

Wake Forest Department of English

Spring 2023 English Literature Courses

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[Chart of All Major Courses](#)

This chart lists all 200- and 300-level courses in the major, and indicates which major requirement(s) each course satisfies.

[1-hour and 1.5-hour English Electives & Internships](#)

[100-Level Division II \(Literature Requirement\) Courses](#)

These 100-level courses satisfy the University's Division II Literature requirement. English majors and minors may count one 100-level ENG course as elective credit (3 credit hours maximum). Students may also count any 200- or 300-level ENG course toward the Division II requirement.

[200-Level English Major Gateway Courses](#)

The 200-level Gateways are requirements for the English major. Prospective English majors are encouraged to take a gateway course for the Division II literature requirement.

[300-Level English Courses](#)

These 300-level ENG courses can be used to fulfill the upper-level requirements of the English major/minor or to fulfill the Division II Literature requirement.

Links to External Major/Minor Resources

- [English Major Requirements Checklist](#)
- [The English Major](#)
- [The English Minor](#)
- [Undergraduate Bulletin](#)

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Chart of All Spring 2023 Major Courses

200-Level English Gateways	Professor	Overlays	Group	Day	Time	CRN
ENG 265 A: British Literature Before 1800	Harlan	n/a	n/a	WF	12:30-1:45	19728
ENG 265 B: British Literature Before 1800	Harlan	n/a	n/a	WF	2:00-3:15	26137
ENG 266: British Lit 1800 to the Present	Hena	n/a	n/a	TR	12:30-1:45	19729
ENG 275: American Literature	Greiman	n/a	n/a	TR	2:00-3:15	20467
ENG 290 A: Foundations in Literary Criticism	Garite	n/a	n/a	WF	2:00-3:15	24708
ENG 290 B: Foundations in Literary Criticism	Rapaport	n/a	n/a	WF	11:00-12:15	26135
300-Level English Courses		Overlays	Group	Day	Time	CRN
ENG 301 B: Melville and His Moments	Farmer	Am. Lit	Single Author	TR	3:30-4:45	28998
ENG 301 C: Epochal Thought in W.B. Yeats	Holdridge		Single Author	TR	9:30-10:45	29005
ENG 302 A: The Sword and the Screen	Clark	Pre-1800	Genre	TR	9:30-10:45	24704
ENG 302 C: The Revolutionary Atlantic	Greiman	Pre-1800, Race	History	TR	3:30-4:45	26030
ENG 302 D: American Mid Century Modernisms	Maine	Am. Lit	Genre	MW	2:00-3:15	26277
ENG 310: The Medieval World	Sigal	Pre-1800	Culture	TR	2:00-3:15	29032
ENG 326: Renaissance Women Writers	Hogan	Pre-1800	History	TR	12:30-1:45	29003
ENG 327: Milton	Rapaport	Pre-1800	Single Author	WF	12:30-1:45	23910
ENG 340: Girls Gone Wild: A Cent. of Bad Behavior	Solomon		Culture	MW	12:30-1:45	29034
ENG 360: 19th-Century Sensation Literature	Pyke		Genre	TR	9:30-10:45	29011
ENG 363: The Edwardian Effect	Saloman		History	WF	2:00-3:15	29013
ENG 371: American Ethnic Literature	Franco	Am. Lit, Race	Culture	WF	11:00-12:15	28999
ENG 375: Feminism and Theatre	Lee, Jieun	Am. Lit	Genre	MW	11:00-12:15	29043
ENG 381 B: Toni Morrison and Colson Whitehead	Brown	Am. Lit, Race	Culture	WF	9:30-10:45	29048
300-Level CRW & WRI Electives in the Major		Overlays	Group	Day	Time	CRN
CRW 300: Special Topics in CRW: Collaboration	Mullen	n/a	n/a	T	2:00-4:30	26798
CRW 385: Advanced Poetry Workshop	Catanzano	n/a	n/a	W	2:00-4:30	26806
CRW 386: Advanced Fiction Workshop	Ruocco	n/a	n/a	R	2:00-4:30	29012
WRI 306: Writing as Access	Russell	n/a	n/a	MW	12:30-1:45	28973
WRI 340 A: Writing with Images	Ekstrand	n/a	n/a	TR	2:00-3:15	28967
WRI 340 B: Short Forms	Erhardt	n/a	n/a	WF	12:30-1:45	28968
WRI 341: Writing Center Pedagogy	Shirey	n/a	n/a	WF	2:00-3:15	22982
WRI 344/JOU 340: Magazine Writing	Markovich	n/a	n/a	MW	2:00-3:15	25132

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1-Hour and 1.5-Hour Elective Courses & Internships

A handout on English professional development opportunities (internships, internship credit, practicums, and 1.5-hour professionalization courses) in the English Department and Writing program [can be found here](#).

Majors may count ENG 397 and ENG 398 together as 3 hours of elective credit in the major.

ENG 101: The Discipline of English Studies

Section A: CRN 22789

Section B: CRN 29330

Prof. Melissa Jenkins

Canvas Course (1 hr) (CRN 22789)

This one-credit course introduces students to extracurricular offerings related to language and literary studies. Participants attend a set number of campus and/or community events and write short analytical essays. The class is an opportunity to experience and reflect analytically in writing on the diverse cultural and intellectual life at Wake Forest, with an emphasis on literary studies, rhetorical studies, and creative writing events and topics. The course is conducted through Canvas, and is graded Pass/Fail. The course exposes students to the many ways that Departments of English pursue their core objectives, and helps students think about the future of the discipline. The “meta-analysis” of English that we will perform as a class will prepare you for a fuller understanding of disciplinarity itself – knowledge that will help you as you pursue *any* major here at Wake Forest.

Please note that this course is an elective. It does NOT replace the Division II Literature requirement; your divisional must be fulfilled with a *3-credit hour* class. This course is best suited for students in one or more of the following situations:

1. Students who want low-stakes practice in writing about language and literature before tackling their divisional requirement
2. Students who enjoy engaging with campus events related to language, literature, writing, journalism, and/or linguistics, and want to receive course credit
3. Students who enjoy working independently and setting their own work schedule
4. Students who want to explore the possibility of taking more English or Writing classes at Wake Forest
5. Students who need to round out their schedules with a one-credit course, especially if there are time conflicts with other one-credit courses on WIN. (This course is administered online and does not have regularly scheduled meetings).

ENG 397: Internship in the Major (1.5 hrs)

Written proposal/ POI required

This course number is for students who would like to integrate paid or unpaid work in the community with their academic coursework in English. Proposals require approval by the English department's curriculum committee; students must submit a written plan and identify a

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faculty sponsor for the internship. [More info about writing proposals is available online here](#) or in the English office. Students cannot receive retroactive course credit for internships completed before registering for the course, nor can students receive course credit in two departments or programs for the same internship.

