

ENGLISH

FACULTY:

Thomas Prendergast, Chair

Bryan Alkemeyer

John Barnard

Daniel Bourne (on leave 2013-2014)

Nancy Grace

Jennifer Hayward

Leah Mirakhor

Maria Teresa Prendergast

Ali Salerno

Debra Shostak

Leslie Wingard

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*). 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. *[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] [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] [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. [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. [AH]

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

Consider the following scenarios from Restoration and eighteenth-century literature: a man pretends to be impotent so that he can sleep with other men's wives; two lovers (male and female) compete for the affections of the same male servant; a reformed prostitute writes letters describing her experiences with male and female partners. To interpret such literary representations accurately, we need to recognize that conceptions of sex, gender, and related topics in the Restoration and eighteenth century differed considerably from modern conceptions. For instance, did you know that scholars such as Michel Foucault have dated the concept of sexual orientation to the nineteenth century? How might this realization—that "gay," "straight," and "bi" are relatively modern categories—impact interpretations of the literary scenarios described above? In this course, we will consider such questions as we read a variety of literature from the Restoration and eighteenth century alongside modern scholarship about gender and sexuality. As we develop historically aware interpretations of Restoration and eighteenth-century literature, we will improve our understanding of sex and gender in both the eighteenth century and the modern period. Featured literary authors will include William Wycherley; John Wilmot, Earl of Rochester; Henry Fielding; Charlotte Charke; and John Cleland. Featured scholars will include Michel Foucault, Eve Sedgwick, Judith Butler, and Martha Nussbaum. [Before 1800] [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: RACE, GENDER, SEXUALITY AND CLASS ON SHAKESPEARE'S STAGE (Women's, Gender, and Sexuality Studies)

In disguise as a boy, the Viola of Shakespeare's *Twelfth Night* tells Countess Olivia, "I am not what I am." This course adapts Viola's playful statement as a warning to Shakespeare's modern audiences that Renaissance and modern conceptions of identity differ considerably. As we read plays from across Shakespeare's career, beginning with *Titus Andronicus* and ending with *The Tempest*, we will consider differences between Renaissance and modern conceptions of identity, especially conceptions of race,

gender, sexuality, and class. We will become better readers of Shakespeare not only by placing his plays in their historical context but also by studying the forms of his works, particularly differences among the comedies, tragedies, histories, and romances. In addition to the plays mentioned above, featured texts will include selected sonnets, *The Taming of the Shrew*, *Richard III*, and *Othello*. [Before 1800] [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. [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. [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. [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. [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] [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] [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. [AH]

23012. POETRY SINCE WORLD WAR II

During his acceptance speech for the 1970 National Book Award for Poetry, Robert Lowell characterized the state of American poetry as involving a schism between “the raw and the cooked,” a division between poets (and readers of poetry) who expected new poetry to follow the fixed forms of the past, and those who thought this new poetry should be “free.” A major focus of this course on American, British and other English-speaking poetries in the years after World War II will be to consider this tension, looking at the early fractures between the New Critics and the Beats, the rise of “organic verse” in the 1960s, the Neo-formalist poetry of the 1980s, and the rise of rap-connected poetry in the 1990s. We will also explore how these spats within poetry might reflect wider cultural dynamics, be they ones influenced by the Cold War, by mass media, or by changing perspectives on what constitutes artistic tradition and authority. We will also explore the boundaries of the genre, looking at prose-poetry, spoken word poetry, song and rap lyrics as well as the presence of poetry in advertising and film.

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] [AH]

23026. THE EARLY AMERICAN NOVEL

This is a survey of the novel in the United States from the American Revolution to the Civil War. The course will focus equally on text and context, attending to matters of aesthetics and literary form, as well as the ways in which these novels affirm or resist the prevailing ideas and political conditions of their time. Reading in this way, we will consider the relation of literature to history, the ways literary texts are shaped by their historical circumstances, and how they shape our understanding of the world in which they were produced. The course thus examines literary history as both an effect and an agent in the period’s social and political histories, which include national expansion, the rise and consolidation of U.S. capitalism, and increasing tensions between North and South over the critical issue of slavery, which culminated in the Civil War. Readings may include: Susanna Rowson’s *Charlotte Temple*; Royall Tyler’s *The Algerine Captive*; James Femimore Cooper’s *The Pioneers*; Catharine Maria Sedgwick’s *Hope Leslie*; Herman Melville’s *Moby-Dick*; William Wells Brown’s *Clotel*; or, *The President’s Daughter*; Fanny Fern’s *Ruth Hall*; and Martin Delany’s *Blake, or, the Huts of America*. [Before 1900] [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] [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] [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. [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. [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*. [AH]

24006. CHAUCER

While we will focus primarily on *The Canterbury Tales*, we will also examine a number of cultural documents from the period. Our purpose will be to reconstruct a portrait of the poet and his milieu that will enable us to come to terms with the work which has more or less constituted Chaucer's legacy. In evaluating this legacy we will consider whether (in the absence of an "authorized" text) we can talk in terms of a single text of *The Canterbury Tales*, or whether we should see the extant versions of the work as a multitude of texts which responded to various socio-historical and textual pressures even as they shaped the culture which produced them. [Before 1800] [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 and concepts as comedy, the musical, the western, the hard-boiled detective, film noir, the auteur, and the reflexive film. Students should be prepared to attend evening screenings each week. [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]. [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] [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] [AH]

24027. MIMIC FORMS: IMITATIVE LITERATURE IN THE EIGHTEENTH CENTURY

In the eighteenth century, it was common for writers to compose literature by imitating or mocking the forms of other works, including ancient as well as recent models. For instance, Pope's Rape of the Lock adapts conventions of epic poetry; Swift's Gulliver's Travels poses as an authentic travelogue; and Fielding's Shamela parodies Richardson's epistolary novel Pamela. Are such mimic works inauthentic, derivative, or otherwise inferior to their originals, or might it be possible to understand mimicry as an innovative mode of literary production? In addition to exploring such questions in class discussions and analytical essays, you will also deepen your understanding of imitative literature by composing your own creative piece mimicking the form of another work. [Before 1800] [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.*

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] [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. [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. [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. [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. *[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. *[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.

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. [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. [AH]*

ENGL 26106. WRITING THE NOVEL

In this course, students study the fundamentals of conceiving, planning, and writing a novel. The course begins with close study of the structure of three novels and of the novel form. Students then write and workshop an outline and first chapter of a novel. *Prerequisite: ENGL 16100 or permission of the instructor. [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 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. [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 or permission of the instructor. [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.*