

# Wake Forest Department of English

## Fall 2019 English Literature Courses

### Table of Contents

Please scroll through the document or click the anchor links below to be taken directly to each section in the document.

### Course Descriptions

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

#### [Division II \(Literature Requirement\) Courses](#)

These 100-level courses satisfy the University's Division II Literature requirement. English majors may count them only as elective credit in the major (3 credit hours maximum).

#### [English Major Gateway Courses \(Also Division II\)](#)

These 200-level courses are requirements for the English major. Prospective English majors are encouraged to take a gateway course for the Division II literature requirement rather than a 100-level English course. Majors may count only one 100-level ENG course toward the English major.

#### [Upper-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.

### Resources for Majors

#### [Fall 2019 English Major Courses by Group](#)

This chart organizes the current major courses by group. In addition to the 200-level Gateways (9 hours), the English major requires one 300-level course from each of four groups (Genre, History, Culture, and Single Author), and nine hours of electives at the 300 level, which may include up to two 300-level Creative Writing or Writing courses. Two of the 300-level courses taken for the major must be in pre-1800 British literature. The remaining three hours of the major may be fulfilled with any ENG course at the 100 level or above, or with a three-hour 200-level course in Creative Writing or Writing. English 399, the Senior Seminar, is being phased out and will be required only for students who declared the major before fall 2018.

#### [English Major Requirements Checklist](#) (links to another page)

These lists can also be accessed from the [English Major](#) section of our website.

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## **Fall 2019 1-Hour and 1.5-Hour Elective Courses & Internships**

### **ENG 101: The Discipline of English Studies (CRN 93946)**

This one-credit elective does not fulfill the divisional requirement. Open to ALL students.

**Prof. Melissa Jenkins**

#### **Sakai Course (1 hr)**

This one-credit course introduces students to extracurricular offerings related to the fields of language and literary studies. Participants will 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 Sakai (with in-person meetings at the beginning and end of the semester), and is graded Pass/Fail. The goals of the course are to expose students to the many ways that Departments of English pursue their core objectives, and to 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 attending 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 for fulfillment of course requirements
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 298**

#### **Wake Forest University Press Internship**

Gain hands-on experience in the world of literary publishing, including marketing, proofreading, book production, event planning, and more. Internships may be taken for experience or class credit. *Applications due by March 24* to be considered for the coming semester. Learn more and apply at [wfupress.wfu.edu/about/internships](http://wfupress.wfu.edu/about/internships).

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## ENG 397

### Internship in the Major

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 executive committee; students must submit a written plan and identify a faculty sponsor for the internship. 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. **(POI required; 1.5 credit hours)**

## ENG 398

### English Studies and the Professions

Prof. Melissa Jenkins

T 3:30-4:45 (CRN 97241)

**NEW COURSE!** A practicum course focused on career design and career planning, specific to career options in humanities fields. The course, taught as a partnership between the English department and the Office of Personal and Career Development, will broaden awareness of career opportunities available to English majors and minors. It will help students leverage humanities-based expertise to design a career path. Course sessions will include career-related panels and guest speakers, workshops, discussions, and short written assignments. **(1.5 credit hours; Pass-Fail Only; cannot be repeated)**

Readings will be drawn from:

Rita Felski, *Uses of Literature*

Peter Brooks & Hilary Jewett, eds. *The Humanities and Public Life*

Martha Nussbaum, *Not for Profit: Why Democracy Needs the Humanities*

Bill Burnett & Dave Evans, *Designing Your Life*

Doris Sommer, *The Work of Art in the World*

James F. English, *The Global Future of English Studies*

Susan Basalla and Maggie Debelius, *So, What are You Going to Do with That?*

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## **Fall 2019 Division II English Literature Core Courses**

Writing 111 is a pre-requisite or co-requisite for enrollment in our core literature classes (ENG 150-190). English majors may count no more than one 100-level ENG course as elective credit toward the major. 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.

### **ENG 150 A/B/C**

#### **Literature Interprets the World: Literature and Consciousness**

**Prof. Matt Garite**

**Section A: WF 12:30-1:45 (CRN 86047)**

**Section B: WF 2:00-3:15 (CRN 84232)**

**Section C: WF 9:30-10:45 (CRN 84235)**

This course examines works of literature about altered states of consciousness and altered forms of perception, whether these states and forms are achieved through dreams, drugs, art, philosophy, or religion. Individuals who achieve such states often return with tales of truths revealed, their writings studded with newly-acquired insights about aspects of reality said to lie beyond the pale of ordinary, everyday experience. Students in this course will study some of these tales, and explore literature's capacity to challenge and expand our understanding of reality. We'll begin by reading foundational texts like Plato's Allegory of the Cave and the medieval dream-vision Pearl. Along the way, we'll also sample works by Romantic poets, Surrealists, and members of the Beat Generation among others, including authors like André Breton, William Blake, Lewis Carroll, Charlotte Perkins Gilman, Allen Ginsberg, Aldous Huxley, Joanna Ruocco, Zadie Smith, Samuel R. Delany, and Philip K. Dick.

### **ENG 150 D/E**

#### **Literature Interprets the World: What Is a Soldier?**

**Prof. Susan Harlan**

**Section D: WF 12:30-1:45 (CRN 96699)**

**Section E: WF 11:00-12:15 (CRN 96701)**

The soldier and military theorist Carl von Clausewitz said that war is the continuation of politics by other means. Michel Foucault referred to war as a permanent feature of social relations. In this course, we will examine representations of those who fight in wars, from the Trojan War to the present day. We will think about how the soldier is a site for certain cultural values—including honor, heroism, and self-sacrifice—as well as a site for cultural anxieties regarding nationalism, patriotism, violence, loss, and masculinity. We will pose the following questions, among others: How is the soldier represented in relationship to the systems in which (s)he operates? How do our texts glorify, and question, the violence of combat? What does the soldier "report" from the battlefield, and what do such reports tell us? How do our texts represent male bonding, and what is the role of women as combatants and non-combatants in war? And, finally, how do nations remember and mourn fallen soldiers, and who has the right to mourn? We will cover a range of genres, including the epic, Renaissance and modern drama, the novel,

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

the short story, the essay, memoir, and poetry. This course will encourage you to read trans-historically and to identify the tropes and conventions that govern the representation of the soldier at different cultural moments. Course requirements will include regular attendance and active participation, two papers, and a midterm and final exam.

