

Wake Forest Department of English

Spring 2024 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 2024 Major Courses

200-Level English Gateways	Professor	Overlays	Group*	Day	Time	CRN
ENG 265 A: British Literature Before 1800	Harlan	n/a	n/a	TR	3:30-4:45	19728
ENG 265 B: British Literature Before 1800	MacDonnell	n/a	n/a	TR	9:30-10:45	26137
ENG 266: British Lit 1800 to the Present	Saloman	n/a	n/a	WF	2:00-3:15	19729
ENG 275: What is American Literature	Bowie	n/a	n/a	TR	2:00-3:15	20467
ENG 290 A: Foundations in Literary Criticism: Poets & Critics	Rapaport	n/a	n/a	WF	12:30-1:45	24708
ENG 290 B: Foundations in Literary Criticism: Poets & Critics	Garite	n/a	n/a	WF	2:00-3:15	26135

300-Level English Courses		Overlays	Group	Day	Time	CRN
ENG 301 C: Melville and His Moments	Farmer	American	Single Author	TR	2:00-3:15	29005
ENG 301 B: Mixing Memory and Desire: The Legacy of William Faulkner	Maine	American	Single Author	TR	3:30-4:45	28998
ENG 302 A: Comics, Race and Social Justice	Lee	RR&American	Culture	TR	12:30-1:45	24704
ENG 302 C: Victorian Fairytales and the Nation	Pyke	Elective	Culture	WF	9:30-10:45	OT
ENG 308 A: Beowulf and Friends: The World of Old English Epic Poetry	Clark	Pre-1800	History	MW	2:00-3:15	30019
ENG 309 A: Modern English Grammar	Lancaster	n/a		TR	2:00-3:15	30020
ENG 327 A: Milton	Rapaport	Pre-1800	History	WF	11:00-12:15	23910
ENG 335 A: 18th Century British Fiction	Richard	Pre-1800	History	TR	12:30-1:45	30021
ENG 344 A: Darkness Echoing: Contemporary Irish Poetry	Holdridge	n/a		TR	12:30-1:45	30022
ENG 371 A: Racial Formation and Racial Form	Franco	RR&American	Culture	MW	2:00-3:15	30147
ENG 381 B: Studies in African American Literature	Brown	RR&American	Culture	MW	12:30-1:45	29048
ENG 388 A: Honors in English	Valbuena	n/a	n/a			29035

300-Level CRW & WRI Electives in the Major		Overlays	Group	Day	Time	CRN
CRW 385 A: Advanced Poetry Workshop	Catanzano	n/a	n/a	R	2:00 - 4:30	26806
CRW 386 A: Advanced Fiction Writing	Ruocco	n/a	n/a	T	2:00 - 4:30	29012
CRW 387 A: Advanced Creative Non Fiction Workshop	Wilson	n/a	n/a	R	2:00-4:30	30222

**Majors who declared before Fall 2022 are required to take upper-level courses from four major groups (Genre & Aesthetics, History & Intellectual History, Culture, and Single Author). Please see the [Undergraduate Bulletin](#) and our [major checklists](#) for each declaration year's specific requirements.*

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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

Prof. Meredith Farmer

Canvas Course (1 hr) (CRN 22789 / 30246)

This one-credit, pass/fail course will introduce you to extracurricular offerings in literature, journalism, creative writing, linguistics, and interdisciplinary writing. During the course of the semester you will attend three campus and community events, write five one-page single-spaced papers, and take part in two brief conversations: one as the semester begins and one as it concludes. This course is ultimately an opportunity to experience and reflect on the diverse cultural and intellectual life at Wake Forest, with an emphasis on what both literary studies and the humanities have to offer. Its goal is to expose you to the multitude of ways that English and related departments pursue their core objectives, or to give you a sense of our field. But after you attend events we will also reflect on the future of the discipline, for it and for yourselves. What kind of work do the fields that collectively make English Studies do outside the classroom? What do they do beyond the University? And what can they do? What are their most vibrant, engaging, or meaningful possible futures? The “meta-analysis” of English that you will perform through reading, writing, and attending events will prepare you for a fuller understanding of disciplinarity itself—knowledge that will help you as you pursue any major here at Wake Forest.

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 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.

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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 “Will” to Survive

ENG 150 A/N

Prof. Rian Bowie

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

Section N: TR 12:30-1:45 (CRN 29037)

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 and other resources 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 selfish actions or selfless sacrifices be remembered? Each work will raise important questions about the lasting effects that decisions made in discrete moments can have upon the present and the future.

