his artistic decisions. Students will read *Ulysses* as well as related secondary and primary sources. *Not offered 2011-2012. [AH]*

**24005. CONVENTIONS OF THE SHORT STORY**

An examination of the conventions of the English and American short story in the last two hundred years. Works will include both those within and those outside the traditional canon. *Spring 2012. [AH]*

**24006. THE CANTERBURY TALES AND THE FORMS OF MEDIEVAL NARRATIVE**

A study of Chaucer's *The Canterbury Tales* as a representative collection of medieval narrative forms, such as the romance, the lai, the fabliau, the saint's life, the beast fable, the exemplum, and the moral allegory. Special attention will be given to the larger narrative framework of these tales by which Chaucer makes a critical comparison and assessment of differing cultural values on which the various narrative forms are based. [Before 1800] *Not offered 2011-2012. [AH]*

**24017. THE AMERICAN FILM (Film Studies)**

The course samples the range of American film history, from the silent film to the rise of Hollywood to postmodern and independent filmmaking. The course introduces basic strategies for the interpretation of visual style, narrative, and ideological coding in the cinema and is organized around the study of such genres as comedy, the musical, populist film, the western, the historical epic, film noir, and suspense. Students should be prepared to attend evening screenings each week. *Not offered 2011-2012. [AH]*

**24018. NINETEENTH-CENTURY BRITISH NOVEL ON FILM (Film Studies)**

This course will investigate 19th century novels together with their later film adaptations. We will read both 19th century fictions and their contemporary appropriations as historically and culturally embedded and debate the cultural work performed by both sets of texts: what purpose did the 19th century novel serve for its readers, what function does our fascination with the Victorian past perform for contemporary audiences, and how do discourses of nostalgia and authenticity shape filmic appropriations of 19th century fictions? Readings include novels by Austen, Emily Brontë, Dickens, Thackeray and Stoker as well as literary and film theory; students should also be prepared to attend evening screenings most weeks. [Before 1900] *Not offered 2011-2012. [AH]*

**24019. MEDIEVAL LITERATURE: THE PLACE OF THE PREMODERN**

In this course we will read the imaginative literature of the later Middle Ages. In addition to experiencing the pleasures of such genres as romance, dream vision and drama, we will explore how these genres shaped medieval ideas of time and place. Along the way we will consider how the "middle age" came to be, what it was, and how it relates to modernity. Included among the works we might read are Chaucer's *Troilus and Criseyde*, Langland's *Piers Plowman*, Malory's *Morte Darthur*, *Sir Gawain and the Green Knight*, the *Lais of Marie de France*, and *The Second Shepherd's Play*. [Before 1800] *Not offered 2011-2012. [AH]*

**24021. BEFORE THE NOVEL**

This class will explore forms of writing that pre-dated and influenced the novel. Genres that we study will include the sonnet sequence as the origin of the idea of the conflicted self, Elizabethan and Jacobean theater (such as Shakespeare's *Hamlet* and *Much Ado About Nothing*) as significant influences on the structure of the novel, the emergence of satirical works in the seventeenth century, and non-novelistic sixteenth and seventeenth-century prose fictions like *Oroonoko* (1688) and *The Countess Pembroke's Arcadia* (1580). We will consider how these works emerge from earlier, manuscript notions of fiction as well as the developing cultures of theater and print. [Before 1800] *Spring 2012. [AH]*

#### **24022. GREEN ROMANTICISM (Environmental Studies)**

The Romantics are thought of as nature poets first and foremost. In this course, we will interrogate the relationship between the Romantic poets and the early 19th century landscape, both “natural” and industrial. After examining the problematic notion of a unified “Romantic” ethos and establishing the divergent sub-groups within the Romantic movement (for example, the Lake poets versus the “cockney school” of London versus the Scottish Romantics), we will raise questions about the Romantics’ relationship to the environment. For example, how did the rapidly industrializing European landscape influence their works? Has Romantic poetry shaped the history of Western environmentalism? Does contemporary ecocriticism build on Romantic tropes and themes? Studying Romantic literature with an emphasis on the relationship between the Romantics’ focus on place and their emphasis on subjectivity, we will ask how the relationship between people and the landscape is imagined, and how it has been structured by institutions of class, economics, politics, gender, science, and law. [Before 1900] *Not offered 2011-2012. [AH]*