Readings may include: Homer, *The Iliad* and *The Odyssey* (excerpts); William Shakespeare, *Henry V* and *Much Ado About Nothing*; Jane Austen, *Pride and Prejudice*; Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands*; Virginia Woolf, *Mrs. Dalloway*; Mary Borden, *The Forbidden Zone*; Ron Kovic, *Born on the Fourth of July*; Tim O'Brien, *The Things They Carried*; Anthony Swofford, *Jarhead*; Alan Bennett, *The History Boys*; Poetry of Walt Whitman, Wilfred Owen, Siegfried Sassoon, and Rupert Brooke; Kevin Powers, *The Yellow Birds*.

### **ENG 150 F**

#### **Literature Interprets the World: Sherlock Holmes & Victorian Detective Fiction**

**Prof. Jennifer Pyke**

**TR 9:30-10:45 (CRN 96703)**

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.

### **ENG 150 G**

#### **Literature Interprets the World: Coming of Age in a Divided State**

**Prof. Olga Valbuena**

**WF 12:30-1:45 (CRN 96954)**

In this course, we'll examine personal will and fate in relation to place, time, and external authority, particularly as individuals find themselves at odds with the dominant culture, or what was once called *custom*. We'll explore literature's unique ability to people worlds with compelling, sometimes tragic protagonists that engage readers in stylistically beautiful thought experiments while testing their moral values. Our principal themes center on the depredations of war and its aftermath, on colonialism and immigration, on the logic of political and domestic tyranny—but also on love, honor, and redemption—experiences that induce wonder and expand our “theory of mind.” Books for adventurous readers include Charlotte Brontë, *Jane Eyre*, Jean Rhys, *Wide Sargasso Sea*, Virginia Woolf, *Mrs. Dalloway*, Octavia Butler, *Kindred*, Toni Morrison, *Sula*, J.M. Coetzee, *Age of Iron*, and Kazuo Ishiguro, *The Remains of the Day*. These are challenging books; they'll step all over your comfort zone and make you think about our shared history as humans, the power of language, and the world we inhabit now. Course activities include process-based essays, group discussions, and in-class writing.

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

**ENG 150 H****Literature Interprets the World: Handmaids and Heroines in American Literature****Prof. Carrie Johnston****TR 11:00-12:15 (CRN 96957)**

In this course, we will discuss the ways American women have narrated their experiences in literature. Beginning with Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861), the class will move through literary texts in which women address expectations and values associated with traditional gender roles. Concluding with Alison Bechdel's "tragicomic," *Fun Home* (2006), we will also analyze the ways the genre of a literary work influences its message. Ultimately, our goal is to consider women writers' dynamic place in the literary canon, and the ways that women have constructed or resisted social, economic, and cultural norms through literary production.

**ENG 150 J****Literature Interprets the World: Imagination, Romance, and Resistance****Prof. Gale Sigal****TR 2-3:15 (CRN 97149)***A book is a dream that you hold in your hand.*

This course will focus on works of imaginative literature, approached as a means of understanding and interpreting experience. How do literary "lies"—that is, works based on events and characters that never existed—tell truths? What makes these truths essential to our understanding of the world around us? If so much in our society is driven by money, greed, and power, can literature be one of the arts that serve as a bulwark against art being turned into a commodity? Imaginative literature honors the complexity of human experience. Moving across space (to other places and other cultures) and time (to historical periods other than our own), we will seek to discern what is essentially human and relevant from what is particular to the place and time we inhabit. Different genres will explore enduring questions about what it is to experience love, to encounter the Other, to cope with social injustice, and to cling to faith or to entertain doubt. *Frankenstein*, selections from *Beowulf* and Milton, tales from Chaucer, Poe, Wharton and Melville will be read, along with selections of poetry. There will be quizzes, exams, and papers.

**ENG 165 A/B****Studies in British Literature****Prof. Randi Saloman****Section A: WF 9:30-10:45 (CRN 96040)****Section B: WF 11:00-12:15 (CRN 96043)**

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

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

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?

## **ENG 165 D**

### **Studies in British Literature**

**Prof. Sarah Hogan**

**WF 11:00-12:15 (CRN 96707)**

In the United States we have a general tendency to view class as a fluid category of identity, or one that is at least to some degree indeterminate and impermanent because it can ostensibly be escaped through hard work and merit. The English, however, have historically had both a more rigid class system and a stronger, more acute sense of class consciousness.

Consequently, in the literature of England—across forms and periods—class is an animating feature of language, character identity, and narrative conflict, and indeed, class interests have long found expression in cultural forms (think of traditions like courtly love poetry or the populist theatre of Shakespeare). One might even say overt tensions or cultural differences between the rich and the poor are a central, nearly universal trait of British literature, though the nature of these conflicts and differences is historically specific and, crucially, shaped by categories of identity like race, gender, and sexuality. In this divisional course, we'll examine how British literature—from Chaucer's estates satire in *The Canterbury Tales* to the portrait of an aristocracy and empire on the wane in *Downton Abbey*—represents and reshapes the plurality of experiences, the terms of community, and the social antagonisms that have historically defined the lives of British subjects. In doing so, we'll be attempting to understand the complex relationship between culture and society, and specifically, literary form and ideology.

This thematic inquiry is intended to focus our discussions, then, since this is a survey course that will provide a fast-moving introduction to British literature from the late-medieval period through the modern day. Our readings will see us working with a diverse sample of literary forms like Renaissance pastoral poems by Ben Jonson and Aemilia Lanyer; canonical novels like Jane Austen's *Pride and Prejudice* and Charles Dickens's *Hard Times*; a Thatcher-era graphic novel, *V for Vendetta*, and a 21<sup>st</sup>-century novel, Kazuo Ishiguro's *Never Let Me Go*; and a handful of short stories and essays by writers like Zadie Smith and George Orwell. Strong emphasis will be placed on developing student writing and critical reading skills, so expect analytical writing—short and long—to be the main means of assessment.

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---



## **ENG 165 F/G/H**

### **Studies in British Literature: “Where the Wild Things Were”**

**Prof. Jack Bell**

**Section F: TR 9:30-10:45 (CRN 96960)**

**Section G: TR 2:00-3:15 (CRN 96964)**

**Section H: TR 12:30-1:45 (CRN 96967)**

Genome editing, climate change, pollution, rising sea levels, ocean acidification: it seems that nature is no longer as natural as we once thought. In response, scientists and historians are proposing that we have entered a new geological era that they call the “Anthropocene.” They say this era started when human activity began to alter permanently the environment of the planet. Some identify the beginning of the Anthropocene with the Industrial Revolution; others say it started later.