Primary Texts Will Include:

Edward Albee, *Three Plays by Edward Albee*, Abrams Books, 2022. (pdf version online)

Kauzo Ishiguro, *Klara and the Sun*, Faber and Faber, 2021.

James Baldwin, *Going to Meet the Man*, Vintage, 1995.

Julie Otsuka, *When the Emperor was Divine*, Anchor, 2003.

Margaret Atwood, *The Handmaid's Tale*, Knopf, 1998.

Tim O'Brien, *The Things They Carried*, Mariner, 2009. (pdf version online)

What She Said: Women's Voice in Medieval Literature

ENG 150 B

Prof. Amy Clark

MW 12:30-1:45 (CRN 14402)

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

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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 Mercians, 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.

Literature Interprets the World: Literature and Artificial Intelligence

ENG 150 E/F

Prof. Matt Garite

Section E: WF 9:30-10:45 (CRN 14405)

Section F: WF 11:30-12:15 (CRN 14406)

There are new entities among us: language-generating machine intelligences. What are we to make of these beings? Science fiction writers have been speculating about artificial intelligences of this sort since at least the time of Mary Shelley's 1818 novel *Frankenstein*. The intent of this course is to provide students with the opportunity to explore literary representations of artificial intelligences across the ages. Through an examination not just of *Frankenstein*, but of related works by authors like Samuel Butler, Jorge Luis Borges, Harlan Ellison, Stanislaw Lem, Philip K. Dick, William Gibson, and K Allado-McDowell, we'll come to see how these and other cultural works shape our relationship to technology and the future. Alongside works of science fiction, readings for the course will also include work from fields like literary theory, computer science, and philosophy, including Donna Haraway's "The Cyborg Manifesto," Legacy Russell's *Glitch Feminism*, Alan Turing's "Computing Machinery and Intelligence," Frances A. Yates's *The Art of Memory*, Heriberto Yépez's *The Empire of Neomemory*, Kate Crawford's *Atlas of AI*, and Marx's "Fragment on Machines." The course will equip students both with a foundational knowledge of the history and evolution of artificial intelligence, and with a critical language with which to analyze and discuss its implications.

As we review literature's many anticipations of AI across centuries, we'll also explore how AI has begun to transform how we read and write. We will consider the impact of AI on the creative process, as well as its implications for theory and criticism. Toward this end, we'll experiment with writing practices involving collaboration with language generators like Chat-GPT and Bard throughout the semester. Students will engage in critical analysis of relevant texts, respond creatively to these texts, and complete a research project by semester's end.

Literature Interprets the World: Haunted

ENG 150 O

Prof. Arielle McKee

WF 9:30-10:45 (CRN 29038)

Like a zombie, the past refuses to stay "dead." In this class, we will critically consider the stories we tell about the past and ask how those narratives reveal their creator's thoughts about their own present as well as their hopes for the future. Focusing on works of medievalism—texts whose topics are associated with the Middle Ages—we will ask ourselves: what sorts of stories are often told about the medieval past, why those are the stories we tell, and how telling those

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stories helps us understand time and its changeability? In particular, we will explore both how works of medievalism might empower and how they might be used to control, constrain, or reproduce harmful ideologies. Drawing on the concept of “reproductive futurity,” in-class discussions of medievalism for youth will grapple with imaginations of the Child and how media for young people can participate in the reproduction (often intentionally) of ideology: linking the Child, the text, and the shape of future society. As part of this course, students will analyze works of medieval literature, as well as post-medieval texts, including games, visual art, movies (including some Disney “classics”), and children’s and young adult fiction. Students will conduct research inspired by a Disney film and, for their final project, will draw on that research to create their own medievalism.

Writing About Objects

ENG 150 G

Prof. Susan Harlan

TR 2:00-3:15 (CRN 15492)

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, Ross Gay, Orhan Pamuk, and Alexander Chee.

Texts may include:

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*

Rax King, *Tacky*

Lara Maiklem, *Mudlark*

Literature Interprets the World: Literary Scientists

ENG 150 I

Prof. Kevin MacDonnell

TR 12:30-1:45 (CRN 24714)

The work of the scientist and the work of the artist are often placed in opposition. The scientist is empirical and objective, while the artist is abstract and subjective. The scientist transcends history and politics, while the artist’s work is firmly grounded in the moment of its creation. Or so it is said. This course will challenge this dualistic way of thinking about the sciences and the arts by exploring the points of overlap between the production of scientific knowledge and the production of literature. The question at the heart of this class will be: where (or perhaps, when) does knowing end and imagining begin? And what happens when we cannot easily distinguish between the two? To answer these questions, we will examine both literary representations of scientists and forays into literary or imaginative writing by scientists. In so doing, we will consider how and to what extent literature and science draw on shared rhetorical and

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conceptual techniques, as well as how they influence one another in tangible ways. By studying the long history of this dynamic, we will recast the traditional narratives around these different ways of knowing and acknowledge the dynamic, interdisciplinary nature of all knowledge work. Course readings will include selections from Francis Bacon, Rachel Carson, Margaret Cavendish, Charles Darwin, Nnedi Okorafor, Carl Sagan, Thomas Shadwell, Mary Shelley, and Jonathan Swift.