#### **24024. READING RED LAND: LITERATURE & FILM ACROSS INDIAN COUNTRY**

This course explores 19th and 20th Native Literature as it is shaped by (and shapes) the landscapes of Native America. Course texts will be organized regionally and conceptually: opening questions about the intersection of land, politics, and literature: how, for example, ideas central to Native literary and cultural studies - religion, gender, migration, the oral tradition, law - are informed by or directed toward notions of place and geography. *Fall 2011. [AH]*

#### **24025. DEMONIC ROMANCE IN 19th CENTURY BRITISH LITERATURE**

A wide range of 19th-century writers were compelled by the idea of attraction between humans and such not-quite human creatures as demons, vampires, goblins, and ghosts. We will explore the aesthetic and historical dimensions of these romances, considering their relationship to such literary/cultural movements as medievalism, realism, and the gothic revival as well as to contemporary political debates over science, empire, immigration, and the status of women. Poetry will include works by Coleridge, P. B. Shelley, Keats, Tennyson, and Christina Rossetti; fiction will include M. E. Braddon, *Lady Audley's Secret*, Sheridan LeFanu, *Carmilla*, Richard Marsh, *The Beetle*, and Oscar Wilde, *The Picture of Dorian Gray*. We will also read criticism and theory by Auerbach, Burke, Dijkstra, Halberstam, Marx, Sedgwick, and others. *Fall 2011. [AH]*

#### **ENGL 25000-25010. READERS' RESPONSES TO TEXTS (Communication, Comparative Literature, Education)**

Inquiries into the relationships among readers, texts, and experience. Attention will be given to the ways in which readers may be said to create or structure the meanings of texts; the ways in which texts may be said to govern the responses of readers; and the ways in which readers may extend these responses and meanings into the experiential world as understandings or knowledge usable in making decisions or taking actions. *May be repeated for credit as offerings vary.*

#### **25003. CHILDREN AS READERS: THE TEXTS OF CHILDHOOD AND ADOLESCENCE**

This course introduces students to a variety of works frequently read by children and adolescents. It focuses on the responses of children and adolescents to these texts and inquires into the reasons for various individual responses. The course considers both literary and non-literary texts. *Spring 2012. [AH]*

#### **25005. EIGHTEENTH-CENTURY TEXTS: READERS AND MEANINGS**

A study of selected novels, plays, and poems from the late seventeenth to the early nineteenth century, this course will focus on the transaction between texts and their readers. The course will inquire into the ways in which readers participate in the construction of textual meanings and the role of texts in the experience of readers. Works studied will include texts by Aphra Behn, John Dryden, Jonathan Swift, Henry Fielding, William Congreve, Laurence Sterne, Alexander Pope, Anne Finch, Samuel Johnson, and James Boswell. [Before 1800] *Not offered 2011-2012. [AH]*

#### **25006. SUBVERTING FICTIONS: THE EIGHTEENTH AND NINETEENTH-CENTURY BRITISH NOVEL**

This course will explore the extent to which eighteenth and nineteenth century British novels may be said to subvert the ideological assumptions of their readers or, on the other hand, to reinforce those assumptions. The course will also consider whether we, as twentieth-century readers, read these novels according to our assumptions and expectations. Included will be texts by such writers as Aphra Behn, Daniel Defoe, Henry Fielding, Jane Austen, Charles Dickens, George Eliot, Thomas Hardy, and Joseph Conrad. [Before 1900] *Not offered 2011-2012. [AH]*