Is the concept of “the wild”—the non-human, the untamed, the undomesticated—of any use anymore? In this course, we’ll explore this question by turning to the literature of Great Britain, a place that has a deep and vibrant literary tradition of reflecting on human relationships to wildness, the land, and the natural world at large. We’ll see if this tradition can share insights into contemporary debates about the ethics and politics of the environment. Along the way, we’ll learn to cultivate what one contemporary British poet has called “ditch vision”: an eye for traces of the wild in the most ordinary and domesticated of human spaces.

Texts will include: *Beowulf*, *Sir Gawain and the Green Knight*; William Shakespeare, *As You Like It* and *King Lear*; the writings of 17th-century radical agrarians known as the Diggers and Levellers; Dorothy Wordsworth, *Grasmere Journals*; the poetry of S.T. Coleridge and Percy Shelley; Mary Shelley, *Frankenstein*; William Morris, *News from Nowhere*; and contemporary works like James Rebanks, *The Shepherd’s Life* (2015); and Kazuo Ishiguro, *The Buried Giant* (2015).

## **ENG 175 A/B**

### **Banned “American” Literature**

**Prof. Rian Bowie**

**Section A: TR 12:30-1:45 (CRN 88410)**

**Section B: TR 2:00-3:15 (CRN 96060)**

What drives people to ban or censor works of fiction? Are they motivated by concerns for the public, the desire to silence other voices, or a range of other provocations? Do the motives matter? What is there to fear between the pages of a good book? This course will focus on “classic” American literary texts that, for a variety of reasons, have appeared regularly on the annual (ALA) American Library Association’s list of banned books. Books appearing on this list have either been banned, censored, or challenged by individuals or group seeking their removal from classrooms, libraries, publishing houses, and/or bookstores. Over the course of the semester, we will read great literature and interrogate both why these books appeared on the ALA’s lists and the legitimacy of and limits to the calls for their removal.

Readings may include:

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---



Mark Twain, *Adventures of Huckleberry Finn*  
Margaret Atwood, *The Handmaid's Tale*  
James Baldwin, *Go Tell It on the Mountain*  
Alison Bechdel, *Fun Home*  
Angie Thomas, *The Hate U Give*  
William Faulkner, *As I Lay Dying*  
Toni Morrison (ed), *Burn this Book* (selections)

## **ENG 175 C/D**

### **Studies in American Literature**

**Prof. Anne Boyle**

**Section C: WF 9:30-10:45 (CRN 89194)**

**Section D: WF 11:00-12:15 (CRN 81034)**

A book is more than a verbal structure or series of verbal structures; it is the dialogue it establishes with its reader and the intonation it imposes upon his voice and the changing and durable images it leaves in his memory. A book is not an isolated being: it is a relationship, an axis of innumerable relationships.

—Jorge Luis Borges, "A Note on (toward) Bernard Shaw"

In this course, we will test Borges' notion that a "book is not an isolated being; it is a relationship, an axis of innumerable relationships." Throughout the semester, I invite you to forge relationships with the authors we read, with their characters and personas, and with me and with one another. We'll do this by reading texts closely and creatively, working to understand not only their historical context but also their relationship to our own lives and times. I have chosen American texts from the 19th, 20th, and 21st centuries that seem to be in dialogue with one another. We will wrestle with such issues as identity, creativity, love, guilt, race, gender, freedom, autonomy, and relationships. As you read and explore these various representations of America and American experiences, I hope you will imaginatively question and share your ideas with the class.

Texts may include the following:

Nathaniel Hawthorne, *Selected Tales and Sketches*

Ralph Waldo Emerson, *Selected Essays*

Emily Dickinson, *Final Harvest*

Walt Whitman, *Leaves of Grass*

Edith Wharton, *Summer*

William Faulkner, *The Sound and the Fury*

Louise Erdrich, *The Round House*

Jesmyn Ward, *Sing, Unburied, Sing*

## **ENG 175 E/F**

### **Detectives and Detection: U.S. Literature 1841-present**

**Prof. Meredith Farmer**

**Section E: TR 2:15-3:30 (CRN 81036)**

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## **Section F: TR 3:45-5:00 (CRN 96724)**

Detective fiction was allegedly invented in the U.S. in 1841, when Edgar Allan Poe published “The Murders in the Rue Morgue.” In this course, we’ll think about preoccupations with detection in American literature from Poe’s story to the present. This focus will manifest itself in a number of ways: we’ll look at portrayals of actual detectives; plots that are driven by attempts to mask race, class, or sexual preferences from “detection”; stories that thematize the impossibility of detecting anything; and characters who are voyeuristically preoccupied with “figuring out” other characters. As we shift between these different lenses, we’ll also think about what it is that we’re trying to find (i.e., detect) when we read fiction. You’ll be asked to think about what you do with and to literature—or how stories are made to interpret both their worlds and our own. Ultimately we’ll be thinking about a question that’s very simple *and* very hard to answer: *why read fiction?*

Possible texts include: Edgar Allan Poe, “The Murders in the Rue Morgue” and “The Purloined Letter”; Herman Melville, “Bartleby” and “Benito Cereno”; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Mark Twain, *The Adventures of Huckleberry Finn*; Henry James, *The Turn of the Screw*; Nella Larsen, *Passing*; F. Scott Fitzgerald, *The Great Gatsby*; David Foster Wallace, *Brief Interviews with Hideous Men*. We may also read stories by Stephen Crane, Charlotte Perkins Gilman, and Kate Chopin, watch related films, and consider adaptations of Cormac McCarthy’s *No Country for Old Men* and Sir Arthur Conan Doyle’s *A Study in Scarlet* alongside passages of the original texts.

## **ENG 175 H**

### **The Human Journey in American Literature**

**Prof. Judith Madera**

**TR 12:30-1:45 (CRN 96728)**

This course surveys a selection of work by American authors. It is organized around the theme of the journey. We will look at literature, media, nature, and art to examine the human journey across different spans of American life. Is the journey itself the destination? How do the stakes of our pursuits change us, and what can we learn from the explorations of others? As we think about these broad questions, we will consider how writers responded to major events that shaped their world perspectives. We will also explore the ways literature stages struggles for achievement, and how it accounts for experiences of human suffering, the concept of evil, and the massively destructive potential of self-interest. On the whole, we will assess various authors who illuminate the ways stories can shape lives.