Literature Interprets the World: Sherlock Holmes & Victorian Detective Fiction

ENG 150 J/K

Prof. Jenny Pyke

Section J: WF 12:30-1:45 (CRN 27332)

Section K: WF 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.

Literature Interprets the World: Coming of Age in a Divide State

ENG 150 L

Prof. Olga Valbuena

TR 2:00-3:15 (CRN 29031)

The film critic Roger Ebert has said that “Art is the closest we can come to understanding how a stranger really feels.” In this course we’ll explore literature’s unique ability to people worlds with compelling, often tragic protagonists that engage us in aesthetically beautiful thought experiments while expanding our ethical and analytic horizons. 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’s prevailing morals and conventions. Our principal themes center on the depredations of war and its aftermath, on colonialism, on the logic of political and domestic tyranny—but also on love, courage, and redemption—experiences that induce wonder and expand our “theory of mind.” Authors and titles for adventurous readers include Tommy Orange, *There There*, Hernan Diaz, *In the Distance*, Virginia Woolf, *Mrs. Dalloway*, Jean Rhys, *Wide Sargasso Sea*, Charlotte Brontë, *Jane Eyre*, and Colson Whitehead, *The Underground Railroad*. These are challenging books; they’ll step all over your comfort zone and make you think about our shared human history, the power of language, and the world we inhabit now. Course activities include in-class and Canvas-supported discussion, process-based essays, and a Final Creative Project with a written and podcast component.

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Literature Interprets the World: Haunted

ENG 150 P

Prof. Clara Wild

WF 2:00-3:15 (CRN 29039)

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. 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"

Monsters and Marvels: The Supernatural in Literature

ENG 165 C/D

Prof. Clara Wild

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

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

From medieval tales of monsters to modern speculative fiction, this course explores the supernatural in British literature. While some works of fiction may investigate fears about the unknown, other texts use fantasy to interrogate what it means to be human. Throughout the course, we will discuss the cultural and historical contexts in which these works were produced, as well as the literary techniques used by authors to convey supernatural elements. Readings will come from a variety of genres and may include *Sir Gawain and the Green Knight*, Neil Gaiman's *The Sandman*, short stories by Helen Oyeyemi, among others.

Studies in British Literature: What is a Human?

ENG 165 F/G

Prof. Arielle McKee

Section F: WF 12:30-10:45 (CRN 30041)

Section G: WF 2:00-3:15 (CRN 30042)

How we define the unique quality, condition, or characteristic that makes us human has been much (MUCH) debated and continues to intrigue and sometimes distress. In this course, we will consider what "makes" a human, as well as what value (or harm) defining humanness might provide. Over the semester, we will read and discuss many early British works that intentionally depict "non-humans" on their own or in relationship with humans. We will then employ the ideas explored as we discuss contemporary concerns and debates surrounding topics like animal rights, automation, acts of dehumanization, and/or the development of artificial intelligence. Texts read will introduce a werewolf (Marie de France's *Bisclavret*), riddling objects (from the Old English Exeter Book), medieval robots (Chaucer's "Squire's Tale"), emotional chickens (Chaucer's "Nun's Priest's Tale"), and much more. Students will conduct research that will influence the creation of an artifact based on the original text. These materials will become part of a class-wide exhibition.

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Studies in British Lit: Public Spaces/Private Lives

ENG 165 A/B

Prof. Randi Saloman

Section A: WF 11:00-12:15 (CRN 14407)

Section B: WF 9:30-10:45 (CRN 14408)

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?

The Human Journey in American Literature

ENG 175A/B

Prof. Judith Madera

Section A TR 12:30-1:45 (CRN 23907)

Section B TR 2:00-3:15 (CRN 14421)

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, 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 discuss the critical relationships between race, access, and environment. We will also pose questions about the stakes of different life pursuits. On the whole, this class is about the ways stories can shape lives.

