

# 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 12000-12018
- 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 12000-12018
- One of the following courses: ENGL 16000, 16100, 20000, 26000, 26100, or 27000
- Four elective English courses

## **Special Notes**

- ENGL 12000-12018 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 12000-12018 or permission of the instructor. Upperclass students who have not taken ENGL 12000-12018 may enroll in all English courses with the exception of 300-level courses.

- In addition to ENGL 12000-12018 (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 12000-12018. INVESTIGATIONS IN LITERARY AND CULTURAL STUDIES (Comparative Literature)**

This course introduces studies to 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 is 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 non-majors. 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**

This course is a writing course designed specifically for English majors. The course examines reading, writing, and conducting research as interrelated processes enabling one to investigate literary texts and other cultural work. Students 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; and 3) develop their own voices within the conventions of writing in the discipline. Priority given to sophomore majors. Juniors, non-majors, and second-semester first-year students with permission of course instructor. *Prerequisite: ENGL 12000-12018. Annually. Fall and Spring. [W]*

### CULTURE

A culture is a complex set of expressions and structures consisting 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 21000-21019. 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)**

This course examines the writings of black women from 1746 to the present. Focusing on the major texts in the canon of African American women's writing, the course considers the distinct cultural possibilities that enabled various forms of literary production throughout black women's history in America. *Spring 2013. [AH]*

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

This course 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 2012-2013. [AH]*

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

This course explores the cultural configurations of gender and sexuality as represented in various kinds of writings and cultural productions (literature, philosophy, biography, legal documents, medical writings, and the visual arts) from the Middle Ages. By interrogating the assumptions that colored the representations of the feminine in the medieval period, the course sets 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 2012-2013. [AH]*

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

This course 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 the following: How does language shape identity in the colonial and postcolonial worlds? How do factors such as race, gender, and 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. *Not offered 2012-2013. [C, AH]*

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

This course analyzes the complicated role of religion, particularly Christianity, in black communities during slavery, the Great Migration, the U.S. Civil Rights Movement, and the Post Civil Rights Era. The course considers 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 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, are also considered. *Not offered 2012-2013. [AH]*

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

This course studies depictions of queer lives in the past 150 years of American fiction, poetry, drama, and film. Students augment their interpretations by engaging and testing the arguments of critics who have considered these same histories and texts. Attention is focused on a central question about not only what it means to be queer in America today, but also how to consider the politics of subcultural identity more broadly: What are the rewards and costs of social legitimacy or illegitimacy? *Spring 2013. [AH]*

**21016. TWENTIETH-CENTURY BRITISH FICTION: WRITING FROM THE BORDERS**

This course examines seminal trends in twentieth-century fiction by focusing on the theme of borders. It examines the nature of literal and figurative borders that many of the writers face: geographical, cultural, racial, gendered, class, and political borders. Reading novels in English from a variety of countries and cultures in Britain, Africa, the Caribbean, and India, students will explore the modern to the postmodern, the colonial to the postcolonial. Texts may include works by Joseph Conrad, E. M. Forster, Virginia Woolf, Jean Rhys, J. M. Coetzee, Nadine Gordimer, and Salman Rushdie. Literary and cultural theories guide and complement these texts. *Not offered 2012-2013. [AH]*

**21018. SEX AND GENDER IN THE RESTORATION AND EIGHTEENTH CENTURY LITERATURE (Women's, Gender, and Sexuality Studies)**

This course introduces students to a variety of literature from the Restoration and eighteenth century in parallel with modern scholarship about gender and sexuality. As students develop historically aware interpretations of Restoration and eighteenth-century literature, they will improve their understanding of sex and gender in both the eighteenth century and the modern period. Featured literary authors may include William Wycherley; John Wilmot, Earl of Rochester; Aphra Behn; Alexander Pope; Jonathan Swift; Lady Mary Wortley Montagu; and John Cleland. Featured scholars may include Michel Foucault, Eve Sedgwick, Judith Butler, and Martha Nussbaum. [Before 1800] *Fall 2012. [AH]*

**21019. MULTI-ETHNIC MODERNISMS**

This course investigates the concept of literary modernism from a multi-ethnic perspective. Questions probed include the following "What is modernism?"; "Is modernism over?"; "What ethnic voices and artistic forms emerge in modernist texts?"; "What applicability and possibility does modernism have in

relation to current multi-ethnic sociopolitical and cultural trends?" The course will introduce students to novels, plays, short stories, and poetry. *Spring 2013. [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 (Women's, Gender, and Sexuality Studies)**

This course follows Shakespeare's twenty-year career as a poet and playwright by exploring the different "Shakespeares" that emerge when students read the plays and poems in light of such varied perspectives as gender, genre, race, culture, formalism, and performance. The course considers how Shakespeare constantly developed and changed 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] *Fall 2012. [AH]*