## Strategies for Writing

### ENGL 16000-16005. NON-FICTIONAL WRITING

Analysis, discussion and practice of writing in a variety of non-fictional forms. Courses will explore the aims and conventions of the specified written discourse and emphasize the writing of participants. *May be repeated for credit as offerings vary. Annually. Fall and Spring. [W†, AH]*

#### 16000. INTRODUCTION TO NON-FICTIONAL WRITING

This class introduces students to major writers and genres of contemporary and classic non-fictional writing—particularly the genres of memoir, personal essay, literary journalism, editorial writing, critical writing, and film review. As we consider these texts, we will be answering the questions: “What is non-fiction?” “What are the boundaries between fiction and non-fiction?” and “What is the relationship between reading non-fictional writings and writing about them?” Throughout the semester, students will be writing and reading non-fiction by comparing and contrasting students’ writings in creative non-fiction, the critical essay, and the review essay with those by contemporary and classic essay writers, and with writings by other students in the class as well. *Spring 2012. [W, AH]*

#### 16002. AUTOBIOGRAPHICAL WRITING (MEMOIR)

Analysis, discussion and practice of autobiographical writing, with an emphasis on memoir. The course will explore the aims and conventions of the genre, and emphasize course participants’ own writing. *Fall 2011. [W, AH]*

#### 16003. NATURE AND ENVIRONMENTAL WRITING (Environmental Studies)

Along with Henry David Thoreau, many American writers have chosen to explore their surrounding natural world and its intersections with their selves and societies. This course will be an exploration of the tradition and current practice of such writing connected with the natural world. Along with the exploration of already published works in nature and environmental writing, the course will include off-campus field trips and emphasize participants’ own writing and peer feedback workshops. *Fall 2011. [W, AH]*

### ENGL 16100. INTRODUCTION TO FICTION AND POETRY WRITING

An introduction to writing in a variety of fictional forms, especially short stories and poems. Participants will analyze and discuss both published writing and their own writing. Priority given to English majors. *Annually. Fall and Spring. [AH]*

### ENGL 19900. APPRENTICESHIP IN EDITING A LITERARY-MAGAZINE

By serving as an assistant editor for *Artful Dodge*, a nationally-distributed magazine of new American writing, graphics, and literature in translation, students will be exposed to the daily operations of editing a professional literary magazine. Students will engage in a number of important activities, including design and development of the magazine’s web-site, editorial and promotional copy-writing, evaluation of manuscripts, typesetting and proofreading, and the organization of off-campus literary events. Students will be required to read histories of the American literary journal as well as explore other currently-published literary magazines. (.25 course credit) *Prerequisite: Enrollment is by application to the instructor. Annually. Fall and Spring.*

### ENGL 26000-26005. ADVANCED NON-FICTIONAL WRITING

Analysis, discussion, and practice of writing in a variety of non-fictional forms. Courses will explore the aims and conventions of the specified written discourse and emphasize the writing of participants. *May be repeated for credit as offerings vary.*

#### 26001. NEWS WRITING AND EDITING

This course familiarizes students with the strategies and conventions of journalistic writing, specifically news stories, editorials, reviews, and feature articles. Students will participate in the publication of a news magazine featuring their own writing. *Not offered 2011-2012. [W, AH]*

#### 26003. AUTOBIOGRAPHICAL WRITING (TRAVEL NARRATIVE)

Analysis, discussion and practice of autobiographical writing, with an emphasis on travel narrative. The course will explore the aims and conventions of the genre, and emphasize course participants’ own writing. *Not offered 2011-2012.*

### ENGL 26100-26104. ADVANCED WRITING IN FICTIONAL FORMS

Analysis, discussion, and practice of writing in one or more fictional forms, such as short stories, poems, or plays. Course will explore the aims and conventions of the specified written discourse and emphasize participants’ writing. *May be repeated for credit as offerings vary.*

### **26101. ADVANCED FICTION AND POETRY WRITING**

A multi-genre course that focuses on the analysis, discussion, and practice of writing in various fictional forms, such as short stories, poems, or plays. *Fall 2011.*