Texts include:

The Oxford Book of American Short Stories, 2nd Edition

Henry David Thoreau, *Walden*

Nella Larsen, *Passing*

Truman Capote, *In Cold Blood*

Greg Bottoms, *Angelhead*

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

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Studies in American Literature

ENG 175C

Prof. Barry Maine

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

Satisfies Division II Requirement

In this introductory course in American literature, students will read literary works, short and long, by some of America's most acclaimed authors, including Ralph Waldo Emerson, Herman Melville, Emily Dickinson, Henry James, Ernest Hemingway, William Faulkner, Elisabeth Bishop, and James Baldwin.

Requirements: daily attendance and participation, a visit to Reynolda House Museum of American Art, oral reports, and four short papers

Hidden Town: Slave Narratives, National and Local

ENG 175 D/E

Prof. Meredith Farmer

Section D MW 12:45 - 2:00 (CRN 26037)

Section E MW 2:15-3:30 (CRN 30045)

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 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 the history of Salem, along with [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

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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 you'll be producing short documentaries!

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

Do No Harm: An Introduction to Narrative Medicine

ENG 175F

Prof. Derek Lee

TR 9:30-10:45 (CRN 30090)

How can sharing our stories of illness and recovery actually improve the practice of medicine? How can narrative help patients, doctors, nurses, and caregivers better understand each other's experiences? How can novels, personal essays, and even comics help us fundamentally rethink healthcare in America? These are some of the key questions in narrative medicine, an interdisciplinary field that uses the arts, literature, and social science to inform medical practice and education. We will enter into this emerging discipline by reading some of the very best works in narrative medicine, such as Atul Gawande's *Being Mortal*, Ellen Forney's *Marbles*, and Damon Tweedy's *Black Man in a White Coat*. We will also practice narrative medicine by sharing our own stories of sickness and treatment. By exploring the intersection of literature and contemporary medicine, we will gain insight into key issues of medical ethics, empathy, race, and healthcare politics.

Literary Genres: Poetry and the Senses

ENG 190 A

Prof. Lucy Alford

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

This seminar offers a sensory introduction to reading, writing, and writing *about* poetry. Taking the five senses (vision, hearing, taste, smell, and touch) as our guides, we tune into the ways in which language shapes and is shaped by our lived experience of the world. Our readings span poetic histories and traditions—from Sapphic fragments to modern/contemporary writers such as GM Hopkins, Wallace Stevens, Langston Hughes, Seamus Heaney, Tracie Morris, Li-Young Lee, and CA Conrad. We also explore some of the theory and philosophy of sensory experience and its connections to poetic form. Along the way, we experiment with diverse methods of tuning into our senses—often lost in today's hyper-digitized life. Written assignments will include both creative exercises and critical essays

Literary Genres: Poetry and the Sense

ENG 190 B

Prof. Lucy Alford

WF 11:00-12:15 (CRN 24709)

This seminar offers a sensory introduction to reading, writing, and writing *about* poetry. Taking the five senses (vision, hearing, taste, smell, and touch) as our guides, we tune into the ways in which language shapes and is shaped by our lived experience of the world. Our readings span poetic histories and traditions—from Sapphic fragments to modern/contemporary writers such as GM Hopkins, Wallace Stevens, Langston Hughes, Seamus Heaney, Tracie Morris, Li-Young

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Lee, and CA Conrad. We also explore some of the theory and philosophy of sensory experience and its connections to poetic form. Along the way, we experiment with diverse methods of tuning into our senses—often lost in today’s hyper-digitized life. Written assignments will include both creative exercises and critical essays

Literary Genres: Utopian and Dystopian Fiction

ENG 190 C/D

Prof. Sarah Hogan

Section C: TR 9:30-10:45 (CRN 26810)

Section D: TR 12:30-1:45 (CRN 26811)

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

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 on navigating disasters, surviving trauma, and imagining new ways of living together ethically. 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 the course, and—in keeping with utopianism’s original discursive form—the class format will encourage student discussion and lively debate both in person and on our class Canvas discussion board. Main readings include More’s *Utopia*, Shakespeare’s *The Tempest*, Margaret Atwood’s *The Handmaid’s Tale*, Octavia Butler’s *Parable of the Sower*, and Emily St. John Mandel’s *Station Eleven*. Please note: this class satisfies the Division II Literature requirement.

