

ENGLISH

FACULTY:

Daniel Bourne, Chair

Bryan Alkemeyer

John Barnard (on leave Fall 2016)

Nancy Grace (on leave 2016-2017)

Jennifer Hayward (on leave 2016-2017)

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Leah Mirakhor (on leave 2016-2017)

Maria Prendergast

Thomas Prendergast

Debra Shostak (on leave 2016-2017)

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 120XX
- ENGL 20000
- One elective in Literature [Before 1800]
- One elective in Literature [Before 1900]
- Four elective English courses (above 120XX)
- Junior Independent Study: ENGL 40100
- Senior Independent Study: ENGL 45100
- Senior Independent Study: ENGL 45200

Minor in English

Consists of six courses:

- ENGL 120XX
- One of the following courses: ENGL 16000, 16100, 20000, 26000, 26100, or 27000
- Four elective English courses (above 120XX)

Special Notes

- ENGL 120XX is strongly recommended as the first course in English for non-majors and is required for majors and minors. For first year students only, ENGL 120XX or permission of the instructor is required before enrolling in upper level courses

- In addition to ENGL 120XX (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*) and THTD 30103 (Playwriting).
- The ACM Newberry Seminar is the only course that may be substituted for ENGL 40100.
- 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 120XX. LANGUAGE LITERATURE AND CULTURE (Comparative Literature)

This course introduces students 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. *Annually, Fall and Spring. [AH]*

ENGL 20000. INVESTIGATIONS IN LITERARY 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 120XX. 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 21000-21023. 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]*

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. POST/COLONIAL LITERATURE AND FILM (Film Studies, Women's, Gender and Sexuality Studies)

This course examines questions of identity (with particular emphasis on gender, race, and nation) in colonial and postcolonial novels, poems, and film. While acknowledging the problematic nature of the term "postcolonial," we will examine paired colonial and postcolonial texts to understand the codes of race, gender, and nation constructed during the imperial era, and echoed, critiqued, and/or subverted in the postcolonial era. Our textual interpretations will be informed by postcolonial and gender theory. [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's *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, R]

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 Clarke; and John Cleland. Featured scholars will include Michel Foucault, Eve Sedgwick, Judith Butler, and Martha Nussbaum. [Before 1800] [AH]

21022. GLOBAL ANGLOPHONE LITERATURE AFTER 1900

This course will examine a series of 20th century transnational novelists, essayists, and poets who interrogate questions of home, national belonging, and erotic desire. The writers include: Hisham Matar, Allison Bechdel, Hanif Kureishi, James Baldwin, Michael Ondaatje, Leila Aboulela, and Marjane Satrapi. [AH]

21023. BLACK MODERNISMS AND GLOBAL MODERNITIES

This class will explore several versions of black modernism through close study of novels, poetry, and criticism. Our study of black modernism means that we will explore writings by African-American, Caribbean, and African authors as modernist texts, but also that we will reflect on how 'blackness' is historically produced by and within a certain experience of global modernity. We will think of modernisms in the plural in order to consider different temporal iterations of black modernist experiment, beyond the traditional chronology focusing on the early 20th century. Topics include: the blues as a 'counter-culture of modernity,' the 'Harlem Renaissance' as a transnational movement, civil rights and Cold War aesthetics, the Black Arts movement, and contemporary critical debates around 'Afro-pessimism.' [AH]

ENGL 21024. QUEER LITERATURE FROM SHAKESPEARE TO WILDE

This course surveys literature from approximately 1600-1900 with emphasis on analyzing representations of same-sex friendships, romances, and sexual relationships and on understanding how they were imagined differently than they would later be in the 20th and 21st centuries. Featured texts may include sonnets by Richard Barnfield and William Shakespeare, Shakespeare's *Twelfth Night*, poems by Katherine Philips and Aphra Behn, erotic fiction by Eliza Haywood, Charlotte Brontë's *Villette*, and Oscar Wilde's *Picture of Dorian Gray*. [Before 1900] [AH]

ENGL 22000-22013. 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 class considers the following questions: How did Shakespeare's plays come out of the literary, cultural, and political ideas and controversies of his time? How did his plays change and develop over his twenty-year period of writing? How did the major genres he wrote in—Comedy, History, Tragedy, and Romance—reflect his explorations of issues of gender, race, and aesthetics?