ENG 398: The Future(s) of English Studies

Prof. Melissa Jenkins

Meeting times flexible/TBD

CRN 27206

ENG398 is a small-group practicum course that resembles a directed reading. At the beginning of the semester, participants plan projects that help them synthesize and process the knowledge, skills, and attitudes they have gained as English majors or minors. Over the course of the semester, small group discussions and workshops keep individuals on track to complete and share their projects. Past projects have included: informational interviews with former English majors and minors who have gone on to different professions; portfolios of critical and/or creative work; personal websites; and documents to submit to graduate programs, academic conferences, journals, or potential employers.

This course gives students the space to process how their studies in the English department relate to many aspects of life beyond Wake. Shared optional readings will review key theoretical frameworks and will highlight important moments in the formation and development of the Discipline of English Studies.

Learning Outcome Goals for ENG398:

- understand intellectual and professional development as an iterative, ongoing process, and know how to revise and revisit their plans on a regular basis.
- think about English studies as a discipline in creative and flexible ways.
- create documents that can be revised for use in future life contexts

This course pairs with ENG397: Internship in the Major (1.5 hours). When combined, the internship and the practicum add up to 3 elective credit hours in the major; the internship and practicum can also be completed separately. **(1.5 hours; Pass-Fail Only; cannot be repeated).**

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100-Level/Division II English Literature Core Courses

Writing 111 is a prerequisite/corequisite for enrollment in our core literature classes (ENG 150-190). English majors and minors may count **no more than one** 100-level ENG course as elective credit toward the major/minor. Prospective majors are encouraged to register for a 200-level Gateway course as early as possible in their college careers. 200- and 300-level classes can also be used to fulfill the Division II requirement.

*100-level English courses are **not** sequential and all are taught at the same level; they vary only in topic.*

Literature Interprets the World: The Global Jane Austen

ENG 150 A/B/C

Prof. Eric Bontempo

Section A: WF 9:30-10:45 (CRN 14401)

Section B: WF 11:00-12:15 (CRN 14402)

Section C: WF 2:00-3:15 (CRN 23914)

“It is a truth universally acknowledged” that Jane Austen’s novels have enjoyed immense popularity into the 21st century through a proliferation of film and book adaptations, among other media. Whether it is because of the vividness of her characters, the universality of her romance plots, or her biting social criticism, Jane Austen is arguably one of those rare authors whose novels transcend time and a multitude of boundaries. Recently, *Pride and Prejudice* has gone global, its story retold in cross-cultural adaptations like Ibi Zoboi’s *Pride* (2018), Uzma Jalaluddin’s *Ayesha at Last* (2018), and Soniah Kamal’s *Unmarriageable* (2019). With the recent TV adaptations of *Persuasion* (Netflix) and *Sanditon* (PBS), aimed at younger, more diverse audiences, Austen’s novels remain as abundant source-material for spin-offs and modern retellings. Austen can readily be credited for a renewed fascination with Regency England, as witnessed by Julia Quinn’s *The Bridgerton Series* and subsequent Netflix adaptation by Shonda Rhimes.

In this course, we will examine the development of Austen’s popularity across the globe, thinking beyond its typical marketability in British and American pop culture. Simultaneously, we will analyze Austen’s novels for the insights they provide on marriage, class, finance, gentility, and race in Regency England as well as in various global cultures. To that end, there will be required supplemental readings by post-colonial, feminist, and media studies scholars that will enable us to view popular adaptations through particular lenses. There will be a midterm and final, weekly reflection papers, two “adaptation analysis” essays, and a “theory” essay.

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Literature Interprets the World: Literature and Common Sense

ENG 150 D/E

Prof. Daniel Darvay

Section D: TR 11:00-12:15 (CRN 16621)

Section E: TR 12:30-1:45 (CRN 14405)

Despite the radical, revolutionary use that Thomas Paine made of this term in his book *Common Sense* (1776), most of us today might say “common sense” represents what we take to be obvious and uncontroversial. Whether it is used to refer to a basic human faculty that allows us to make sound judgments or used to denote self-evident and timeless truths shared and taken for granted by everyone, the term “common sense” seems to take us, by definition, to the realm of the given and thus to ahistorical terrain. Drawing on theoretical concepts such as Antonio Gramsci’s “manufactured consent” and Louis Althusser’s “ideological state apparatuses,” we will challenge and deconstruct this ahistorical definition by exploring how the concept has evolved in its substance, meaning, uses, and effects as reflected in literature from the late nineteenth century to the present.

Our discussions will span across historical periods as well as national and cultural boundaries, and some of the themes and topics we will explore include the nature of realism and other styles of representation; fundamental issues of language, narrative, and culture; and constructions of identity in contexts of nationality, geography, race, gender, sexuality, religion, and class status. Authors include Oscar Wilde, Charlotte Perkins Gilman, George Orwell, William Carlos Williams, Eudora Welty, Kate Chopin, Shirley Jackson, Silvina Ocampo, Gabriel García Márquez, Derek Walcott, James Purdy, Arthur Miller, Yōko Ogawa, and Yasmina Reza.

Literature Interprets the World: Writing About Objects

ENG 150 F

Prof. Susan Harlan

WF 3:30-4:45 (CRN 14406)

This class explores objects in literature, focusing on contemporary nonfiction and poetry about the things that populate our lives. We will think carefully and critically about the material world and ask: What kinds of stories do objects tell, both personal and cultural? What do they reveal about us, our relationships, our values, and our lives? How do they connect us to the present and the past? To places? To people? We will pay particular attention to everyday things, from clothing to books to dishes to tchotchkes. We will read figures including Celeste Ng, David Levovitz, Rebecca Mead, Ross Gay, Orhan Pamuk, Elizabeth Chin, Alexander Chee, and Tamar Adler.

Texts may include:

Roland Barthes, *Mythologies*

Francis Ponge, *Taking the Side of Things*

Helene Hanff, *84, Charing Cross Road*

Jennifer Moxley, *There Are Things We Live Among*

Alison Kinney, *Object Lessons: Hood*

Mark Doty, *Still Life With Oysters and Lemon*

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Rax King, *Tacky*
Lara Maiklem, *Mudlark*

Handmaids and Heroines in American Literature

ENG 150 G

TR 11:00-12:15 (CRN 15492)

Prof. Carrie Johnston

In this course, we will discuss the ways American women have narrated their experiences in literature. Beginning with Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861), the class will move through literary texts in which women address ideas such as republican motherhood and the doctrine of separate spheres. By reading a mix of short stories, novels, poems, memoir, and graphic narratives (comics), we will also analyze how the genre of a literary work influences its message. Ultimately, our goal is to consider women writers' dynamic place in literary history, and the ways that women have constructed or resisted social, economic, and cultural norms through literary production.

Regional American Fiction

ENG 150 H/I

Prof. Scott Klein

Section H: WF 11:00-12:15 (CRN 22045)

Section I: WF 2:00-3:15 (CRN 24714)

Much international fiction is metropolitan, based in cities—the English novel of London, say, or the French novel of Paris. Conversely, much American fiction reflects the experience of living in non-urban regions, small towns and rural areas. In this course, we'll read 20th and 21st century American fiction that concentrates on the lives and communities of different regions of the United States, asking (among other things) to what degree place helps create individual experience, and how fictions of various sorts—novels, short stories, and novels made up of linked short stories—reflect different locales using different kinds of plots and different kinds of voices.