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Literary Genres: Introduction to the Novel

ENG 190E

Professor Jessica Richard

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

This course will examine the novel, the literary form of the modern era, from its roots in eighteenth-century England to its uses across the English-speaking world in the twentieth and twenty-first centuries. Why has the novel become so dominant a literary genre? What do we expect from and enjoy in novels? Will the novel continue to be relevant as the twenty-first century unfolds? We will consider the elasticity of the novel form and its various strategies for representing individual consciousness and experience. Novels will include *Robinson Crusoe*, *Pride and Prejudice*, *My Antonia*, *Passing*, *Small Island*, among others. This is a writing intensive seminar; course requirements include 3 papers (7 pages each), short writing assignments on Canvas, and engaged class participation.

Literary Genres: The Pleasures of Poetry

ENG 190F

Professor Eric Wilson

WF 12:30-1:45 (CRN 29994)

The goal of this class is to appreciate a characteristic of poetry often overlooked: poetry gives pleasure. We will learn the devices necessary to understand poetry, such as rhyme, rhythm, meter, tropes, etc. In addition, we will familiarize ourselves with poetic forms, like the sonnet, the ode, the elegy, the villanelle, and so forth. A grasp of the history English poetry will also deepen our enjoyment of the verse. Undertaking these tasks, we'll always be alert to how traditional poetry is in conversation with popular musical forms, namely hip hop and folk music. Aside from reading a lot of poetry, we will discuss poems in class, write weekly informal responses, and compose more formal analyses.

Literary Genres: The Pleasures of Poetry

ENG 190G

Professor Eric Wilson

WF 2-3:15 (CRN 29995)

The goal of this class is to appreciate a characteristic of poetry often overlooked: poetry gives pleasure. We will learn the devices necessary to understand poetry, such as rhyme, rhythm, meter, tropes, etc. In addition, we will familiarize ourselves with poetic forms, like the sonnet, the ode, the elegy, the villanelle, and so forth. A grasp of the history English poetry will also deepen our enjoyment of the verse. Undertaking these tasks, we'll always be alert to how traditional poetry is in conversation with popular musical forms, namely hip hop and folk music. Aside from reading a lot of poetry, we will discuss poems in class, write weekly informal responses, and compose more formal analyses.

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Literary Genres: The Call is Coming from Inside the House: Suburban Gothic Literature and the Unity of Family

ENG 190H

Professor Adrian Greene

TR 11:00-12:15 (CRN 30043)

Moral reproach is much easier than moral struggle. Suburban Gothic writers describe this difficulty, of seeking social justice in a suburban world that advocates for expediency. They represent the challenges of explaining social justice to American suburbanites who desire the unity of family above all. Their suburban worlds – of conformity, isolation, mass production, mass consumption, and cherishing the unity of family – allow, as one writer says, for “the tree of their dead fathers’ mistakes to drop another rotten apple.” In this course, we’ll read Suburban Gothic novels, to ponder why suburban characters consider themselves moral exemplars when, in almost every case, they are just figuratively rising and walking in their sleep.

Readings may include:

Richard Matheson, *A Stir of Echoes* (1958) / David Koepp, *Stir of Echoes* (1999)

Robert Bloch, *Psycho* (1959) / Alfred Hitchcock, *Psycho* (1960)

Shirley Jackson, *The Haunting of Hill House* (1959)

Ira Levin, *Rosemary’s Baby* (1967) / Roman Polanski, *Rosemary’s Baby* (1968)

Octavia Butler, *Kindred* (1976)

Stephen King, *Carrie* (1974) / Brian De Palma, *Carrie* (1976)

Phyllis Alesia Perry, *Stigmata* (1998)

Gillian Flynn, *Gone Girl* (2012) / David Fincher, *Gone Girl* (2014)

Spring 2024 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

Prof. Susan Harlan

TR 9:30-10:45 (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 several short exams, a midterm exam, and a cumulative final exam. You will also complete short writing assignments.

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British Literature before 1800

ENG 265 B

Prof. Kevin MacDonnell

TR 3:30-4:45 (CRN 19728)

Major Gateway Requirement

This course is designed to establish an intellectual foundation for students interested in literature in English. The course will provide a broad survey of British literature from its beginnings to the late eighteenth century, covering nearly a thousand years of literary-cultural expression. By studying representative examples of poetry, drama, epic, and prose from across this period, students in the course will be introduced to some of English literature's foundational texts and genres. The aim of the course will be to read both widely and closely, such that we will at once move quickly through this rich tradition *and* find moments to slow down and think deeply about individual texts. Moreover, this course will introduce students to a range of analytical and critical skills that will enable them to understand, question, and engage with literary texts and their relationship to culture and society. Students will complete a range of writing assignments, quizzes, and exams. **(Major requirement; does *not* count toward 300-level pre-1800 requirement)**

British Literature, 1800 to the Present

ENG 266 A

Prof. Randi Saloman

WF 2:00-3:15 (CRN 19729)

Major Gateway Requirement: Majors take either 266 or 275

This gateway course for English majors will survey significant works of British and Anglophone literature since 1800. Writers may include Wordsworth, Lamb, Hazlitt, Arnold, Tennyson, Wilde, Bennett, Forster, T.S. Eliot, Virginia Woolf, and Zadie Smith. The texts will be *The Norton Anthology of English Literature*, Vol. 2, selected novels, and supplementary texts made available to students via Canvas.