[Before 1800] [AH]

22002. WILLIAM FAULKNER

This course explores the novels and short fiction of the American writer 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]

22011. JAMES BALDWIN AND TONI MORRISON

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*, 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. [AH]

22013. 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]

ENGL 23000-23041. 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]

23007. REVOLUTION AND REFORM: NINETEENTH-CENTURY BRITISH LITERATURE

With its anxieties about shifting views of gender, race, and class and its failing imperial adventures, British culture of the nineteenth century uncannily resembles Anglo-American culture of the twenty-first. The nineteenth century ushered in an age of transformation; people struggled to absorb astonish-

ing scientific and technological change, terrifying though exhilarating social experiments, and rapid globalization. This course will focus on four of the central transitions of the nineteenth century — industrialization, escalating class conflicts, shifting views of gender, and the growth of Empire — and explore some of the major authors of the period, including Dorothy and William Wordsworth, John Keats, Emily Brontë, Charles Dickens, Elizabeth Barrett Browning, Robert Browning, Wilkie Collins, George Eliot, and Joseph Conrad. [Before 1900] [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. [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 Fenimore 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]

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]

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. [AH]

23035. AMERICAN LITERATURE AS WORLD LITERATURE 1990-PRESENT

In the era of globalization, mass migrations, and geopolitical upheaval, this class will examine American literature’s relationship to and in the world. Thinking about American literature as world literature will help us interrogate questions of race, sexuality, nationality, identity, multiculturalism, and dislocation. The class will examine texts primarily from first-generation and immigrant American writers, including Jhumpa Lahiri, Dinaw Mengestu, Teju Cole, and Mohsin Hamid as well as films. We will interrogate questions of what it means to be an American within and beyond the borders of the United States of America in the post Cold War and post 9/11 era. We will examine the ways in which these seeming ‘outsiders’ or writers from the margins illuminate debates at the center of American life and literature. [AH]

23036. THE GLOBAL AND THE INTIMATE: HEARTBREAK AND MASCULINITY IN WORLD LITERATURE

The course will examine the varying ways in which sexuality, masculinity, and desire (and their relationship to normativity) permeate and penetrate in differing and similar ways globally, particularly in contemporary literature. We will be specifically interested in the ways in which empire, power, nationalism, race, and class converge in realms of the domestic, the intimate, and the erotic. Selections tentatively include: James Baldwin, *Giovanni's Room*, Orhan Pamuk, *The Museum of Innocence*, Hisham Matar, *Anatomy of a Disappearance*, Marjane Satrapi, *Chicken with Plums*, Allison Bechdel, *Fun Home*, and Michael Ondaatje, *The Cat's Table*. [AH]

23038. NARRATIVES OF THE AFRICAN DIASPORA

This course will focus on 20th and 21st century Anglophone African literature. The course will examine themes of globalization and migration in the age of neoliberalism, neocolonialism, and African diasporic consciousness. We will supplement primary readings with critical essays on necropolitics, neocolonialisms, and the white savior complex of neoliberalism. Writers include: Achebe, Cole, Wainaina, Adiche, and Coetzee. [AH]

23039. RENAISSANCE BROMANCE

This course considers why so much of Renaissance literature and culture is structured around a culture of aggressive male rivalry and bonding. As such we will discuss how this structure affects the representation of women-including women as the objects of male desire and as characters who masquerade as male knights. We will also look at how the genres and aesthetic programs of the works (plays, romances, prose fiction) change and influence representations of male rivalrous friendships. Readings will be focused not only on moments of rivalry within literary works, like Ariosto's *Orlando Furioso* and Shakespeare and Fletcher's *Two Noble Kinsmen*, but also on moments of rivalry between male writers of the period, such as the rivalry between William Shakespeare and Ben Jonson. [Before 1800] [AH]