Course requirements will include frequent participation, 3 papers, and an oral report.

The Southeast: William Faulkner, *As I Lay Dying*

Flannery O'Connor, selected stories

The Northeast: Elizabeth Strout, *Olive Kitteridge*

The Midwest: Willa Cather, *O, Pioneers!*

Marilynn Robinson, *Gilead*

The Southwest: Cormac McCarthy, *No Country For Old Men*

The Northwest: Tommy Orange, *There There*

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Lifewriting: Autobiography in Theory and Practice

ENG 150 J

Prof. Jenny Pyke

TR 12:30-1:45 (CRN 27332)

"It must all be as if spoken by a character in a novel." —Roland Barthes

What is autobiography? Does autobiography describe, create, or deconstruct an identity? If any story we choose to tell must in some way be a story—details omitted consciously or unconsciously, memory unreliable, our own eyes used, our perspective imposed—what makes one text a "real" life story, while another text is fiction?

We will study various theories of what makes a text an autobiography: Form? A pact between writer and reader? Intent? The elements of a single life organized into a whole? Or are there no rules? If so, when, if ever, is the reader justified in looking for a writer's life within a work? Is every person comfortable with the idea of writing a book driven by the word "I"? What are other choices writers have made?

We will redefine truth-telling. We will question traditions of coherent representation. We will read a variety of lives shaped into words by writers. In some of the works, the writer agrees to tell their life story, while in others, the writer's life sneaks to the surface, oozes around the "real" story of the book.

You will learn to read some tough theory carefully and critically; you will personalize the syllabus by choosing and adding in one memoir or autobiography you would like to read and study; you will do some of your own autobiographical writing to understand the stakes involved; and you will bring your own ideas to difficult questions like, "Are we allowed to evaluate literary quality when we are reading a life?" and "How do we 'story' our lives while living them?"

Sherlock Holmes & Victorian Detective Fiction

ENG 150 K

Prof. Jenny Pyke

TR 2:00-3:15 (CRN 27262)

Victorian detective literature was popular entertainment at the same time that it took on the anxieties and hopes of its historical moment, including those around capital, nation, otherness, authority, domesticity, and theories of knowledge. Through historical readings and current theory, we will examine the double work of this literature. Arthur Conan Doyle and his institution Sherlock Holmes will provide a central focus through which we will read influences and afterlives, which may include works by Poe, Wilkie Collins, Dickens, R.L. Stevenson, and Georges Perec, as well as current writing on television and film adaptations and the fanaticism of steampunk.

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Literature Interprets the World: Border Lines

ENG 150 L

Prof. Gale Sigal

TR 3:30-4:45 (CRN 29031)

"Border Lines" explores imaginative literature in which authors take their readers beyond the limits of reality, where the unreal clashes with the ideal, where fantasy and invention turn to horror, where the grotesque overwhelms daily experience, where egos and alter egos collide, and where gender is trouble and troubled. Dante declares that literary "lies"—that is, fiction—tell truths. How do we learn to distinguish flattery, hypocrisy, and falsity from sincerity and authenticity? Magic, fantasy, and the carnivalesque have lessons to impart if we engage in the "willing suspension of disbelief" and accept the task of interpretation. Extremes and oppositions can be seen to illuminate significant concepts, resolve tensions, and deepen thought. Can Chaucer expose the corruption of the Catholic Church of his time and yet be a true believer? How can Milton dare to proclaim that God is all good when God allows evil into the world? Our journey through classic and lesser-known works of literature and a short selection of films will include authors such as Dickens, Wilde, Morrison, Wharton, Melville, Hawthorne, Marie de France, Frost, Chaucer (in modern translation), Milton, Blake and Browning. There will be papers and presentations.

There and Back Again: Travel and Travelers

ENG 150 N

Prof. Clara Wild

TR 11:00-12:15 (CRN 29037)

What drives us to travel? Have we always traveled for the same reasons? Who gets to travel, and what experiences do they have? From Marco Polo to Anthony Bourdain, students will explore writing about and by travelers from different times and distinct cultures. Through these texts, students will discuss why people travel, how they understood their own traveling, and what are the goals and motivations for writing down accounts of travel. From far off places to fictive lands, the journeys we encounter in this course will help us examine how travel has been used to construct ideas of the relationship between self and others, the past and present. Encounters with difference can unsettle the way in which travelers conceive of themselves and their place of origin.

Readings may include Equiano's *Interesting Narrative*, Calvino's *Invisible Cities*, *Travels of John Mandeville*, Mark Twain's *Innocents Abroad*, and Elizabeth Bishop's *Questions of Travel*.

Literature Interprets the World: Haunted

ENG 150 O/P

Prof. Clara Wild

Section O: TR 2:00-3:15 (CRN 29038)

Section P: TR 3:30-4:45 (CRN 29039)

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Within this course, we will explore ghost stories from across the centuries, finding commonalities and differences in how these texts depict the relationship between the living and the dead. These narratives often feature wrongs that must be righted, allowing us to examine different ideas of justice and what we owe to the dead. Ghost stories also can tell us something about how different cultures and religions conceptualized the afterlife. In these stories for this class, we will also explore grief and loss, our relationship to the past, what terrifies us, to name just a few topics. I also know that you will all bring questions and perspectives to these texts that I hadn't even considered. In this course, you will encounter ghost stories from a variety of genres and time periods. Readings may include medieval ghost stories, *Beloved*, *The Haunting of Hill House*, *Turn of the Screw*, Edgar Allan Poe's "The Black Cat," and Oscar Wilde's "The Canterville Ghost."

What She Said: Women's Stories in Old English Literature

ENG 165 A

Prof. Amy Clark

TR 12:30-1:45 (CRN 14407)

The most famous figures in medieval literature tend to be men: Beowulf, Chaucer, King Arthur, King Alfred. When we encounter the Middle Ages for the first time, it is usually through their stories and their characters. But, spoilers: women were there too! Women in medieval literature weep and pray and bear children, which maybe we would expect—but they also fight, and write, and tell their own stories. It's not ALL about *Beowulf*, after all!

This class will center womens' voices, stories, and poetry across (mostly early) medieval literature, starting with the Old English poem *The Wife's Lament* and ending with the *lais* of Marie de France. We will read about the exploits of epic and Biblical poetic heroines in Judith, Elene, and Juliana; about warrior-queens like the real-life Aethelflæd, Lady of the Mericians, and the legendary Hervör, who takes up the sword of her father; and the work of medieval women writers like Hygeburg of Heidenheim, a 9th century English nun living in Germany, and of course Marie de France.

Required texts: *The Complete Old English Poems*, trans. Craig Williamson (ISBN 978-0812248470). Other materials will be provided by the instructor in class and online.