American Literature: What is American Literature

ENG 275 A

Prof. Rian Bowie

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

Major Gateway Requirement: Majors take either 266 or 275

What is American Literature? Active debates persist to this day about aesthetic values, chronologies, and canon formations? Why have certain writers, for example, been underrepresented and underserved by the traditional definitions and timelines? Why have others peaked and then disappeared from public engagement and circulation? What should we

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know about the power dynamics that exist within anthology formation and archival preservation? In English 275, we will grapple with questions about the complex literary traditions that have influenced the disciplinary study of American Literature. This course will showcase an array of American authors, periods, and genres. It is designed to introduce new and prospective English majors and minors to the range and richness of American literature from early narratives of contact and conflict to contemporary forms and content. Discussion will highlight literary periods, movements, and styles. Featured authors will include: Phillis Wheatley, Jonathan Edwards, Washington Irving, Ralph Emerson, Frederick Douglass, Herman Melville, Emily Dickinson, Jose Martí, Mark Twain, Nella Larsen, Eudora Welty, Langston Hughes, Zora Neale Hurston, Edna St. Vincent Millay, Ralph Ellison, and Toni Morrison.

Requirements: Students will submit short response papers, participate in individual and group activities and assignments, pass midterm and final exams, and write short essays.

Required Texts:

Norton Anthology of American Literature (Shorter Edition)
Honoree Jeffers, *The Age of Phillis*

Foundations in Literary Criticism: Poets and Critics

ENG 290 A

Prof. Herman Rapaport

WF 12:30-1:45 (CRN 24708)

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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Foundations in Literary Criticism: Poets and Critics

ENG 290 B

Prof. Matt Garite

WF 2:00-3:15 (CRN 26135)

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*.

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 384: Playwriting, Prof. Sharon Andrews

CRW 300: Special Topics in Creative Writing: Collaboration

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

Mixing Memory and Desire: The Legacy of William Faulkner

ENG 301B

Prof. Barry Maine

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

Group: Single Author

Satisfies American Literature overlay requirement

"The past is never dead," William Faulkner famously intoned. "It's not even past." The stories that shape a literary tradition are not remembered by accident. How is the past transformed by the very process of remembering, individually and collectively? Are evocations of race, gender, and class in Faulkner's novels stuck in the amber of time, or is the past, as Faulkner insisted, never really dead? Faulkner is well known for his critical excavations of Southern myths about the historical past. But he was also America's foremost high modernist, inventing narrative forms that deepen our understanding of the socialized self. These narrative forms also posit a complex relationship between memory and desire, expanding upon the paradox in the opening conceit of T.S. Eliot's famous poem, *The Wasteland*. ("April is the cruelest month, breeding / Lilacs out of the dead land, mixing / Memory and desire ...")

These are just a few of the questions and topics we will explore in seeking to understand the multivarious functions of memory and desire in *The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *Absalom, Absalom!*, *Go Down, Moses*, and selected short stories. There will be an emphasis on textual analysis ("close reading"), on making intelligent use of literary theory and criticism, on in-class oral presentations, and on developing and bringing to completion a research project.

Melville and His Moments

ENG 301C

Prof. Meredith Farmer

TR 2:00-3:15 (CRN 29005)

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

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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.

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.

Comics, Race, And Social Justice

ENG 302A

Prof. Derek Lee

TR 12:30-1:45 (CRN 24704)

Group: Culture

Satisfies Race & Racialization overlay requirement

From National Book Award winners to Marvel blockbusters to the latest series streaming on Netflix comics play an outsized role in contemporary culture. Over the last few decades, writers of color have subsequently used the power and reach of the comics medium to address issues of race, identity, and social justice. In this seminar, we will read some of the very best works (e.g. John Lewis’s *March*, Gene Luen Yang’s *Superman Smashes the Klan*, Jerry Craft’s *The New Kid*) by African American, Asian American, Indigenous, and other comics creators to explore histories of racism, ethnic identity formation, diaspora, systemic injustice, media portrayals, political protest, and social activism. In addition to reading multiethnic memoirs, adaptations, and superhero stories, we will also analyze the literary history of the multiethnic comic and even add to it by creating our very own superheroes for the twenty-first century.