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

This course explores the novels and short fiction of William Faulkner (1897-1962) within the context of the social history and literary culture of his time. It gives special attention to his innovations in form. *Not offered 2012-2013. [AH]*

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

This course introduces students to an intense study of the major works of James Baldwin and Toni Morrison, including novels, dramas, short stories, essays, in addition to critical responses to these works. Students explore questions such as the following: What constitutes African American community, as well as larger U.S. and global communities? How do race, class, gender, and sexuality intersect in Baldwin's and Morrison's texts? In what ways are Baldwin and Morrison using jazz and the blues, critiquing whiteness, and otherwise unraveling societal politics? 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;* and *Giovanni's Room; Morrison's Love; Beloved; Playing in the Dark; Tar Baby; and Song of Solomon.* Interviews and documentary films will be analyzed, and some visual art may be considered. [Before 1800] *Not offered 2012-2013. [AH]*

#### **ENGL 23000-23035. 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)**

This course is 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. *Not offered 2012-2013. [AH]*

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

This course explores 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 2012-2013. [AH]*

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

This course examines 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 will be placed on comedy, on the impact of actresses, and on the commercialization of theatre. [Before 1800] *Not offered 2012-2013. [AH]*

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

This course uses 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, John Keats, Emily Brontë, Charles Dickens, Barrett Browning, Wilkie Collins, George Eliot, and Bram Stoker. [Before 1900] *Spring 2013.* [AH]

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

This course explores the historical, literary, and social contexts giving rise to the generation of writers commonly referred to as Beats, including Jack Kerouac, Allen Ginsberg, William S. Burroughs, Gregory Corso, Gary Snyder, Diane di Prima, and Hettie Jones. Special attention is paid to the study of Buddhism and jazz, both powerful influences on Beat writing. Issues of race, gender, and sexuality are also explored. *Not offered 2012-2013.* [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. *Not offered 2012-2013.* [AH]

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

This course examines Elizabethan and Jacobean dramas and masques in terms of their representations of gender, race, sexuality, monarchy, and empire. Students read authors such as Edmund Spenser, Christopher Marlowe, William Shakespeare, Ben Jonson, and William Webster. Through performance, writing, presentations, and discussion, students 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 2012-2013.* [AH]

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

This course not only surveys novels written and published in the United States from the Revolutionary War to the Civil War, but also studies the history of the early American novel as a widespread literary form. The course considers the novel's European influences, authors, readers, commercialization, presence as a physical object, and generic subdivisions. It examines 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 may include novels such as Susanna Rowson's *Charlotte Temple*; Charles Brockden Brown's *Wieland*; James Femimore Cooper's *The Pioneers*; Herman Melville's *Moby-Dick*; Nathaniel Hawthorne's *The House of Seven Gables*; and Martin Delany's *Blake, or, the Huts of America*. [Before 1900] *Not offered 2012-2013.* [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 also center on some of the anti-fantasy treatises of the period. [Before 1800] *Not offered 2012-2013.* [AH]

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

This course surveys American literature through the Civil War. Readings span a range of genres and 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. [Before 1900] *Not offered 2012-2013.* [AH]

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

This course addresses the phenomenon of modernism, engaging its literary, artistic, philosophical, and historical development in addition to paying close attention to its techniques. The course considers the following questions: What is modernism? Is modernism over? If not, what applicability and possibility does modernism have in relation to current sociopolitical and cultural trends? Fiction by authors such as Joseph Conrad, E. M. Forster, Virginia Woolf, James Joyce, Vita Sackville-West, and D. H. Lawrence will be studied along with poetry by poets such as Siegfried Sassoon, Wilfred Owen, W. B. Yeats, and T. S. Eliot. *Not offered 2012-2013.* [AH]

### **23032. MODERNIST POETRY**

This course investigates modernist poetry as a literature of crisis: an effect of and response to crises of politics (the failure of Western diplomacy and the rise of global war), culture (the inadequacy of realism and accepted notions of "Tradition"), and economy (the collapse of industrial capitalism). The course explores these ruptures via a survey of poetry from World War I, through the economic vicissitudes of the mid-twentieth century, and ending with late colonialism in the Americas. Students are introduced to modern poetic conventions and tactics, including the playfulness, inventiveness, and delight that mark modernist experimentation. Students will also become familiar with debates about the definition of modernism itself and will carefully consider the relationship between modern art, culture, and politics. *Fall 2012. [AH]*