Inventing the Self: British Literature and the Body

ENG 165 B

Prof. Daniel Darvay

TR 3:30-4:45 (CRN 14408)

In this course we will focus on a variety of British novels, short stories, essays, and poetry that explore the personal, cultural, aesthetic, and political significance of the human body. Authors include Jonathan Swift, William Blake, Christina Rossetti, Robert Louis Stevenson, Virginia Woolf, George Orwell, Irenosen Okojie, and Mohsin Hamid. Our wide-ranging study will span from the 18th to the 21st century, and will examine the human body as an imaginary and cultural construct, which acquires substantially different meanings in contexts of race, class,

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gender, nationality, history, technology, and geography. As we explore these meanings, we will discuss issues such as various styles of representation, the relationship between literature and social life, as well as the erotics, politics, psychology, and ethics of reading.

Texts:

Jonathan Swift, "A Modest Proposal" (1729)

Blake and Rossetti, selected poetry

Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (1886)

Woolf, "Modern Fiction" (1921) and "Kew Gardens" (1921)

Woolf, *To the Lighthouse* (1927)

Orwell, "Shooting an Elephant" (1936)

Irenosen Okojie, "Animal Parts" (from *Speaking Gigantular* [2016])

Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (2013)

Studies in British Lit: Public Spaces/Private Lives

ENG 165 C/D

Prof. Randi Saloman

Section C: WF 9:30-10:45 (CRN 14409)

Section D: WF 11:00-12:15 (CRN 24693)

In this course we will conduct a broad survey of the representation of domestic spaces—and public and private identities—in the works of several major British writers. Likely authors include Shakespeare, Jane Austen, Oscar Wilde, W.B. Yeats, E.M. Forster, Arnold Bennett, and Virginia Woolf. As we read these works, we will engage with questions of individual identity, family relations, and the delicate balance between private lives and public representations. How are characters defined—and how do they define themselves—in relation to their material surroundings? Do these dynamics change significantly over time? How do these authors define domestic or private life—or understand individual consciousness? Is it (or can it be) entirely separate from the public sphere? How do we understand the domestic spaces of King Lear's castles? What happens when the houses of 18th- and 19th-century works become the hotels of 20th-century literature?

Hidden Town: Slave Narratives, National and Local

ENG 175 A/B

Prof. Meredith Farmer

Section A: MW 12:45-2:00 (CRN 23907) - Wake Downtown

Section B: MW 2:15-3:30 (CRN 14421) - Wake Downtown

Three years ago the [Slavery, Race and Memory Project](#) started to "guide the research, preservation, and communication of an accurate depiction of the University's relationship to slavery and its implications across Wake Forest's history." Questions about the relationships between Universities and the slaves whose unpaid labor they profited from are impacting campuses across and beyond the US South, from Georgetown students voting to start a reparations fund to the existence of a Universities Studying Slavery consortium. But in thinking

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about the multitude of ways that Wake Forest has profited from slave labor we will also look beyond our campuses and to the broader community, or the history of Winston-Salem. We will do this by considering not just a series of the most famous slave narratives ever written but by turning from those well-known stories to local narratives and accounts of the lives of enslaved people in Salem, NC. Literature courses often focus on famous canonical texts, especially at the introductory level. But in this section of “Interpreting American Literature” you will have the opportunity to be part of new attempts to interpret materials that have not been discussed. Put another way: in this course we will engage with materials that have been left out of our inherited histories. And we will do this by working with [Old Salem’s Hidden Town Project](#): a groundbreaking initiative that works to research and reveal the history of a community of enslaved and freed Africans and African Americans who lived in “Old Salem.”

Our course will begin with two of the most famous slave narratives ever written: Frederick Douglass’ *Narrative of the Life of Frederick Douglass* and Harriet Jacobs’ *Incidents in the Life of a Slave Girl*.

We will also read poetry inscribed on pots made by David Drake, or “Dave the Potter.” Next we will turn to lesser-known local narratives and their historical contexts: narratives from the Piedmont region, the history of Salem, and [Wake Forest’s own history](#). After this increasingly focused introduction to the history of and writing by people who were enslaved, we will take up the community engagement portion of the course, visiting the Museum of Early Southern Decorative Arts (MESDA) to see parts of the actual house where Harriet Jacobs lived, pots made by David Drake, and other materials related to slavery in the US South. In past years students have created final projects linked to Hidden Town, working in groups to produce both creative projects and research guides that bring this material to life: from timelines to children’s books; podcasts to digital essays. Those projects are visible at <https://www.hiddentown.org/>. But this year we are starting a new phase, and you’ll be the first classes to produce public documentaries!

This course has an Academic Community Engagement (ACE) designation.

Studies in American Literature: The Will to Survive

ENG 175 C/D

Prof. Rian Bowie

Section C: TR 9:30-10:45 (CRN 24694)

Section D: TR 12:30-1:45 (CRN 26037)

Human beings possess highly developed survival instincts and imperatives. We adapt, strategize, and act against natural and unnatural forces that threaten our existence. We endure so that the sacrifices that we or others have made will not have been in vain. Books selected for this course will challenge us to think critically about the lengths that individuals will go to ensure that they or others survive during times of uncertainty or impending disaster. What sacrifices will people make to survive, what happens if/when one’s survival is contingent upon another’s destruction, and how will their actions or sacrifices be remembered? Each work will raise important questions about the lasting effects that decisions made in discrete moments can have upon the future.

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Writers for this course may include: Washington Irving, Herman Melville, Fannie Fern, Frederick Douglass, Kate Chopin, Zora Neale Hurston, Octavia Butler, August Wilson, Charles Yu, and Tommy Orange.

Literary Genres: Rabbit Holes, Time Machines, and Doors in the Wall

ENG 190 A/B

Prof. Matt Garite

Section A: WF 9:30-10:45 (CRN 14417)

Section B: WF 11-12:15 (CRN 24709)

Fantasy is a cultural mode—a war machine launched against the reality principle. Freud thought it a form of compensatory play: the Id’s way of seeking pleasure to ease the unhappiness we bear under capitalism. We fantasize, he said, to give ourselves that which we lack in reality: tourist-like license to explore Fairy Lands, utopias, enchanted realms—“weird worlds,” in other words, of a magical or uncanny nature.

Sometimes a fantasy’s protagonist is a native of the weird; more commonly, though, characters are of an earthlier or more *this*-worldly sort, able to gain entry to Wonderland only by way of a device or a portal. We call works featuring protagonists of this latter sort “portal fantasies”: stories whose heroes happen upon rabbit holes, time machines, and doors in the wall.

Most of us are familiar with portal fantasies thanks to classic, canonical works of children’s literature like Lewis Carroll’s *Alice’s Adventures in Wonderland*, C.S. Lewis’s Narnia books, and Frances Hodgson Burnett’s *The Secret Garden*. Yet portals and thresholds persist in fantasies of other types as well. As Erik Davis notes, “boundary crossings are one of the great tropes of weird literature” (*High Weirdness*, p. 179).