Victorian Fairytales and the Nation

ENG 302C

Prof. Jennifer Pyke

WF 9:30-10:45 (CRN 26030)

Group: Culture

Fairy references sneak in to Charles Dickens’s 1854 industrial novel *Hard Times*. *Hard Times* is a “condition of England novel.” It is a book about smog and smoke, about the violence of monotony and the fight for survivable labor conditions. But every few chapters, something not at all fairy-like is just matter of factly compared to fairies. Dickens believed that fairies and fairy tales were “necessary to the survival” of the nation (Ostry).

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Fairy tales are popular through the 19th century in England and take on new power in culture as the century progresses. People are not sure whether fairy tales are for children or adults, whether useful or dangerous. Debates and articles address these questions even while the iconography, stories, and modes of fairy tales make their way into realist novels, poems, paintings, and social discourses. Fairies sneak their way into science through the opening of natural history and into the new questions about what the microscope might (and might not) reveal. They are a vehicle for the urgent Victorian call for environmental consciousness, including attention to the number of animals threatened with extinction. The tropes of fairy tales were at the ready to frame challenges to assumptions about gender and sexuality, childhood and adulthood, marriage, desire and consent, consumption and capitalism. Fairy tales even allow for new definitions of “human.”

We will take a wide approach to “fairy tales” and include some folktales, but we will focus on the well-known fairy tales. We will trace resonances through novels and poems, building a deeper understanding of how fairy tales are at work in those Victorian forms. Readings may include novels and poems by the Brontës, C. Rossetti, Wilde, Dickens, Morris, Carroll, and others, as well as contemporary criticism and theory in the field.

Beowulf and Friends: The World of Old English Epic Poetry

ENG 308A

Prof Amy Clark

MW 2:00-3:15 (CRN 30019)

Group:History

Satisfies Pre-1800 Literature overlay requirement

When the *Beowulf* poet writes “*pæt wæs god cyning*” [that was a good king], he’s casting subtle shade: good kings are hard to find, and tend to go bad. But how do we know? How do we identify criticism, or irony, or humor in a dead language? In this class, you’ll learn how to do exactly that. We will read Old English in the original language, focusing on the poetic techniques and histories that shape *Beowulf*. By studying exiles, demons, charms and prayers alongside the story of this epic hero, we will begin to trace the threads of language and culture that weave seemingly-separate texts into a single literary tradition.

This is an advanced beginner/intermediate language class. There will be a grammar review, and we will all make plenty of mistakes, but students should have some previous knowledge of Old English. Prerequisites are ENG 305 or POL; please send an email describing your language experience and interests if you would like permission to enroll. Required texts: Peter Baker, *Introduction to Old English*, 3rd edition (ISBN 978-0470659847); Richard Marsden, *The Cambridge Old English Reader* (ISBN 9781107641310).

Modern English Grammar

ENG 309A (Cross Listed LIN309)

Prof. Zak Lancaster

TR 2:00-3:15 (CRN 30020)

“Modern English Grammar” offers a fun, rigorous exploration of how English grammar works. Many English speakers have a conflicted relationship with grammar: they want to understand

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the details, sensing that they will be useful, but they also may think of grammar as “something they are not good at” or as “something they should know but don’t.” This course offers a different perspective on grammar: all speakers know the grammar of their first language(s) intuitively. English speakers know, for instance, that they can say *John gave Maria the book*, but not **John explained Maria the problem*. They know they can say, *I’m not tall, but she is*, but not *I’m not tall, but she’s*. As English speakers, we know these deep grammatical rules, but we may be hard-pressed to explain them. The principal goal of this course is to assist you to do that—to unpack your intuitive grammatical knowledge so that you can be more mindful and purposeful with your uses and judgments of language.

In addition to examining relationships between grammar, style, and rhetoric, the course also gives students a chance to explore difficult issues around linguistic discrimination, the politics of language authority, and grammatical change and variation. Class discussions, short assignments, and longer projects invite critical reflection on the following questions: What does it mean to “know” the grammar of our native language? Where do prescriptive rules like “don’t end a sentence with a preposition” come from, and on whose authority? No background in linguistics is required, but a genuine interest in the details of language is strongly recommended! **Counts toward the LIN minor and WRI minor. (Elective in the Major)**

Milton

ENG 327A

Prof Herman Rapaport

WF 11:00-12:15 (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.