Texts include:

*The Oxford Book of American Short Stories*, 2nd Edition

Henry David Thoreau, *Walden*

T.S. Eliot, *The Waste Land*

Nella Larsen, *Passing*

Truman Capote, *In Cold Blood*

Greg Bottoms, *Angelhead*

Short fiction by Paul Bowles, Shirley Jackson, Toni Morrison, Richard Ford, and Louise Erdrich

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

**ENG 175 I**  
**Multiethnic American Poetics**  
**Prof. Lamar Wilson**  
**MW 2-3:15 (CRN 97328)**

In *Poetics*, Aristotle declares that the poet's role is to relate "not what has happened, but what may happen." In addition to theorizing humans' natural inclination to imitate, he also acknowledges individuals' instinct to reach "special altitudes" of what he calls "Song" and "harmony." This course, then, builds on Aristotle's differentiation between history and poetics and reframes the writing of people of indigenous, African, Latinx, and Asian descent as literature that did not emerge solely as an imitative, critical response to historical oppression and exclusion. Rather, it challenges us to move beyond "playing in the dark"—as Nobel Prize winner Toni Morrison has shown we are prone to do with any nonwhite voices in literature—to parse the "special altitudes" that writers of color (and a few of those of European descent who had to write themselves into "white" identities) have reached on their own merits. To that end, we will read lineated poems, fiction, and nonfiction prose as we learn to attend to sound, image, and metaphor as much as we unpack works' narrative elements. After surveying the works of the earliest writers from these groups in the 18th and 19th centuries, we will focus on the most celebrated writers of the past 120 years and the ways their imaginations disentangle this nation's narratives of progress, exceptionalism, assimilation, and idealized freedoms from its legacies of chattel slavery, imperialism, racism, and sociopolitical and religious discrimination.

In this writing-intensive course, we will find ways, in our own writing, to harmonize with the models they offer as we reconsider and (re)define what "American" means in the 21<sup>st</sup>-century. We will respond in short, reader-response essays of one to pages each week, take comprehensive exams at midterm and the course's end, and craft one argumentative essay of 8-12 pages in the course's final month. Our overarching question to answer: What may happen should we begin to read nonwhite ethnicity as central to that which makes literature from the United States "American"?

Primary texts will include selections from *A Different Mirror: A History of Multicultural America* (Back Bay Books/Little, Brown, 2008), *Coming of Age in America* (The New Press, 2007), *From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas, 1900–2002* (Da Capo Press, 2003), and *Unsettling America: An Anthology of Contemporary Multicultural Poetry* (Penguin, 1994).

**ENG 175 J**  
**Latinx Literature**  
**Prof. Brenna Casey**  
**TR 12:30-1:45 (CRN 97635)**

"All immigrants are artists because they create a life, a future, from nothing but a dream," Lita del Cielo, the protagonist of Patricia Engel's novel *It's Not Love, It's Just Paris*, is told by her father as he tries to dissuade her from changing her major from Diplomacy to Art History. Lita interprets her father's claim: "I was already an artist by blood."

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

This course will interrogate the space between real life and dreams, blood and belonging, immigration and exile for writers of the Latinx diaspora in North America. This survey offers an overview of Latinx Literature in the United States from the nineteenth century to the present. Through the study of poetry, memoir, short stories, and novels, we will focus on how identities are constructed and represented in concert with evolving concepts of race, gender, sexuality, and class. We will tackle themes of migration, dispossession, multilingualism, assimilation, and cultural preservation.

Authors that we may encounter in this course include José Martí, María Amparo Ruíz de Burton, Arthur Schomburg, Sandra Cisneros, Gloria Anzaldúa, Helen María Viramontes, Reinaldo Arenas, Achy Obejas, Cristina García, Junot Díaz, Justin Torres, Elizabeth Acevedo, and more.

Students will complete short weekly response papers, and 2 5-7 page papers. Assignments will range from creative to critical.

### **ENG 185 A**

#### **Studies in Global Literature: Marvelous Magical Magic: Magical Realism**

**Prof. Adrian Greene**

**MWF 9:00-9:50 (CRN 96135)**

When representing cultures other than the dominant one, many fiction writers ask themselves, “How do I capture the spirit of an oppressed people using the language and literary forms of the oppressor?” Defamiliarizing the form is often the answer. In some works, this deviance is represented as magic, and, in its fascinating presentation, it serves as a powerful reminder that institutions, most certainly including literary ones, must not rely on the status quo; otherwise, the oppression and silencing of minority voices will continue. In this course, we will study this defamiliarization from a variety of cultures in an intriguing, still-evolving, and global genre known as magical realism. We will do so to see how and why it un-homes its readers and gives them the sense that the extraordinary remains possible, even within the context of the ordinary.

Readings will include:

*Ficciones* by Jorge Luis Borges (Argentina) (1962)

*Collected Stories* by Gabriel García Márquez (Colombia) (1961-1972)

*Shame* by Salman Rushdie (India) (1983)

*Nights at the Circus* by Angela Carter (England) (1984)

*Eva Luna* by Isabel Allende (Chile) (1987)

*The Robber Bride* by Margaret Atwood (Canada) (1993)

*Paradise* by Toni Morrison (United States of America) (1997)

### **ENG 190 A**

#### **Literary Genres: Get Real**

**Prof. Scott Klein**

**WF 9:30-10:45 (CRN 91536)**

The novel as an art form has always been associated with realism, the plausible linguistic reflection of social and psychological states as we recognize them in the world(s) in which we

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

live. But the novel is also capable of creating wholly new and fantastical worlds, worlds that we normally associate with entertainment and escapism.

Are these categories always distinct from one another? What do we mean when we call a novel “realistic”? In this course we’ll begin with a formative novel of nineteenth-century realist fiction—Balzac’s *Père Goriot*—and then shift to consideration of some of the finest novels written in English since 1985. We’ll explore the various ways in which prominent contemporary writers intertwine reality and imagination in exploring life in the 20th and 21st centuries.

Balzac, *Père Goriot* (1834)

DeLillo, *White Noise* (1985)

Winterson, *The Passion* (1987)

Ishiguro, *The Remains of the Day* (1988)

McEwan, *Saturday* (2005)

Bechdel, *Fun Home* (2007)

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## **Fall 2019 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 to do so early in their major. Students considering the major are encouraged to take a gateway for their Division II literature requirement.