In this course we’ll read fantastic fictions of many kinds: Afrofuturist time travel narratives, utopian fantasies, works of magical realism, and tales of supernatural horror. Through our encounters with authors like Lewis Carroll, Margaret Cavendish, Arthur Machen, J.R.R. Tolkien, Aldous Huxley, Jorge Louis Borges, H.G. Wells, Octavia E. Butler, Rasheedah Phillips, Camae Ayewa (aka Moor Mother), and Mohsin Hamid, among others, we’ll review the history of the genre and reflect upon what these narratives might offer us today, given the radical dissatisfactions and injustices of our moment.

Literary Genres: Casting Shadows: Gothic Fiction

ENG 190 C

Prof. Adrian Greene

TR 11-12:15 (CRN 26810)

Is Gothic fiction designed simply to frighten us, or does it have a deeper meaning: to encourage us to look beyond the given? In this course, we are intrigued by the various modes of Gothic fiction, how they made their ways to American shores, and what forms they took upon arrival. We will investigate texts that present the Gothic as a form of architecture; as a genre linked to a

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particular setting (usually dark and brooding); and, perhaps most terrifying, as a state of mind, influenced by personal history, biology, religion, and/or violent capitalist institutions. As we review these different modes, we will consider the influence of earlier Gothic works on later counterparts and how those counterparts changed (or refused to change) the Gothic for new audiences of differing cultures.

Readings will include:

Mary Shelley, *Frankenstein* (1818)

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)

Bram Stoker, *Dracula* (1897)

Robert Bloch, *Psycho* (1959)

Octavia Butler, *Kindred* (1979)

Toni Morrison, *Beloved* (1987)

Literary Genres: Utopian and Dystopian Fiction

ENG 190 D

Prof. Sarah Hogan

TR 9:30-10:45 (CRN 26811)

[S]cience fiction is the realism of our time. – Kim Stanley Robinson

The future is already here -It's just not very evenly distributed. – William Gibson

In 1516 Thomas More published a small book of social satire on an imaginary island that he wittily titled *Utopia*, a word of More's own invention that in its Greek roots playfully signified both "good place" and "no place." From the beginnings of this literary tradition, then, there was already tension, ambiguity, alternative viewpoints, and even skepticism built into the utopian form. Indeed, close examination of most literary utopias across the centuries reveals the genre to be as tethered to the present and as critical in its orientation as it is fantastical and idealistic, therefore challenging contemporary (mis)conceptions of utopias as states of simple "perfection" or repressive control.

In this course, we will survey the history of literary utopias and their modern, nightmarish offshoot, the dystopia, exploring how these overlapping and somewhat antithetical fictional traditions both radically intervene in their historical circumstances, while tasking readers with imagining and entertaining possibilities for social difference. Our main goal, however, will be to place these texts in conversation with our own crisis-ridden present, reflecting on what lessons these books provide in navigating economic and ecological disasters, pandemics, police states, and other forms of collective trauma. Along the way, we will also discuss related subgenres and sister traditions like anti-utopias, critical utopias, ecotopias, cli-fi, and speculative fiction.

Writing will be the main means of assessment in this course, and—in keeping with utopianism's original discursive form—the class format will encourage student discussion and lively debate. Main readings include More's *Utopia*, Shakespeare's *The Tempest*, George Orwell's *Nineteen Eighty-Four*, Octavia Butler's *Parable of the Sower*, Emily St. John Mandel's *Station Eleven*, and

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a handful of short stories by Ursula K. Le Guin, Samuel Delaney, George Saunders, and Zadie Smith. Please note: this class satisfies the Division II Literature requirement.

Literary Genres: The American Short Story

ENG 190 E

Prof. Barry Maine

TR 9:30-10:45 (CRN 29009)

From its origins in the early 19th Century to the present day, for nearly two hundred years the American short story has acquired a literary reputation virtually unmatched anywhere in the world. In this course we will examine some of the historical and cultural reasons for the flowering of talent in this particular genre, and we will read and discuss more than forty short stories over the course of the semester by some of America's most renowned authors. Students will participate in discussion boards, make group presentations, and write three papers.

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Spring 2023 English Major Gateway/Division II Courses

All English majors must take ENG 265, either ENG 266 or ENG 275, and ENG 290, and are encouraged (but not required) to do so early in their major.

British Literature before 1800

ENG 265 A/B

Prof. Susan Harlan

Section A: WF 12:30-1:45 (CRN 19728)

Section B: WF 2:00-3:15 (CRN 26137)

Major Gateway Requirement

This course will introduce students to major texts in the literary history of Britain up to the late eighteenth century, as well as to the tools of literary analysis. We will read literary texts across a range of genres (including poetry, prose, drama, epic, and the essay) in order to establish the important features of each period and to understand the development of literary forms and modes over time. The course will emphasize the interpretive possibilities of texts and their place in literary history. Students will take a midterm exam and a cumulative final exam. You will also complete short writing assignments.

British Literature, 1800 to the Present

ENG 266 A

Prof. Omaar Hena

TR 12:30-1:45 (CRN 19729)

Major Gateway Requirement: Majors take either 266 or 275

This course conducts a sweeping history of anglophone literature from nineteenth-century British Romanticism and Victorian Realism through twentieth-century modernism, postcolonialism, and twenty-first century globalization. Throughout our journey, we will examine the ways in which major world authors have experimented with the English language—and the rich formal inheritances it furnishes—to pattern and re-shape urgent crises due to modernity on levels that are at once global and local, public and private, communal and personal. At the same time, we will trace transformations in literary history by situating texts and authors within their social, political, and cultural contexts and attending to the importance of genre and aesthetics. Across this course, we will question how anglophone literature relates to the sweeping pressures of modernity—and why the study of literature remains crucial for understanding our unequal but interconnected twenty-first century.

Required Text: *Norton Anthology of English Literature*, Vol. 2.

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American Literature

ENG 275 A

Prof. Jennifer Greiman

TR 2:00-3:15 (CRN 20467)

Major Gateway Requirement: Majors take either 266 or 275

In this survey of writing in North America from the 15th to the 21st centuries, we will examine the major authors, texts, and movements that have come to define what we now study as “American literature.” Beginning with narratives of contact and conflict between English settlers and native tribes, this course will ask when, exactly, a distinctly “American” tradition can be said to emerge. From there, the course will help students develop a foundational understanding of American literary forms from the Revolution to the Civil War, from Reconstruction through Modernism, from the post-War era to the post-modern present. The majority of our readings will come from the *Norton Anthology of American Literature* (Shortened 8th Edition); our concluding text will be Claudia Rankine’s *Citizen*.

Foundations in Literary Criticism: Poets & Critics

ENG 290 A

Prof. Matthew Garite

WF 2:00-3:15 (CRN 24708)

Major Gateway Requirement

Since at least the time of Plato, poets have been held in mixed regard by critics. A few even go so far as to denounce poets as some of society’s greatest villains. Socrates, for instance, wanted them banished from his Republic. Yet the charge Socrates leveled at the poets—that they lie and corrupt the youth—was itself leveled at Socrates, leading to his execution by the Athenian state. Poets have responded by arguing that, contrary to philosophers like Socrates and Plato, it is poets themselves who are in fact the best critics of poetry. Poets defend themselves, in other words, by becoming poet-critics.