### **26102. ADVANCED FICTION WRITING: THE STORY CYCLE**

This course will focus on studying collections of linked short stories. Participants will analyze several complete story cycles and discuss the techniques authors use to connect the stories in each collection in order to create cohesive book-length narratives. The emphasis during the first half of the semester will be on studying published story collections. The class will shift into writing and workshoping during the second half of the semester. As a class, students will write and revise one complete story cycle, with each student contributing one story to the collection. *Prerequisite: ENGL 16100. Spring 2012. [AH]*

### **26103. ADVANCED POETRY WRITING**

This course will look at a number of different contemporary poets and approaches to poetry, including writing in various fixed as well as open forms. Students will explore (and experiment with in their own poetry) a number of traditional and contemporary techniques as well as consider prose-poetry, spoken word poetry and other artistic threads currently prominent in the poetry landscape. Along with the active reading of published works of poetry, students will also explore aspects of craft and style in their own writing as well as provide constructive feedback for their fellow writers in weekly-held workshops. *Prerequisite: ENGL 16100 or permission of the instructor. Not offered 2011-2012. [AH]*

### **ENGL 27000-27007. THEORIES AND PRACTICES OF RHETORIC AND COMPOSITION**

Inquiries into the history of rhetoric and composition as disciplines, focusing on such topics as classical and contemporary theories of rhetoric, contemporary theories of composition and creativity, the teaching of writing, the identity of the writer, and current concerns in composition research. *May be repeated for credit as offerings vary. [AH]*

### **27003. TUTORING METHODS**

This course introduces students to the theory and practice of one-to-one composition instruction. Students will explore theories from psychology, sociology, and English studies. Students will also learn about the history of peer instruction and its place in a composition program. Recommended for all Writing Center peer tutors. *(.5 course credit, meets first half of semester) Not offered 2011-2012. [AH]*

### **27005. ENGLISH GRAMMAR**

This course examines the grammatical structures in English. It will examine the evolution of traditional grammar and grammatical theories. Special attention will be given to the place of grammar instruction in composition pedagogy. Recommended for all Writing Center peer tutors. *(.5 course credit, meets second half of semester) Not offered 2011-2012. [AH]*

## **JUNIOR AND SENIOR SEMINAR**

### **ENGL 30000-30007. SPECIAL TOPICS IN LITERARY STUDIES (Comparative Literature)**

A seminar providing English majors, as well as upper-level non-majors who have completed ENGL 20000 and at least two literature courses, with the opportunity for advanced work in literature. Devoted to a specific area of investigation, the seminar will engage in close reading of primary literary and discursive texts. Topics announced in advance by the faculty member teaching the course. *Prerequisite: ENGL 20000 and two literature courses. [AH]*

## **INDEPENDENT STUDY**

### **ENGL 40000. TUTORIAL**

*Prerequisite: The approval of both the supervising faculty member and the chairperson is required prior to registration.*

### **ENGL 40100. PERSPECTIVES AND METHODS OF INDEPENDENT STUDY**

Discussion and review of contemporary approaches to the study of language, texts, and culture, culminating in the student's completion of a substantial, critically and theoretically informed essay. The course asks students to become conscious about the assumptions underlying their approaches to literary texts; conscious of the relations between their questions and some of the diverse answers that have been produced in the discipline; and aware of the kinds of evidence suitable to the arguments they wish to make. *Prerequisite: ENGL 20000. Annually. Fall and Spring.*

### **ENGL 45100. SENIOR INDEPENDENT STUDY THESIS – SEMESTER ONE**

The first semester of the Senior Independent Study project, in which each student engages in creative and independent research guided by a faculty mentor and which culminates in a thesis and an oral examination in the second semester. *Prerequisite: ENGL 40100.*

**ENGL 45200. SENIOR INDEPENDENT STUDY THESIS – SEMESTER TWO**

The second semester of the Senior Independent Study project, which culminates in the thesis and an oral examination. *Prerequisite: ENGL 45100.*