*\*ENG 290 is a new gateway course that will be required for majors who declared the English major in fall 2018 or later. Majors who matriculated before fall 2018 (most rising seniors) may take it as an elective.*

### **ENG 265 A/B**

#### **British Literature before 1800**

**Section A: Prof. Susan Harlan WF 3:30-4:45 (CRN 90156)**

**Section B: Prof. Gale Sigal TR 3:30-4:45 (CRN 91029)**

*A classic is a book that has never finished what it has to say.*

– Italo Calvino

This course is designed to provide an intellectual foundation for students interested in English literature. It aims to enrich your appreciation and enjoyment of British literature by deepening your knowledge of the continuities and breadth of English literature and by unraveling the mysteries of how genres and movements emerged and evolved. Along the way, we will add new analytical and critical skills to those you already possess. The course will help you develop a strong understanding of the variety and magic of British literature up to the 18th century.

*Beowulf*, selected tales from *The Canterbury Tales*, excerpts from *Paradise Lost* and selected sonnets and lyrics will be studied. There will be a series of quizzes, short answer exams and writing assignments. **(Major requirement)**

### **ENG 266 A**

#### **British Literature, 1800 to the Present**

**Prof. Jefferson Holdridge**

**WF 9:30-10:45 (CRN 91030)**

English 266 is meant to introduce English majors to significant British, Irish, and other English-language authors from a succession of periods and movements. We will begin with Romanticism and end in the contemporary period, considering a number of different literary genres (prose, drama, and poetry). It is designed to make students familiar with the breadth and depth of the literature in these periods and locations. We will also explore different ways of reading literature, from close reading to theoretical framing. Seminar lectures and discussions will highlight key ideas and styles associated with various literary movements. Required readings from the *Norton Anthology of English Literature*. There will be a midterm, two essays 5-7 pages in length, and a final, each worth 20% of your grade. Participation and attendance makes up the final 20%. **(Major requirement: 266 or 275)**

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

**ENG 275 A****American Literature****Prof. Judith Madera****TR 2:00-3:15 (CRN 90125)**

English 275 will introduce you to significant American authors from a succession of periods and movements. The class is designed to broaden your awareness of the range and richness of American literature. Seminar lectures and discussions will highlight key ideas and styles associated with various literary movements. Students should expect to develop a strengthened foundational understanding of American literature from the 18th through 20th centuries. It is also a highly conversational class, where English majors are encouraged to work in partnership with classmates and share their ideas with each other. Required readings from the Norton Anthology of American Literature Shorter 8th edition and select additional texts. Authors we will consider include Mather, Edwards, Crèvecoeur, Emerson, Hawthorne, Thoreau, Dickinson, Poe, Martí, Jewett, Eliot, Larsen, Bowles, Faulkner, Larsen, Fitzgerald, Welty, Capote, Kerouac, Morrison, Diaz. **(Major requirement: 266 or 275)**

**ENG 290 A****Foundations in Literary Criticism****Prof. Melissa Jenkins****MWF 10:00-10:50 (CRN 96108)**

This gateway course offers students the critical vocabularies and frameworks necessary for engaging with literary texts in the 21st century. The other gateway courses in the major—ENG 265, 266, and 275—familiarize students with a range of primary texts within the British and American literary traditions. English 290 complements these courses by helping participants to understand *how* they read and *why*. Students in Prof. Jenkins' project-based learning section of English 290 will use Anne H. Stevens' *Literary Criticism and Theory: An Introduction* (Broadview, 2015) to collaborate in the creation of a casebook. Other readings will include: Mary Shelley, *Frankenstein*; Tom Stoppard, *Arcadia*; Shakespeare, *Hamlet*; Bronte, *Wuthering Heights*; and selected poems. **(Major requirement for majors who declared in fall 2018 or later. See note at beginning of section.)**

**ENG 290 B****Foundations in Literary Criticism****Prof. Jennifer Pyke****TR 12:30-1:45 (CRN 96711)**

This course will introduce students to major traditions of literary criticism and critical theory that inform our practices of reading and writing about literature. The course complements English 265, 266, and 275, departmental gateway courses that familiarize students with a range of primary readings within the British and American literary traditions. English 290 helps students answer questions about *how* they read. This course has a double objective: to introduce students both to foundational concepts and texts of critical theory, and to key methodologies and practices of literary criticism and scholarship. We will use Anne H. Stevens' *Literary Criticism and Theory: An Introduction* (Broadview, 2015), as well as a selection of novels, short stories, and poems. Rather than one long essay, students will write a series of short papers as we

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---



move through the semester. **(Major requirement for majors who declared in fall 2018 or later. See note at beginning of section.)**

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## **Fall 2019 300-Level Literature Courses**

In addition to the gateway courses described above, the English major requires one 300-level course from each of four groups (Group I: Genre, Group II: History, Group III: Culture, Group IV: Single Author), and nine hours of electives at the 300 level, which may include up to two 300-level Creative Writing or Writing courses. Two of the 300-level courses taken for the major must be in pre-1800 British literature. The remaining three hours of the major may be fulfilled with any ENG course at the 100 level or above, or with a three-hour 200-level course in Creative Writing or Writing. [These courses are organized by group at the end of this document.](#)

\*For majors who declared in Fall 2018 or later, English 399, the Senior Seminar, will no longer be a requirement. Instead, these majors will be required to complete the new gateway course English 290, Intro to Literary Criticism. Majors who declared before Fall 2018 may take English 290 as an elective.

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### **Fall 2019 300-level CRW and WRI electives for the English major:**

CRW 398: Advanced Fiction Workshop, Prof. Joanna Ruocco

WRI 340: Handcrafted Rhetorics, Prof. Danielle Koupf

WRI 344: Magazine Writing, Prof. Barry Yeoman

For full descriptions of these courses, please see the [Writing](#) and [Creative Writing](#) fall 2019 course lists.

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### **ENG 301 A**

#### **Melville and His Moments**

**Prof. Meredith Farmer**

**MW 2:00-3:15 (CRN 90058)**

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 riband 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 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.