This course has several objectives. It introduces students to a broad range of foundational concepts and texts of critical theory, and to key methodologies and practices of literary criticism. Yet its main objective is to spur reflection upon how and why we read.

To do so, we’ll examine selected readings by theorists like Karl Marx, Sigmund Freud, Walter Benjamin, Louis Althusser, Roland Barthes, Frantz Fanon, Michel Foucault, Aimé Césaire, Édouard Glissant, Fredric Jameson, Edward Said, Judith Butler, and Toni Morrison. Along the way, however, we’ll also examine traditions of criticism devised by poets themselves, including works by Philip Sidney, Samuel Taylor Coleridge, T.S. Eliot, Charles Olson, Charles Bernstein, Susan Howe, Audre Lorde, and Heriberto Yépez. We’ll conduct a series of case studies throughout the semester, testing the claims of these critics and poet-critics through readings of selected works of poetry. Finally, to consider how our investigation of poetry and criticism might inform our study of literature more broadly, we’ll end by reading two contemporary novels by poets: Ben Lerner’s *10:04* and Ocean Vuong’s *On Earth We’re Briefly Gorgeous*.

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Foundations in Literary Criticism

ENG 290 B

Prof. Herman Rapaport

WF 11-12:15 (CRN 26135)

Major Gateway Requirement

The course is an introduction to critical and theoretical approaches to the study of literature and culture as they are practiced in the field of English studies today. You will be reading major theoretical papers as well as papers devoted to the practical application of concepts to actual literary texts. The course objective is to become familiar with and proficient in the practice of conceptualizing aspects of literary texts, something that can be done from a number of different approaches: aesthetic, sociological, psychological, philosophical, anthropological, political, historical, and so on. You will become familiar with a wide array of major theoretical practitioners and their methodological innovations and practices as these are foundational to critical analysis of literary texts in English today. It is expected that students carry over what is learned in this course to other courses in the major. We will be using Rivkin and Ryan's very up to date 3rd edition of *Literary Theory: An Anthology* (Wiley Blackwell, 2017).

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300-Level Literature Courses

The English major requires at least 21 hours of coursework at the 300 level.
English minors must take at least 15 hours of courses at the 300 level.

More information on major/minor requirements:

[English major requirements checklists](#)

[English minor requirements](#)

300-level CRW and WRI Electives in the English Major & Minor:

CRW 300: Special Topics: Collaboration, Prof. Laura Mullen
CRW 385: Advanced Poetry Workshop, Prof. Amy Catanzano
CRW 386: Advanced Fiction Workshop, Prof. Joanna Ruocco
WRI 306: Writing as Access, Prof. Alisa Russell
WRI 340 A: Writing with Images, Prof. Eric Ekstrand
WRI 340 B: Short Forms, Prof. Marianne Erhardt
WRI 341: Writing Center Pedagogy, Prof. Ryan Shirey
WRI 344/JOU 340: Magazine Writing, Prof. Markovich

For dates and times, see the major courses chart above. For full CRW & WRI course descriptions, see the [Writing](#) and [Creative Writing](#) course lists.

Melville and His Moments

ENG 301 B

Prof. Meredith Farmer

TR 3:30-4:45 (CRN 28998)

Group: Single Author

Satisfies American Literature overlay requirement

Just after finishing *Moby-Dick*, Herman Melville ended a letter to Nathaniel Hawthorne with one of the most iconic postscripts ever written: “P.S. I can’t stop yet. If the world was entirely made up of Magians, I’ll tell you what I should do. I should have a paper-mill established at one end of the house, and so have an endless ribald of foolscap rolling in upon my desk; and upon that endless riband I should write a thousand —a million—billion thoughts, all under the form of a letter to you.” This combination of desire to connect, compulsion to create, and thoroughly inexhaustible sense of generativity brings us to the heart of Melville. And since about 1920 hundreds of readers—in turn—have written “a million—billion thoughts” in response to Melville’s fictions and provocations.

This course will focus on Melville’s prose fiction, from *Typee* to *The Confidence-Man*. But perhaps not surprisingly, our focus will be on the magnificent, unwieldy *Moby-Dick*, which will consume a substantial portion of the semester (and more). Along the way, we’ll consider texts

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that inspired Melville as he wrote. And we'll also think about the ways that other authors, critics, theorists, biographers, artists, and even protestors have, in turn, been inspired by Melville. To that end, our study of Melville will be a study of his moment. But it will also be an opportunity to consider different ways of responding to literature.

Texts may include Melville's *Typee*, *White-Jacket*, *Moby-Dick*, *Pierre*, "Bartleby," "Benito Cereno," *Israel Potter*, and *The Confidence-Man*, along with Andrew Delbanco's *Melville: His World and Work*. We will also read excerpts from relevant nineteenth-century texts, alongside a wide range of criticism, theory, and work by artists like Matt Kish, Laurie Anderson, and Daniel Emond.

Body Bruised to Pleasure Soul: Epochal Thought in W.B. Yeats

ENG 301 C

Prof. Jefferson Holdridge

TR 9:30-10:45 (CRN 29005)

Group: Single Author

My aim will be to help inspire enthusiasm for poetry as well as to instill confidence in your ability to read it. Poetry requires a lot from us, but like the lyrics of a song or the visual arts, it becomes embedded in our consciousness in ways that are unique to how we relate to its rhythms and images. The study of Yeats (1865-1939), is ideal for an understanding of what poetry evokes in us, as there are few poets of the contemporary age that are as technically skilled and as vividly imaginative as he is in his sense of the epoch in which we find ourselves. We have yet to absorb Yeats's achievement.

"What rough beast, its hour come round at last / Slouches towards Bethlehem to be born" is probably his best known and oft quoted line for it captures the political and religious chaos of the twentieth and twenty-first century. For Yeats our cultural crisis is merely one of many in historical cycles that are shaped as much by the advent of nature and the divine (what is called the inhuman) as they are by human endeavor. His ordeal as a poet was to make the imperatives of self-understanding (such as reading and writing) equal to those of historical conflict (like the tower the Normans built throughout Ireland and in which Yeats resided for some time late in his life).

This course will examine Yeats's major works in drama, prose and poetry so that we may better understand why the Irish poet called his entire *oeuvre* a "sacred book," and what he meant when he said, "we make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry." The course will take note of how such artistic movements and historical events as the Irish Revival, Decadence, Modernism, the struggle for Irish independence and the carnage of World War I influenced the development of Yeats's poetry and thought. Close reading of the poems will serve as an avenue into the historical contexts of Irish cultural life.

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The Sword and the Screen: New Tricks with Old Texts

ENG 302 A

Prof. Amy Clark

TR 9:30-10:45 (CRN 24704)

Group: Genre

Satisfies Pre-1800 Literature overlay requirement

The difficulty with epics is that they're... well, epic. Beowulf goes hunting Grendel, and 3000 lines of poetry later he's still fighting; Arthur pulls Excalibur out of the stone, starts sending knights on quests, and *keeps* sending knights on quests until you start to wonder if they're ever coming back! (Hint: They're not). The size of these stories is overwhelming; they are bracing and innovative and exciting, but sometimes it can be hard to see the forest for the trees.