18th Century British Fiction

ENG 335A

Prof Jessica Richard

TR 12:30-1:45 (CRN 30021)

Group: History

Satisfies Pre-1800 Literature overlay requirement

Where did “the novel” come from? While the genres of the play and the poem have ancient origins, long-form narrative fiction or what we now call “the novel” had its origins in the eighteenth century. In its early years, the novel was a shape-shifting form whose conventions were still subject to debate and innovation. This course will explore the wild variety that is

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eighteenth-century British fiction, from coming-of-age adventures, to novels of manners and matrimony, to “true histories,” to oriental, sentimental, gothic, and political tales. These are the novels Jane Austen read as a child that shaped her as a writer. We will also read selections from critical accounts that try to explain the appearance and development of this new genre.

Darkness Echoing: Contemporary Irish Poetry

ENG 344 A

Prof. Jeff Holdridge

TR 12:30-12:45 (CRN 30022)

Reading the poetry and prose of Seamus Heaney will help us map the sites of contending discourses in the consciousness of this Nobel-Prize winning poet from Northern Ireland. Most importantly it will also provide a stable narrative for discussion of the work of other poets from Ireland, North and South, whose work will be considered at strategic moments for comparison with Heaney's. Heaney's life and career, in short, will provide a center of continuity for a larger understanding of contemporary Irish poetry.

Heaney's early volumes consist of sensuous memories of nature and childhood on the family farm. Through them, the poet evokes the Irish countryside and comments on the care and skill with which ancestors farmed the land, while contemplating how such a life must stand the cruel tests of nature. Here pastoral meets anti-pastoral. The middle poetry often addresses the history of social unrest in Northern Ireland and considers the relevance of poetry in the face of violent political upheaval. This period is an intersection of myth and history, of aesthetics and politics. Later work includes parables of Irish family life or meditates on spirituality in the face of a menacing political history. In his last twenty years, Heaney diverged somewhat from themes of political and civic responsibility, returning to childhood experience and Irish communal rituals. Many critics have cited the stylistic and technical virtuosity of this late period as well as the imaginative qualities and the focus on visionary transcendence experienced through the quotidian. The practical emphasis is on close reading.

Racial Formation and Racial Form

ENG 371 A

Prof. Dean Franco

MW 2:00-3:15 (CRN 30147)

Group: Culture

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 processes 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. A significant debate currently exists among those scholars and critics who advocate for continued attention to history, context, and ideology as it manifests as and in literature (various Marxist-informed critical practices, post-deconstructive criticism, and critique); and those who advocate for deeper

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attention to literary form, structure, and aesthetic experience (variously named as new formalism, post-critique, and surface-reading). The title of our course, “Racial Formation and Racial Form,” is our cue to examine both dimensions of literature, in order to understand the relationship between social and aesthetic forms.

Selected Reading:

- Américo Paredes, selections from Hammon and the Beans, (Canvas)
- Ralph Ellison, excerpts from Three Days Before the Shooting . . . (Canvas)
- Percival Everett, Watershed
- Tomás Rivera, . . . And the Earth Did Not Devour Him
- Helena Viramontes, Their Dogs Came With Them
- Sandra Cisneros, selections from Woman Hollering Creek (Canvas)
- Leslie Marmon Silko, Ceremony
- Toni Morrison, A Mercy

American Drama

ENG 375A

Professor Jane Curry

MW 12:30-1:45 (CRN 30190)

A historical overview of drama in the United States, covering such playwrights as Boucicault, Mowatt, O'Neill, Glaspell, Wilder, Williams, Miller, Hansberry, Albee, Shepard, Norman, Hwang, Vogel, Mamet, and Wilson

Studies in African American Literature

ENG 381 B

Prof. Chris Brown

MW 12:30-1:45 (CRN 29048)

Group: Culture

Satisfies Race & Racialization overlay requirement

In this seminar, we will examine the works of major contemporary African American authors writing during the 21st century. From neo-slave narratives to post-apocalyptic zombie novels, from the urban cityscape to the transnational, from Afro-futurism to the politics of colorblindness, the extraordinary range of texts being produced by the contemporary black writer both challenges and reaffirms the continuing vitality of the long tradition of African American letters. In what ways do these texts invoke the thematic and generic traditions of work by previous black writers? What accounts for the different directions that African American writing has undergone in the new millennium? Does “African American literature” remain a useful taxonomy for organizing the American literary tradition? How and why?

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