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

Texts will 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.  
**(Group IV: Single Author)**

## **ENG 302 A**

### **Law and Culture**

**Prof. Christopher Brown**

**TR 12:30-1:45 (CRN 96053)**

Law and culture as a field of academic attention bears a bit of a manic reputation. What in the world do we mean when we say that we are studying law and culture? We might mean that we are studying legal texts—say the written decision of a court—in relation to the larger cultural narratives in which it is intertwined. We might mean that we are reading literature that attends to particular scenes of the law—say a John Grisham novel. We might mean that we are interrogating the premises of Beyoncé's "Formation" video as part of a larger conversation about Black Lives Matter. Or we might mean more broadly to be taking up the ways in which different disciplines actually think about themselves. That is to say, how do legal and literary *thinking* actually relate to each other, constitute one another, resist and revise one another, and even reject one another's fundamental premises and logics? In this class we will unpack instances of each of these versions, thinking through primary legal and literary texts, critical theory, and popular cultural representations of the law. Texts may include: Herman Melville, "Benito Cereno" (1855); Vladimir Nabokov, *Lolita* (1955); Truman Capote, *In Cold Blood* (1966); Margaret Atwood, *The Handmaid's Tale* (1985); Mohsin Hamid, *The Reluctant Fundamentalist* (2007); Claudia Rankine, *Citizen* (2014). **(Group III: Culture)**

## **ENG 302 B / HON 285 / THE 290**

### **Voice—Theory, Practice, Experiment**

**Profs. Herman Rapaport and Lynn Book (Theatre and Dance)**

**T 3:30-6:15 (CRN 96082)**

This course is designed to be part studio and part seminar: a dialogue between theory and practice, between two professors who perform across thresholds of scholarship, creative research and practice.

Throughout the semester, we will investigate a multiplicity of approaches to voice through the interpolation of critical theories and provocative methodologies. Under discussion will be philosophies of voice in relation to philosophical and aesthetic issues that are central to Western and non-Western thinking and media. The course will include guided experiments and self-derived sonic explorations. We'll activate a range of human vocal communications such as speech and song (enlarging these in Cageian ways by challenging conventional understandings). We will pursue extended voice tactics (what are vocalities of interest and meaning outside of speech and song?). We will also consider the musical voice, recorded and digital modes of voicing, and of course, the writer's voice. Readings will include: Barthes, *The*

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

*Grain of the Voice*, Carson, *The Gender of Sound*, Appelbaum, *Voice*, Migone, *Hearing Notes*, among others.

The class meets once a week in Scales Fine Arts Center unless otherwise noted. Expectations include reading and responding to critical texts about voice, becoming familiar with a repertoire of vocal works and styles, and participating fully in the creative explorations afforded in the class. Students will develop an individual voice practice towards a work or set of works to be publically shared. Reading, written responses to the materials of the course and full participation in the class discussions are to be expected. **(Group I: Genre)**

### **ENG 302 C / WGS 399**

#### **Irish Women in Writing and Film**

**Prof. Wanda Balzano (WGSS)**

**TR 11:00-12:15 (CRN 97135)**

The course consists of a series of seminars in which gender is studied in terms of the following genres: the short story, the novel, drama, poetry, and film. Central themes in Irish literature, such as politics and post-colonialism, will be explored against the historical and cultural setting of women's lives in nineteenth- and twentieth-century Irish society as well as the present one. Class sessions will discuss topics that emerge from viewing films and reading literary texts, and will endeavor to make comparisons between them. We will listen for the specific voices of these female and male authors, and think about Irish identity and relevant issues in contemporary Irish women's lives—expatriate or those who remain at home, Catholic or Protestant, etc. Moreover, we will focus on issues of representation and expression, use of imagery and sense of language, arising from the differences and similarities in the story-telling media of film and fiction. **(Group I: Genre)**

### **ENG 305 A**

#### **Old English Language and Literature**

**Prof. Gillian Overing**

**TR 3:30-4:45 (CRN 96721)**

Hwæt! An intensive study of the language, literature and culture of the Anglo-Saxon period (600-1100). The course aims at a basic sight reading knowledge of Old English poetry and prose and will involve regular vocabulary and grammar quizzes, but also will enable students to research and develop their interest in all aspects of the early medieval period. We will also read texts in translation, including *Beowulf*, selected Old English poetry, selections from the *Anglo-Saxon Chronicle* and Bede's *Ecclesiastical History*, as well as looking at riddles, medicinal charms, and runes. **(Satisfies pre-1800 British literature requirement)**

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

## ENG 323 A

### Shakespeare

Prof. Olga Valbuena

WF 11:00-12:15 (CRN 80955)

We will read plays and poems from Shakespeare's career as chief dramatist for The Lord Chamberlain's Men and, later, The King's Men. Our class discussions will involve close analysis of Shakespeare's language, his culture, and various moral, political, and aesthetic issues raised in the plays and poetry. We will read, and students will use in their work, some secondary criticism. We will favor a thematic over chronological order of reading so that we can build on our progressive examination of love, gender, and friendship, sovereignty, reciprocal obligation, and kinship. In addition, we'll consider Shakespeare's representation of domestic and political tyranny—and of course, revenge and moral redemption. *Required Texts:* New Kittredge editions of plays such as *Richard II*, *1 Henry IV*, *Merchant of Venice*, *As You Like It*, *Measure for Measure*, *Hamlet*, *King Lear*, *Antony and Cleopatra*, and *The Tempest*, and the Arden *Shakespeare's Sonnets* (ed. Duncan-Jones). *Writing Requirement:* two short essays and one 10- page research paper, a final and occasional response papers plus group or individual presentations. **(Group IV: Single Author; satisfies pre-1800 British literature requirement)**

## ENG 325 A

### Sixteenth-Century British Literature

Prof. Sarah Hogan

WF 12:30-1:45 (CRN 96952)

When the sixteenth century began, and Henry VII—that first Tudor monarch—sat on the throne, England was a resolutely Catholic state, and an island with relatively little power or cultural prestige on the world stage. But by the end of the century Protestantism had become the state-sanctioned religion, a female monarch had held the crown for four decades, London had nearly quadrupled in size, English vessels were already venturing to the newly “discovered” lands of the Americas, and republican sentiments were on the rise. In the interim, British literature had undergone a revival, or a Renaissance, occasioned in part by a continent-wide spirit of humanist inquiry and an explosion in print culture. More than merely looking backward to classical or medieval traditions, then, writers of the period gave expression to—and found meaning in—the experiences of early modernity by reinventing older literary forms and employing new ones altogether, even building cultural institutions like the commercial stage. In studying this material and period closely, this seminar will consider the sixteenth-century construction of a particularly *national* literature and cultural identity that arose, inseparably, from emerging visions of a mercantile, colonial, and imperial future. As we venture back to the past, then, we will also consider the relevance of this textual material in the current Brexit moment, crucially coming to understand culture as a site of social struggle (then and now) that has historically (re)produced, resisted, and represented emerging systems of nationhood, capital, and empire.