So: what if we started counting things? What if, instead of using highlighters to keep track of who said what and what went where, we used Python instead? This class will combine the adventures of two epic heroes, Beowulf and King Arthur, with some basic Python text analysis. To this end, each week will be divided into two parts: Reading Discussion and Writing Skills (Tuesdays), and DH Studio (Thursdays). We'll still be deeply invested in the literary scholar's toolkit; close-reading and critical writing will be crucial components of the course. We will look for patterns of metaphor, imagery, sound, and wordplay in each text. But we will use Python to expand the number of ways in which we can seek out those patterns for our analysis: we will close-read word frequencies, and track adjective use for different characters, look for collocations and debate what they mean. Ultimately, it may not be an easy journey—but it will be an epic one!

No Python or coding experience required.

Required texts: *Beowulf*, trans. Seamus Heaney (ISBN 978-0393320978); *Beowulf: A New Translation*, trans. Maria Dahvana Headley (ISBN 978-0374110031); *Le Morte Darthur*, Norton edition (ISBN 978-0393974645); T.H. White, *The Once and Future King* (ISBN 978-0441020836). Other materials will be provided by the instructor in class and online.

The Revolutionary Atlantic

ENG 302 C

Prof. Jennifer Greiman

TR 3:30-4:45 (CRN 26030)

Group: History

Satisfies Pre-1800 Literature overlay requirement

Satisfies Race & Racialization overlay requirement

What happens when we examine the history of literature not from the perspective of land, but from that of the sea, not from the perspective of a single nation, but from that of multiple revolutionary movements? In this course, we will study 18th-century literature and political theory as it emerged from the transnational, oceanic space of the Atlantic world in the era of the slave trade, anti-monarchic revolutions, and imperial expansion. Organized around three

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revolutionary moments – American independence, the French Revolution, and the Haitian Revolution – this course will read across national literary traditions to examine the development of key aesthetic movements and genres – Romanticism, the Gothic, the sentimental – as part of the history of Atlantic modernity. We will ground ourselves in the work of Atlantic scholars such as Sylvia Wynter, Christina Sharpe, and Michel-Rolf Trouillot to explore the ways in which the very concept of the human as a rights-bearing citizen and subject emerged in the wake of both the slave ship and the barricades. This course satisfies the requirement in pre-1800 literature.

American Mid Century Modernisms

ENG 302 D / HON 394 (29010) / ART 331

Profs. Barry Maine & David Lubin

MW 2-3:15 (CRN 26277)

Group: Genre

Satisfies American Literature overlay requirement

With the end of the Great Depression and the advent of WWII, followed by the Korean War, the Cold War, and the Nuclear Era, American writers, painters, and filmmakers found new ways of connecting their respective audiences to the troubling—but also exhilarating—pulse of the times. American Midcentury Modernisms explores this varied reaction to military peril and economic prosperity through three separate art forms: the short story, modern art, and “film noir” (darkly pessimistic and highly stylized mystery and crime movies). Among the creative figures to be considered are John Cheever and Joyce Carol Oates in writing, Edward Hopper and Jackson Pollock in painting, and Alfred Hitchcock and Billy Wilder in cinema. Oral reports; short papers; final project. Major or Minor credit in Art or English; Divisional credit in Divisions II or III.

David Lubin is Charlotte C. Weber Professor of Art and Film Studies.

Barry Maine is Professor of English, and Director of the Interdisciplinary Honors Program.

The Shock of the Self: The Discovery of Self & Social Conflict in the Medieval World

ENG 310 A

Prof. Gale Sigal

TR 2:00-3:15 (CRN 29032)

Group: Culture

Satisfies Pre-1800 Literature overlay requirement

The medieval era, so rich in culture, innovation, and art, has left a far deeper legacy than we tend to recognize. “The Shock of the Self: The Discovery of Self and Social Conflict in the Medieval World” approaches the bawdy, tough, and sometimes magical Middle Ages as (paradoxically) both a remote *and* familiar realm. The course will explore the many ways in which “the medieval” is pervasive in popular culture today. In doing so, we will examine the stereotypes and false images that have come to represent this era. Of course, we cannot do so without focusing on the literature and culture of the age itself. We will see reflections of the buildup and later breakdown of feudalism and a rising sense of individuality that accompanied this huge social and cultural shift. Medieval writers and artists evolved new forms of literary

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self-expression and introspection; developed the concept of “courtly love”; revealed shifts in the image and role of religion, women and men; and invented rhyme and romance throughout Western Europe. We will dip into troubadour songs, the Arthurian legends, *lais* by Marie de France, tales by Boccaccio and Chaucer as well as 19th century American and British adaptations of the Gothic and medievalism in authors like Melville, Hawthorne, Tennyson, Browning and Morris. Investigating the imprint of the medieval both in its own age and today, we will seek to understand what it is about the Middle Ages that lends itself to such enduring appeal. Papers and projects will be assigned.

Studies in Renaissance Literature: Renaissance Women Writers

ENG 326 A

Prof. Sarah Hogan

TR 12:30-1:45 (CRN 29003)

Group: History

Satisfies Pre-1800 Literature overlay requirement

God hath put no such difference between the Male and Female, as Men would make.

—Margaret Fell, *Women’s Speaking Justified*

English women were indeed writing—and being read—in the sixteenth and seventeenth centuries, enough so that their work more than merits a semester of close study. This seminar invites students to join the scholarly community invested in rediscovering just what Renaissance women—or “Judith Shakespeares”—had to say. Our main goal this semester will be to recreate the interior, domestic, and public lives of women in the early modern period and to understand their struggles within and against a patriarchal culture that saw little value in women’s education. The works we will study range from now nearly canonical texts like Aemelia Lanyer’s *Salve Deus Rex Judaeorum*, Margaret Cavendish’s *Blazing World*, and Aphra Behn’s *The Rover*, to lesser known works by Isabella Whitney, Rachel Speght, Anna Trapnel, and Margaret Fell. Expect to read a good deal of poetry in this course since this is mainly what “literary” women—like Mary Sidney, Katherine Philips, and Anne Bradstreet—were writing. We will also read popular tracts and pamphlets on witchcraft, cross-dressing, and the *querelle des femmes*, while considering two contemporary examples of historical fiction on early modern women, Danielle Dutton’s novella, *Margaret, the First*, and Maggie O’Farrell’s bestseller *Hamnet*. This course is also intended to be an introduction to the practice of feminist literary criticism. Some of the topics we will address in our study include: women’s experience in the early modern period, the reasons for women’s historical exclusion from the canon, the gendering of genre now and then, the heterogeneous political views or class perspectives of our authors, and the oppressive and/or liberating force of religion in women’s lives. At the same time, gender is not the only (or sometimes even primary) concern of many of our texts; thus, we will also make efforts to address individual works on their own terms.