23041. MODERNIST LITERATURES

This course addresses the history of prose fiction and poetry roughly at the point at which the novel and poetics start to become a self-conscious and problematic literary form. We begin with an overview of the literary philosophies with which and against which modernist writers worked (Romanticism, Social Realism, Naturalism) and then proceed to more radical and complex formal experiments of great "high modernists," such as Joyce, Woolf, Eliot, Pound, Stein, Stevens, Hemingway, Toomer, Hesse, and others. We consider the question of what is now called "postmodernism," particularly through reading excerpts from Joyce's *Ulysses* and in important recent theorizing about problems of narrative and representation. Throughout, the course pays close attention to the social and political meanings of both experimental narrative techniques and theories of fiction, exploring the multi- and transnational aspects of this movement alongside other modernist endeavors, such as painting, drama, and photography. [AH]

23042. BRITISH LITERATURE TO 1800

The course introduces students to British literature from its beginnings ("Caedmon's Hymn," *Beowulf*) to the late eighteenth century. Proceeding chronologically, units of the course will cover the Middle Ages, the Renaissance, the 17th century (sometimes overlooked in English literary history and periodization), and the Enlightenment. Students can expect to leave the class with deeper understandings of each period's characteristic styles and genres and of historical contexts shaping literary production, such as the rise of colonialism and the English Civil War. Providing a foundation for further reading, this course is ideal for both majors and non-majors who wish to learn more about the early periods of British literary history and their enduring influence on global literatures. [Before 1800] [AH]

23044. THE NOVEL AND ITS SECRETS The novel abounds with secrets. Blackmail plots, illicit love affairs, and stolen inheritances. In this course we will peek into the guilty heart of the nineteenth century, learn about the formation of the modern concept of privacy, and discuss how suspense, misdirection and revelation shape the unfolding of narrative. We will read detective stories, ghost stories, and spy novels, but we will also examine how even the realist novel collects, encodes, and circulates information—novels like Austen's *Mansfield Park*, Dickens's *Great Expectations*; and Charlotte Brontë's *Villette*. [Before 1900] [AH]

ENGL 23045. AMERICAN LITERATURE

What do we mean when we say "America"? In this course, as we consider significant works of post-1900 American literature, we will explore how literary works approach the notion of the nation. How do authors negotiate the multiple worlds within America? How does America fit into larger worlds?

You'll practice analyzing texts on their own, as part of larger cultural trends, and as part of American history. By the end of the semester, you'll be familiar with the field of twentieth century American literature and the methods of literary analysis and argumentation. You'll also be able to discuss how literature and history shaped each other as America's place in the world transformed in the context of the "American century." [After 1900] [AH]

23046. SHAKESPEARE TO MILTON

Focusing on Spenser's *The Faerie Queene*, Shakespeare's *A Midsummer Night's Dream*, and Milton's *Paradise Lost*, this course considers the seventeenth-century preoccupation with the question: Is fiction inescapably immoral because it seduces audiences with beautiful lies? We will explore how the writers explore this central question in light of larger political/cultural crises of the period, as well as within larger debates about gender, genre, and morality of the period. [Before 1800] [AH]

TEXT

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 24000-24034. 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. Students should be prepared to attend 8-10 evening film screenings. [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]

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]