### **23033. MODERN INDIAN CINEMA AND LITERATURE AFTER 1947**

This course explores the achievement of Indian independence in 1947 as accompanied by the vivisection of the country leading to the creation of Pakistan. This course introduces students to the fiction and cinema of modern India through representations of the Partition. Seminal primary texts (short stories, novels, and films) are taken up in the course and located in their historical, cultural, political, and literary contexts. The role of censorship with regard to particular kinds of representations of Partition violence, communal violence, stereotypes of communities, and the freedom of artistic expression in a democratic, multi-religious society are also examined. *Fall 2012. [AH]*

### **23035. AMERICAN LITERATURE SINCE 1945**

This course examines the ways in which American cultural life has become transnationally consumed and critiqued in the post World War II era. The class probes the following questions: "How does 'American' get articulated within and beyond the borders of the United States of America?"; "How does this notion become articulated around certain ideologies of safety, consumption, and increasingly, in the twenty-first century, around ideologies of terror and threat?"; and "What are the implications of this position globally, nationally, politically, erotically, and intimately in people's lives?" Authors to be studied may include James Baldwin, Joan Didion, Mohsin Hamid, Sherman Alexie, and Edwidge Danticat. *Fall 2012. [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 24000-24027. 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 develop conventional expectations of meaning and value among writers and readers over time and play a significant role in cultural change and definition. *May be repeated for credit as offerings vary.*

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

This course is 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. *Spring 2013. [AH]*

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

This course explores the formation of James Joyce's *Ulysses*, focusing on Joyce's composing process, identifying and analyzing historical, cultural, social, literary, and personal contexts that he used in his artistic decision-making processes. Students will read the entirety of *Ulysses* as well as related secondary and primary sources and excerpts from *Finnegans Wake*. *Not offered 2012-2013. [AH]*

#### **24005. CONVENTIONS OF THE SHORT STORY**

This course examines the conventions of the English and American short story in the last two hundred years. Works studied include both those within and those outside the traditional canon. *Not offered 2012-2013. [AH]*

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

This course studies 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 2012-2013.* [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 2012-2013.* [AH]

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

This course reads the imaginative literature of the later Middle Ages. In addition to experiencing the pleasures of such genres as romance, dream vision, and drama, students explore how these genres shaped medieval ideas of time and place. The course considers how the "middle age" came to be, what it was, and how it relates to modernity. Texts to be studied may include Geoffrey Chaucer's *Troilus and Criseyde*, William Langland's *Piers Plowman*, Thomas 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 2012-2013.* [AH]

#### **24021. BEFORE THE NOVEL**

This course explores forms of writing that pre-dated and influenced the novel. Genres 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 such as Aphra Behn's *Oroonoko* (1688) and Sir Philip Sydney's *The Countess of Pembroke's Arcadia* (1580). Students consider how these works emerge from earlier, manuscript notions of fiction as well as the developing cultures of theater and print. [Before 1800] *Not offered 2012-2013.* [AH]

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

This course interrogates the relationship between the Romantic poets and the early nineteenth-century landscape, both "natural" and industrial. The course examines the problematic notion of a unified "Romantic" ethos and establishes the divergent sub-groups within the Romantic movement in addition to raising questions about the Romantics' relationship to the environment. Students will explore how Romantic poetry shaped the history of Western environmentalism, whether contemporary ecocriticism builds on Romantic tropes and themes, and how the relationship between people and the landscape has been structured by the institutions of class, economics, politics, gender, science, and law. [Before 1900] *Not offered 2012-2013.* [AH]

#### **24025. DEMONIC ROMANCE IN NINETEENTH-CENTURY BRITISH LITERATURE**

This course explores the aesthetic and historical dimensions of works by nineteenth-century writers compelled by the idea of attraction between humans and not-quite human creatures such as demons, vampires, goblins, and ghosts. The course considers their relationship to literary/cultural movements such as medievalism, realism, and the gothic revival as well as to contemporary political debates over science, empire, immigration, and the status of women. Poetry may include works by S. T. Coleridge, P. B. Shelley, John Keats, and Christina Rossetti; fiction may include M. E. Braddon's *Lady Audley's Secret*, Sheridan LeFanu's *Carmilla*, Richard Marsh's *The Beetle*, and Oscar Wilde's *The Picture of Dorian Gray*. Students also read relevant criticism and theory. *Not offered 2012-2013.* [AH]

#### **24026. SOUND AND VOICE IN AFRICAN-AMERICAN LITERATURE**

This course examines music and aurality as a way into twentieth-century debates about vernacularity, experimentalism, and post/modernism in African-American literature. The course traces "sonic texts," such as performance poetry, music, and novelistic renderings of sound through the mid-century, focusing on the Black Arts Movement, hip hop, and ending with Nathaniel Mackey's exceptional "From a Broken Bottle Traces of Perfume Still Emanate. . . ." Authors studied may include Langston Hughes, W.E.B. DuBois, Ralph Ellison, and Zora Neal Hurston. *Fall 2012.* [AH]