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Milton

ENG 327 A

Prof. Herman Rapaport

WF 12:30-1:45 (CRN 23910)

Group: Single Author

Satisfies Pre-1800 Literature overlay requirement

Chaucer, Shakespeare, and Milton are generally recognized as the three greatest writers in the English language. Unlike Chaucer or Shakespeare, Milton was involved in state politics as well as in the writing of religious, historical, and geographical treatises. Unlike them, Milton also authored a full scale major epic poem that rivals Homer, Virgil, and Dante. In this course you will study Milton's life and times as well as some of his major and minor writings. We will concentrate mainly on the study of *Paradise Lost*, taking into account its classical and Biblical influences, some of which you will study and report on. You will become fluent in the reading of Milton's seventeenth-century English and will learn how to analyze and interpret Milton's texts. You will also become acquainted with some of the secondary literature on Milton and will become familiar with how Milton studies has been configured over the past hundred years.

Girls Gone Wild: A Century of Bad Behavior

ENG 340 / WGS 345

Prof. Jeffrey Solomon

MW 12:30-1:45 (CRN 29034)

Group: Culture

What made girls and women "bad" and "wild" in the 20th century, and how did such judgments change over time? We progress chronologically through our novels and films with an eye to what behaviors were considered appropriate, and how they interrelated with sexual attraction, with economics, and with love. For instance, we consider how certain kinds of sexiness were correlated with being a "bad girl" and could keep a woman from marriage, which was often essential to a woman's economic security. But if a woman appeared too concerned with money as a motivation for marriage, she was perceived as a gold digger, and therefore "bad." We examine the relationship between being configured as a sexual object (a recipient of desire) and a sexual subject (a possessor of desire) and come to a critical understanding of how the "proper" and "improper" forms of both were in flux. We make our analysis more intersectional by asking how race, ethnicity, and queerness interacted with hegemonic concepts of beauty and desire over the century. We also ask whether "masculinity" and "femininity" are necessarily attached to men and women—whether, for instance, women can be masculine and men can be feminine, and what happens when they are. To form the basis of our discussion, we read some theories of sex and gender, and look closely at concepts of projection and male hegemony—and we ask how men as well as women are shaped by rules of appropriate behavior. Students are apprised that some class materials are sexually explicit, per our subject.

Previous versions of this class included the following texts.

Novels

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Stephen Crane	<i>Maggie: A Girl of the Streets</i>	1896
Kate Chopin	<i>The Awakening</i>	1899
Nella Larsen	<i>Quicksand</i>	1928
James M. Cain	<i>Double Indemnity</i>	1935
Françoise Sagan	<i>Bonjour Tristesse</i>	1955
Toni Morrison	<i>Sula</i>	1973
Marion Engle	<i>Bear</i>	1976
Mary Gaitskill	<i>Bad Behavior</i>	1988

Drama

Illica/Giacosa/Puccini	<i>Madama Butterfly</i>	1904
David Henry Hwang	<i>M. Butterfly</i>	1988

Comics

Alison Bechdel	<i>The Essential Dykes to Watch Out For</i> 1987-2002
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Films

Alfred E Green, dir.	<i>Baby Face</i>	1933
Howard Hawks, dir.	<i>Gentlemen Prefer Blondes</i>	1953
John Waters, dir.	<i>Female Trouble</i>	1974

19th-Century Sensation Literature

ENG 360 A

Prof. Jenny Pyke

TR 9:30-10:45 (CRN 29011)

Group: Genre

"I cannot! Has my beauty brought me to *this*?"

Nineteenth-century sensation literature explored the limits and extremes of how words can make a body feel. Whether that power is a GOOD thing or a dangerous thing, or both, was a point of hot debate. Shrieks of horror, lockets and black velvet ribbons, fainting and phantasmagoria, confusion, murder: these plots (that some thought could make young women physically ill) were also challenging boundaries and borders—of the page, of the body, and of social ideology. As one critic wrote, the “mode of amplification and excess” became “a mode of producing the material world” (Booth/Pykett). Other forms of writing then borrowed from sensation literature for their own discourses. We will learn about this 19th-century moment of the height of sensation literature, while thinking critically about the idea of genres and how they overlap and engage. And while we do this, we will read some lush, strange, and intricately-imagined books. Readings may include novels by Charlotte Bronte, Wilkie Collins, Mary Elizabeth Braddon and others, as well as stories, paintings and photographs, and readings in theory and criticism. Students will write a midterm exploratory paper that will be expanded to a longer final paper.

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The Edwardian Effect

ENG 363 A

Prof. Randi Saloman

WF 2:00-3:15 (CRN 29013)

Group: History

The Edwardian period began with the death of Queen Victoria in 1901, after a reign second in length only to that of the recently departed Queen Elizabeth II, and the ascension to the throne of her eldest son. King Edward VII ruled for just 9 years, before his own death in 1910, but the effects of this all too brief era were profound—politically, socially, culturally, and in the literary world. Defining the period somewhat loosely, this course will explore British literature from roughly 1880-1920. Authors may include H.G. Wells, Arnold Bennett, Rebecca West, E.M. Forster, A.A. Milne, and Arthur Conan Doyle.

Ethnic American Literature: Racial Formation and Racial Form

ENG 371 A

Prof. Dean Franco

WF 11:00-12:15 (CRN 28999)

Group: Culture

Satisfies American Literature overlay requirement

Satisfies Race & Racialization overlay requirement

This course has three related goals: to read and understand major literature by writers of distinct racial and ethnic groups in the US; to become knowledgeable about histories and process of racial formation and ethnic identification in the US, especially as represented in literature; and to become acquainted with current criticism and theory in the field.

We will read really great, often boundary-pushing literature. Our writers will most likely include Ralph Ellison, Paul Beatty, Helena María Viramontes, Tomás Rivera, Leslie Marmon Silko, and Henry Roth. In addition, we will take deep dives into select critical and theoretical frames for understanding how race has been invented and sustained as an idea in Western thought, and how to think anew.

Feminism and Theatre

ENG 375 A/WGS 362 A/THE 290

Prof. Jieun Lee

MW 11:00-12:15 (CRN 29043)

Group: Genre

Satisfies American Literature overlay requirement

This course introduces the student to theater and performance as a crucial site to exercise feminisms. Students will learn and apply feminist theory which looks at plays, performance art, and solo performances penned and performed by contemporary American women artists. Through readings, discussions, lectures, workshops, analytic/creative writing assignments, indoor and outdoor classroom activities, students will explore historical and socio-political

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factors entangled with representation, identification, and spectatorship, and strengthen their capacity to envision feminist practices in theater and performance.

The Novels of Toni Morrison and Colson Whitehead

ENG 381 B

Prof. Christopher Brown

WF 9:30-10:45 (CRN 29048)

Group: Culture

Satisfies Race & Racialization overlay requirement

Satisfies American Literature overlay requirement

In this course we will read selected novels by Toni Morrison and Colson Whitehead. Perhaps the two most celebrated Black authors of the last half century, Morrison and Whitehead share a rigorous attention to the histories of the African American literary tradition but write in radically different lyrical and generic styles. We will think about their work comparatively, reading novels paired by thematic focus but deploying radically different aesthetic and formal choices.

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