24018. FIDELITY AND BETRAYAL: THE 19TH CENTURY BRITISH NOVEL ON FILM (Film Studies)

In this course, we will investigate 19th century fictions and their contemporary film adaptations, debating the cultural work performed by both genres: what purposes did these novels serve for their first readers, what drives our own culture's obsession with an imagined Victorian past, and how do discourses of nostalgia and of fidelity to the "original" shape adaptations of canonical novels? Readings will include 5-6 novels by authors like Jane Austen, Emily Brontë, Charles Dickens, Wilkie Collins, Lewis Carroll, Robert Louis Stevenson and Bram Stoker, as well as literary and film theory; students should also be prepared to attend 8-10 evening screenings. [Before 1900] [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 and films to be studied may include Geoffrey Chaucer's *Troilus and Criseyde*, William Langland's *Piers Plowman*, Umberto Eco's *The Name of the Rose* (film and

novel), *Sir Gawain and the Green Knight*, *the Lais of Marie de France*, *The Second Shepherd's Play*, *A Knight's Tale*, and *Braveheart*. [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 Sidney'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]

24023. BLACK WOMEN WRITERS

This course examines the writings of black women from the 18th century to the present. Focusing on major texts in the canon of African American women's writing and newer, more experimental works, the course considers the distinct cultural possibilities that enabled various forms of literary production throughout black women's history in America. [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]

24030. EXPERIMENTAL FICTION AFTER WORLD WAR II

In medieval France, an army's avant-garde unit took the lead, striking ahead into unfamiliar territory. It was dangerous but important work. Today's avant-garde writers also take risks that deviate from familiar territory. Such writers may hazard alienation from the literary establishment, but the rewards of their experiments can open new possibilities for narrative. This course examines avant-garde novels, short stories, and hybrid texts produced after the end of World War II. Authors studied may include Julio Cortázar, Toni Morrison, Octavia Butler, Philip K. Dick, Michael Ondaatje, Aimee Bender, and Laurent Binet. [AH]

24033. WOMEN WRITING SCIENCE FICTION

Science fiction has frequently been referred to as a "boy's club," but groundbreaking works by prominent women writers have shaped the genre toward its current form, from Margaret Cavendish's proto-science fiction novel *The Blazing World* to Mary Shelley's *Frankenstein*, to Ursula Le Guin's *The Left Hand of Darkness*. This course considers the following questions: How has sci-fi written by women addressed issues of gender, sexuality, race, and class difference? Why has sci-fi written by women often been overlooked or marginalized? How have women sci-fi writers envisioned dystopia and utopia? Authors studied may include Mary Shelley, Angelic Gorodischer, Margaret Atwood, Madeleine L'Engle, Ursula Le Guin, Octavia Butler, Kelly Link, Angela Carter, and Emily St. John Mandel. [AH]

ENGL 24034. SCIENCE FICTION AND AMERICAN CULTURE

Science fiction isn't about the real world-or is it? From the Cold War to climate change, from technology to social injustice, science fiction has reflected and refracted the cultural concerns of its time. In this class, we'll explore how twentieth century American science fiction-short stories, novels, and films help us see the world in new ways. We'll read and watch utopias and dystopias, stories of invasion and exploration, robots and aliens. Along the way, we'll consider how literary form and style influence the

reader or viewer. By the end of the semester, you will have acquired familiarity with the literary and cinematic history of science fiction; you will also have gained the ability to analyze works of literature and film in their cultural and historical contexts. *Prerequisite: ENGL 120 for First-Year students. [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. *[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] [AH]*

Strategies for Writing

ENGL 16000-16007. 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 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]*

16004. CRITICAL/CREATIVE NON-FICTION

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

16006. NON FICTION WRITING: MIDDLE EASTERN WOMEN’S MEMOIRS

The course will examine the relationships between geopolitical upheavals in the Middle East, post-colonialisms, politics, third world feminisms, and gender and sexuality in the late 20th and early 21st

centuries. We will examine how the genre of the memoir reveals both the possibilities and limitations of Middle Eastern women's constructions of selves, otherness, femininity, and national identity. Writers include Suheir Hammad, Marjane Satrapi, Azar Nafisi, Nadine Naber & Lucette Langado. This is a writing intensive course and will be primarily critical/literary analysis essays. [W, AH]