While secondary works of cultural materialist criticism and theory (and a few works of history), will guide us in our reading, the bulk of this course will be devoted to an examination of the major and minor works of Tudor England. Specifically, the works we'll read likely include Thomas More's *Utopia*; sonnets by Wyatt, Howard, and Shakespeare; a host of travel narratives

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

on the Americas from Richard Hakluyt's *Principall Navigations*; the first printed book of poetry by a woman, Isabella Whitney; sixteenth-century aesthetic theory like *A Defense of Poesy*; Christopher Marlowe's queer mythological poem *Hero and Leander*; Book Three from Spenser's amazing "Cult of Elizabeth" romance epic, *The Faerie Queene*; an important play on dissent and disorder in the absolutist state, Shakespeare's *Richard II*; and a festive London city comedy, Thomas Dekker's *The Shoemaker's Holiday*. Assessment in this class will mainly be based on writing (individual and collaborative) and on in-class participation. **(Group II: History; satisfies pre-1800 British literature requirement)**

## **ENG 335 A**

### **Eighteenth-Century British Fiction**

**Prof. Jessica Richard**

**MW 12:30-1:45 (CRN 96712)**

What we now think of as "the" novel was to eighteenth-century readers a shape-shifting form whose conventions were still subject to debate and innovation. This course will explore the wild variety that is eighteenth-century British fiction, from novels of manners and matrimony, to "true histories," to oriental, sentimental, gothic, and political tales. We will also read selections from critical accounts that try to explain the appearance and development of this new genre. There will be mid-term and final take-home essay exams, where you can demonstrate your intimate familiarity with the texts in the course, and two papers, where you'll be able to explore aspects of some of the novels in detail. Class participation is a significant component of the course grade. **(Group I: Genre; satisfies pre-1800 British literature requirement)**

## **ENG 350 A**

### **British Romantic Poetry**

**Prof. Eric Wilson**

**TR 12:30-1:45 (CRN 96950)**

We'll study the poetry and related prose of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. Here are some of the works we'll read:

Blake: *The Book of Thel*, *Visions of the Daughter of Albion*, *The Marriage of Heaven and Hell*, *Songs of Innocence and Experience*, *Milton*

Wordsworth: "Lines Composed a Few Miles Above Tintern Abbey," "Preface to *Lyrical Ballads*," "Ode: Intimations on Immortality," *The Prelude* (selections), *The Recluse* (selections), "Resolution and Independence," "Elegiac Stanzas"

Coleridge: "This Limetree Bower My Prison," "The Nightingale," "The Rime of the Ancient Mariner," "Kubla Khan," "Christabel," "Dejection: An Ode," *Biographia Literaria* (selections)

Byron: "Prometheus," "Darkness," *Childe Harold's Pilgrimage* (selections), *Don Juan* (selections), *Manfred*

Shelley: "Mont Blanc," "Hymn to Intellectual Beauty," "Ode to the West Wind," *Prometheus Unbound*, "On Life," "On Love," "Defense of Poetry"

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

Keats: "The Eve of St. Agnes," *Fall of Hyperion: A Dream*, *Hyperion*, "Bright Star," "Ode on a Grecian Urn," "Ode to Melancholy," "Ode to a Nightingale," "Ode to Psyche," "To Autumn"

**(Group II: History)**

### **ENG 363 A**

#### **Studies in Modernism: The Edwardian Effect**

**Prof. Randi Saloman**

**WF 2:00-3:15 (CRN 95365)**

The Edwardian period began with the death of Queen Victoria in 1901 and the ascension to the throne of her eldest son. King Edward VII lived only nine years into his reign, but the effects of this all-too-brief era were profound—politically, socially, culturally, and in the literary world.

Television shows such as *Downton Abbey* and movies like *Titanic* underscore the continued attraction of (and nostalgia for) this pre-WWI "Garden Party" vision of England for contemporary audiences. 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, G.K. Chesterton, and Arthur Conan Doyle. **(Group II: History)**

### **ENG 365 B**

#### **Twentieth-Century British Fiction**

**Prof. Scott Klein**

**WF 11:00-12:15 (CRN 97021)**

In this course we will be reading a range of English and Irish novels from the early 20th century. We will concentrate on the stylistic experimentation of Modernism, and the era's late and multiple pulls toward satire, realism, and the avant-garde. We'll also focus on the nature of the individual within British and European society, and authors' differing treatments of sexual, cultural, historical, and religious difference. Two papers, midterm, final exam. **(Group I: Genre)**

Texts: Conrad, *Heart of Darkness* (Penguin)

Forster, *Howards End* (Penguin)

Ford, *The Good Soldier* (Penguin)

Joyce, *A Portrait of the Artist as a Young Man* (Penguin)

Lewis, *Tarr* (Oxford)

Woolf, *Mrs. Dalloway* (HBJ)

Lawrence, *Women in Love* (Penguin)

### **ENG 371 A**

#### **Multiethnic American Literature**

**Prof. Dean Franco**

**MW 12:30-1:45 (CRN 96713)**

In this course we will read novels, poetry, and stories which foreground or forecast identity formation, racialization, and cultural belonging. Doing so, we will learn about the literary traditions and innovations informing American cultures, including literature by African American,

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---



Latinx, and Native American writers. Our course will include readings in the racial formation and cultural histories of these groups, and we learn how literature ameliorates, mediates, or produces cultural difference.

The category “Ethnic American Literature” is a catch-all, fairly inadequate term, which nonetheless telegraphs how cultural identities are the result of boundary-formation and boundary crossing, as well as articulations of national belonging and counter-claims on various kinds of sovereignties. In addition to literature, we will read theory and criticism in order to gain purchase on our literary texts and our general topic. **(Group III: Culture)**

## **ENG 375 A / THE 375**

### **American Drama**

**Prof. J.K. Curry**

**TR 9:30-10:45 (CRN 97131)**

This course is a survey of American drama from its beginnings to the present day. We will consider the historical development of theatre in this country and efforts to develop a distinctly American dramatic literature. We will read works by major American dramatists and look at plays that challenge the realistic conventions of the dominant tradition. Students will be expected to attend a local performance of an American drama. Participation in class discussion is expected of all students. Other requirements will include oral presentations, short papers, quizzes, and written midterm and final examinations. **(Group I: Genre)**

Tentative reading list (subject to change): Royall Tyler, *The Contrast*; Dion Boucicault, *The Octoroon*; James Herne, *Margaret Fleming*; Susan Glaspell, *Trifles*; Sophie Treadwell, *Machinal*; Eugene O'Neill, *The Iceman Cometh*; Arthur Miller, *All My Sons*; Tennessee Williams, *Cat on a Hot Tin Roof*; Edward Albee, *The Zoo Story*; Ntozake Shange, *Spell #7*; August Wilson, *Ma Rainey's Black Bottom*; John Guare, *Six Degrees of Separation*; Lynn Nottage, *Sweat*; and Quiara Alegria Hudes, *Water by the Spoonful*.