#### **24027. MIMIC FORMS IN EIGHTEENTH-CENTURY LITERATURE.**

This course explores the eighteenth-century practice of writers composing literature by imitating or mocking the forms of other works, including ancient and then-contemporary models. For instance, Alexander Pope's *Rape of the Lock* adapts conventions of epic poetry; Jonathan Swift's *Gulliver's Travels* poses as an authentic travelogue; and Henry Fielding's *Shamela* parodies Samuel Richardson's epistolary novel *Pamela*. The course addresses questions such as the following: "Are such mimic works inauthentic, derivative, or otherwise inferior to their originals?"; "Might it be possible to understand mimicry as an innovative mode of literary production?"; and "How can we tell the difference—if there is one—between "mock" and "real" literary forms?" *Spring 2013. [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. *Not offered 2012-2013. [AH]*

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

This course studies selected novels, plays, and poems from the late seventeenth to the early nineteenth century, focusing on the transaction between texts and their readers. The course inquires 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 2012-2013. [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. [Wt, AH]*

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

This course 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. The course focuses on answering questions such as "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?" Students write and read 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. *Not offered 2012-2013. [W, AH]*

#### **16002. AUTOBIOGRAPHICAL WRITING (MEMOIR)**

This course focuses on analysis, discussion, and practice of autobiographical writing, with an emphasis on memoir. The course explores the aims and conventions of the genre, emphasizing course participants' own writing. *Spring 2013. [W, AH]*

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

This course explores the traditions and current practices of writing connected with the natural world. Along with the exploration of already published works in nature and environmental writing, the course may include off-campus field trips and emphasizes course participants' own writing and peer feedback workshops. *Fall 2012 and Spring 2013. [W, AH]*

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

This course is an introduction to writing in a variety of fictional forms, especially short stories and poems. Participants 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**

This course provides an opportunity for students to serve as an assistant editor for the *Artful Dodge*, a nationally-distributed journal of new American writing, graphics, and literature in translation. Students are exposed to the daily operations of editing a professional literary publication, engaging in a number of important activities such as designing and developing the magazine's web-site, editorial and promotional copy-writing, evaluating manuscripts, typesetting and proofreading, and organizing off-campus literary events. Students read histories of the American literary journal in addition to exploring 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 participate in the publication of their own writing. *Fall 2012. [W, AH]*

##### **26002. MAGAZINE WRITING**

This course provides students with the opportunity to explore all facets of magazine production. The major emphasis is on writing of proposals, editorial policies, solicitations of material, market studies, and magazine content. Readings includes histories of magazines such as *Life*, the *Saturday Evening Post*, *Rolling Stone*, *The New York Times Magazine*, and the *New Yorker*. The course emphasizes writing in the context of a fully conceived magazine. *Spring 2013. [W, AH]*

#### **ENGL 26100-26105. ADVANCED WRITING IN FICTIONAL FORMS**

Analysis, discussion, and practice of writing in one or more fictional forms, such as short stories, poems, or plays. Courses 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**

This is 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. *Not offered 2012-2013.*

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

This course focuses on studying collections of linked short stories. Participants 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 is on studying published story collections. The class then shifts into writing and workshoping during the second half of the semester. As a class, students write and revise one complete story cycle, with each student contributing one story to the collection. *Prerequisite: ENGL 16100. Spring 2013. [AH]*

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

This course looks at a number of different contemporary poets and approaches to poetry, including writing in various fixed as well as open forms. Students 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 prominent in the contemporary poetry landscape. Along with the reading of published works of poetry, students explore aspects of craft and style in their own writing as well as provide constructive feedback for their fellow writers in weekly workshops. *Prerequisite: ENGL 16100 or permission of the instructor. Fall 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 (.5 credit, first half of the semester)**

This course introduces students to the theory and practice of one-to-one composition instruction. Students explore theories from psychology, sociology, and English studies. Students 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 2012-2013. [AH]*

**27002. ELEMENTS OF GRAMMAR (.5 credit, second half of the semester)**

This course examines the grammatical structures in English. It examines the evolution of traditional grammar and grammatical theories. Special attention is 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 2012-2013. [AH]

**JUNIOR AND SENIOR SEMINAR**

**ENGL 30000-30008. SPECIAL TOPICS IN LITERARY STUDIES (Comparative Literature)**

This seminar provides 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 engages in close reading of primary literary and discursive texts. Topics announced in advance by the chair of the department and the faculty member teaching the course. *Prerequisite: ENGL 20000 and two literature courses. Fall 2012. [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**

This course focuses on discussion and review of contemporary approaches to the study of language, texts, and culture, culminating in the student's completion of a substantial essay that is critically and theoretically informed. 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**

This is 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**

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