16007. TRAVEL WRITING

Travel writing shapes our encounters with specific places; conversely the encounter with place inevitably shapes the traveller. This course explores the conventions, strategies, and current practices of travel writing, with the goal of connecting course members' own travels to course discussions and assignments. Our readings and other texts will reflect the specific locations visited by or of interest to class participants; we may also take field trips as a class. Participants' own travel writing will be published in an online magazine produced by the class. [W, AH]

ENGL 16100. INTRODUCTION TO POETRY AND FICTION 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]

ENGL 26100-26107. 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. *Prerequisite: ENGL 16100 or permission of the instructor. [AH]*

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. Students explore (and experiment within 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]*

26104. FLASH FICTION

In this course, students will read and write stories of 1,000 words or fewer. Questions we'll work to answer include the following: How short can a story be so short and still be a story? How does flash fic-

tion differ from longer stories in terms of form and content? How much complexity can be achieved in a very short story? We will study the development of the form of flash fiction and examine the venues in which very short stories have historically appeared. We will also examine and research contemporary venues for publishing flash fiction, focusing both on print and online journals. We will discuss the process of preparing work for submission, and each student will submit at least one piece of flash fiction to a literary journal. Students will participate in weekly workshoping sessions of their work and the work of their peers. Each student will create a chapbook of flash fiction as the final course project. *Prerequisite: English 161. [AH]*

26105. ADVANCED POETRY WRITING IN FIXED AND OPEN FORMS

This course emphasizes the exploration of poetry-writing in fixed as well as open forms of poetry as well as considers the rather lively discussion taking place recently in the poetry world about the social/political function of concerns about form. Along with the reading of published works of poetry, including those in fixed form, students will explore such 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]*

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 30000-30013. SEMINAR 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]*

30007. QUEENS

This course traces major writings by and about three sixteenth-century English/Scottish queens - Catherine of Aragon, Mary Queen of Scots, and Queen Elizabeth I. We will consider both their writings and writings about them, as we explore the following questions: 1) How did these queens situate and express themselves as writing subjects in a period in which writers were typically male? 2) How and why did they capture the attention of (predominantly) male authors, authors who turned them into larger-than-life heroines and/or villains? 3) How did the shaping of these women's identities and reputations emerge from the fact that they were exceptions to the 'rule' of male governance? and 4) How, as a result, were they seen as transgressing conventional boundaries of gender and sexuality? Texts we will read include letters by all three queens, poetry by Mary Queen of Scots and Queen Elizabeth, Shakespeare's *Henry VIII*, John Knox's 'The First Blast of the Trumpet against the Monstrous Regiment of Women', Schiller's *Maria Stuart*, and such films as *The Private Lives of Elizabeth and Essex* and *Mary Queen of Scots*. *Prerequisite: ENGL 20000 and two literature courses. [Before 1800] [AH]*

30008. POLITICAL THEATRE

Whenever contemporary commentators wish to denigrate the contemporary state of American democracy, they invariably claim that it has become nothing more than 'political theater.' This calumniation of theater vis-a-vis politics relies on ancient prejudices against the stage as being nothing more than a rehearsed show that attempts to elicit genuine feeling through lies. In this class we will embrace theater (and its neighbor fiction) as a way to think through politics. We will think, talk and write about the elec-

tion of 2012, but this won't be a political science course. We will be thinking about the relationship of theater & narrative to politics insofar as what is 'real' about politics might be its fictional aspects. We will read novels and plays about politics (*Advise and Consent*, *The Best Man*), watch and analyze films (*The Ides of March*, *The Candidate*), TV shows (*The West Wing*, the Julia Louis-Dreyfus vehicle, *Veep*), and look at the way that even purportedly non-fictional works (*Game Change*, *The War Room*) are constitutive of political theater. [AH]

30009. AFTER SHAKESPEARE

This class explores works which are strongly influenced by Shakespeare's works, yet which also hide this influence—works like Jane Austen's novel *Pride and Prejudice*, Derek Walcott's play *Dream on Monkey Mountain*, and Norman Jewison's film *Moonstruck*. We will consider the contested and problematic conversations between these works and plays like *A Midsummer Night's Dream* and by reading them in dialogue with contemporary and Renaissance theories about influence, idolatry, culture, and media. [Before 1800] [AH]