## **ENG 381 A**

### **Slavery in the Modern Black Literary Imagination**

**Prof. Rian Bowie**

**TR 9:30-10:45 (CRN 96714)**

From films and documentaries to graphic non-fiction to literature, reanimated histories about American slavery have provided contemporary audiences with an array of materials through which to engage with experiences often neglected or forgotten within the broader, mainstream historical record. In this course, we will examine a variety of contemporary texts that directly or indirectly signify upon eighteenth- and nineteenth-century bodies of knowledge about slavery and freedom. Discussions will focus on ways that modern artists and writers have both reaffirmed and re-imagined the tragic past in both form and content. Each work, to a degree, reinterprets subject matter by challenging the seemingly stable assumptions that are often made about race, geography, and identity. Throughout the semester, we will interrogate these materials and the nuanced ways that they move their respective audiences towards contemporary questions about race and nation in slavery and in freedom. **(Group III: Culture)**

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

Texts may include:

Octavia Butler's *Kindred*

Christina Sharp, *In the Wake: On Being and Blackness*

Kyle Baker, *Nat Turner*

M. NourbeSe Philip, *Zong!*

Maryse Conde, *I, Tituba, Black Witch of Salem*

Yaa Gyasi, *Homegoing*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Claudia Rankine, *Citizen*

Films (tentative): *Twelve Years a Slave*, *Confederate States of America*, *Django Unchained*

## **ENG 399 A**

### **Senior Seminar in the Major**

**Prof. Anne Boyle**

**WF 2:00-3:15 (CRN 96869)**

This capstone course will allow you to reflect critically and creatively on your experiences as an English major. In doing so, you will review your development as a reader and writer, construct a well-researched essay, and workshop that essay with other seniors majoring in English. After two or three weeks of reading a variety of literary genres from 19th- through 21st-century American literature, you will choose a topic for your paper. Over the course of the semester, you will develop a methodology, an annotated bibliography, and share your work and works of criticism and theory with others. Many students have used this paper as a draft of their senior thesis or as a professional writing sample. I will work with students individually and in workshop groups. **(Major requirement for all majors who declared before fall 2018)**

## **ENG 399 B**

### **Senior Seminar in the Major: Victorian Feeling and Sympathy**

**Prof. Jennifer Pyke**

**TR 2:00-3:15 (CRN 96871)**

In the Victorian novel *Middlemarch* one character explains, "To have in general but little feeling seems to be the only security against feeling too much." Victorian thinkers took up Adam Smith's concern with learning how sympathy works—how we open ourselves to understand others in the world—and how this works specifically in a modern, crowded, capitalist, "rational" age. Gillian Beer wrote that Victorians brought a sense of social duty to the awareness associated with Romanticism, constructing a "duty of awareness" that could be overwhelming. Representations of sympathy and feeling in novels, painting, photography, and poetry will frame a discussion of Victorian concerns with social and individual responsibility, class identity, race, and gender, and then will be considered as historical context to twentieth and twenty-first century film, art, and writing. We will spend time in the art museum and also understand early uses of the concept of "sympathy" in medical terminology. Primary texts may include writing by

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

---

Adam Smith, Hume, Wollstonecraft, Austen, Lewis Carroll, George Eliot, Oscar Wilde, and E.M. Forster.

The work of the class will be a seminar paper that we will take through the stages of proposal, annotated bibliography, rough draft, and final draft together through the semester. The course will include time for reflecting on experiences as English majors, and selected readings in theory through the semester will frame an ongoing conversation about ways different thinkers and writers have figured a relationship between word and world. **(Major requirement for all majors who declared before fall 2018)**

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Click the anchor links to move around the document:

[Short Courses](#) | [Division II Courses](#) | [Major Gateway Courses \(Div II\)](#) | [300-Level Courses](#) | [Back to Top](#)

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## Fall 2019 English Major Courses by Group

<b>200-Level Gateways to the Major</b>	<b>Professor</b>	<b>Pre-1800</b>	<b>Day</b>	<b>Time</b>
ENG 265 A: British Literature Before 1800	Harlan		WF	2-3:15
ENG 265 B: British Literature Before 1800	Sigal		TR	2-3:15
ENG 266: British Lit 1800 to the Present	Holdridge		WF	9:30-10:45
ENG 275: American Literature	Madera		TR	2-3:15
ENG 290 A: Foundations in Literary Criticism	Jenkins		MWF	10-10:50
ENG 290 B: Foundations in Literary Criticism	Pyke		TR	12:30-1:45

### **Group I: Genre & Aesthetics**

ENG 302: Voice—Theory, Practice, Experiment	Rapaport, Book		T	3:30-6:15
ENG 302: Irish Women Writers	Balzano		TR	11:00-12:15
ENG 335: Eighteenth Century British Fiction	Richard	Pre-1800	MW	12:30-1:45
ENG 365: 20th Century British Fiction	Klein		WF	11:00-12:15
ENG 375 A / THE 375: American Drama	Curry		TR	9:30-10:45

### **Group II: History & Periodization**

ENG 325: 16th Century British Literature	Hogan	Pre-1800	WF	12:30-1:45
ENG 350: British Romantic Poetry	Wilson		TR	12:30-1:45
ENG 363: The Edwardian Effect	Saloman		WF	2:00-3:15

### **Group III: Culture**

ENG 302: Law and Culture	Brown		TR	12:30-1:45
ENG 371: Multiethnic American Literature	Franco		MW	12:30-1:45
ENG 381: Slavery in the Modern Black Literary Imagination	Bowie		TR	9:30-10:45

### **Group IV: Single Author**

ENG 301: Melville and His Moments	Farmer		MW	2:00-3:15
ENG 323: Shakespeare	Valbuena	Pre-1800	WF	11:00-12:15

### **300-Level Electives (Not in Groups)**

ENG 305: Old English Language and Literature	Overing	Pre-1800	TR	3:30-4:45
CRW 398 A: Advanced Fiction Workshop	Ruocco		T	2:00-4:30
WRI 306: Special Topics in Rhetoric and Writing	Smart		TR	2:00-3:15
WRI 344 A / JOU 340 A: Magazine Writing	Yeoman		M	2:00-4:30

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[Short Courses](#) | 
 [Division II Courses](#) | 
 [Major Gateway Courses \(Div II\)](#) | 
 [300-Level Courses](#) | 
 [Back to Top](#)