30010. POST/COLONIAL LITERATURE AND FILM (Women's, Gender, and Sexuality Studies)

This course examines questions of identity (with particular emphasis on gender, race, and nation) in colonial and postcolonial novels, poems, and film. While acknowledging the problematic nature of the term 'postcolonial,' we will examine paired colonial and postcolonial texts to understand the codes of race, gender, and nation constructed during the imperial era, and echoed, critiqued, and/or subverted in the postcolonial era. Our questions will include the following: How do socially constructed ideas of masculinity and femininity shape individual lives in specific colonial and postcolonial contexts? How do factors such as race and national identity affect individuals? Can we identify specifically colonial or postcolonial narrative forms and techniques, and if so, are they inflected by gender, race, ethnicity, nationality, or geotemporal location? Texts include paired selections of literature by writers such as Jane Austen, Charles Dickens, Joseph Conrad, Arundhati Roy, J.M. Coetzee, Derek Walcott, Jamaica Kincaid, Tayib Saleh, and Zadie Smith, together with films by directors such as Patricia Rozema, Euzhan Palcy, Tim Greene, Francis Ford Coppola, and Gurinder Chadha. Our textual interpretations will be informed by gender and postcolonial theory, including Michel Foucault, Judith Butler, Gloria Anzalda, Eve Sedgwick, Homi Bhabha, and Gayatri Spivak. [Before 1900] [AH]

30011. NINETEENTH CENTURY AMERICA: ECONOMY, ECOLOGY AND CITIZENSHIP

This seminar will explore, through readings in American literature of the long 19th century, the ways various forms of life—human and nonhuman animals, as well as the "natural world" more broadly conceived—have figured economically and culturally within the U.S. and the larger global economy. We will begin with a brief examination of recent theories of "biopolitics"—which examine how biological life itself has become from the 18th century through to our present moment, a central concern of regimes of power—but our primary texts will be drawn from American literature from the Revolution to the early 20th century. Authors we may consider include: Thomas Jefferson, James Fenimore Cooper, Henry David Thoreau, Herman Melville, Harriet Jacobs. Sarah Orne Jewet, Charles Chesnutt, and/or Upton Sinclair. [AH]

30013. REINVENTING SPECIES, SEX, AND RACE (Women's, Gender, and Sexuality Studies)

Although species, sex, and race have been key categories for classifying living beings, they are highly problematic terms. Their boundaries and meanings have been continually contested and reinvented both across and within historical periods. This course investigates constructions of biological difference and the political uses they are made to serve—through case studies of literature contextualized with disparate moments in the history of the life sciences, such as comparative anatomy (17th century), taxonomy (18th century), evolutionary biology (late 19th century), and sociobiology (late 20th century). We will attend especially to ways in which literature employs biological categories while also pressing their limits, propelling readers toward re-imagining living beings and their interrelationships. Featured literary texts may include Margaret Cavendish's *Blazing World*, H. G. Wells's *Time Machine*, Octavia Butler's *Dawn*, and E. O. Wilson's *Anthill*. [AH] Prerequisites: ENGL-20000 and two other literature classes.

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 41000. INTERNSHIP

A structured, usually off-campus experience, in which a student extends classroom knowledge to a work position within a community, business, or governmental organization. Student interns work and learn under the joint guidance of a host organization supervisor and a College of Wooster mentor. The student must arrange the internship in advance through the appropriate department or program. No more than six internships, and a maximum of four Wooster course credits, will count toward graduation. The form for registering for an internship and the Internship Learning Plan are available in the office of the Registrar. *(0.25-4 course credits) S/NC course. Prerequisite: The approval of a College of Wooster mentor, department chair, the faculty adviser, and the Associate Dean for Experiential Learning is required. Annually.*

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.*