

### **ENGL 110 Introduction to Literature (4)**

Course offered through Upward Bound summer program.

### **ENGL 112 Introduction to Analytical and Rhetorical Writing (4)**

Analytical reading, writing, and critical reasoning for a variety of rhetorical purposes, including argumentation (broadly conceived). Practice in developing ideas, insights, and claims through the use of both personal observation/experience and external texts and perspectives. From this workshop-oriented course, you should gain awareness of the composing processes of invention, drafting, and revision; the rhetorical concepts of audience and purpose, methods, for developing, organizing, and editing your writing; and strategies for reading and analyzing various texts.

### **ENGL 120 Topics in Fiction (4)**

Introduction to fiction with emphases on close reading, critical thinking, discussion and writing skills. Course topic and content vary from course to course. Recent offerings have included "Monstrosity and Metamorphosis", "City Mysteries", and "Fiercely Funny Fiction".

### **ENGL 120B Fiercely Funny Fiction (4)**

Imagine spending a semester reading novels about war, violence, and family strife. Would you descend into a slough of hopelessness and suffering? Not in this course. We'll read novels by writers who use the devices of humor to explore deeply serious matters. Consider, for example, Joseph Heller's *Catch-22*, the novel whose title became the phrase for irresolvable, absurd, even deadly bureaucratic tangles. In Heller's novel, a military pilot who fears danger and refuses to fly bombing missions is sane, so he must fly more missions; a pilot willing to fly dangerous bombing runs is insane and eligible for grounding: "All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions." We'll read short stories and novels that use black humor, satire, parody, and other modes of humor to evoke laughter and to provoke thought about social institutions, ethical norms, and everyday choices.

### **ENGL 120C The Truth of Fiction (4)**

"Literature was not born the day when a boy crying "wolf, wolf" come running out of the Neanderthal valley with a big gray wolf at his heels; literature was born on the day when a boy came crying "wolf, wolf" and there was no wolf behind him." Vladimir Nabokov In this course we explore how the ordinary stuff of life gets transformed into stories that delight us, anger us, inspire us, and spur us to action. What is gained in this process of transforming "fact" into "fiction"? We will read several novels and short stories and watch a few films to explore this central question. Focusing on the social and political functions of storytelling, we will examine the ways in which stories can reinforce, reinvent, or subvert the ways in which we understand our world.

### **ENGL 120D Tragedy, Passion and Sacrifice (4)**

Bloody murder, illicit sex, martyrdom, guts and gore: This course is a pleasure tour through some of the noisiest transgressions in the Western Literary Canon. After a brief grounding in the patricide and fratricide of Greek theatre, the Bible, and Shakespeare, we'll see what shape these themes take in modern U.S. fiction. Expect *Wise Guys* and *Men in Pink Suits*. We'll also consider, occasionally, what happens when women take these matters in hand. Not for weak stomachs.

### **ENGL 120F Monstrosity and Metamorphosis in Fiction (4)**

Monsters are an integral part of our narrative experience, from childhood ghost stories to updated contemporary tales of vampires and zombies. We are fascinated with monsters, the creatures that are almost us but not quite, the creatures we might become. The word monster comes from the Latin *monere*, meaning "to show," "to warn," or "to remind" (Webster's Word Histories, 1989). This course will examine literary representations of the monstrous. We will ask: How do we conceive of the monster and the monstrous? What forms can the monstrous take? What is the relationship between monsters and desire? What does monstrosity teach us about narrative forms? And above all, what does the monster reveal or show us about ourselves, especially how we understand and construct individual and social identity?

### **ENGL 120G The Hero's Trek: An Expedition Through Literature (4)**

Heroes are easy to find in REALLY good books, right? However, have you ever wondered what makes those heroes "heroic"? What makes heroic characters relatable and unreachable at the same time? Can villains be heroic? Can heroes be bad? Throughout your semester-long literary expedition, we'll look at MANY types of heroic characters— some characters you might like and some you won't; some you can relate to and some you can't. We'll begin our expedition by creating a literary guide and a literary roadmap in order to figure-out how to effectively identify heroic characters. As we navigate through myriad literary worlds, the following is a list of "heroes" we'll likely bump-into (not in any particular order): Gilgamesh, Lisbeth Salander, Guinevere, Esther, Aragorn, Odysseus, Aeneas, Laura Ingalls, Beowulf, Harry Potter, Natty Bumppo/Hawkeye, Wife of Bath, Dracula, Sherlock Holmes, Lucy Pevensie, Achilles, Katniss Everdene. Who knows, you might even encounter an Ironman or a Black Widow or a Rick Grimes or an Aladdin or a Xena along the way. Join us as we travel vast literary worlds in search of the sometimes elusive but always interesting literary hero.

### **ENGL 120H City Mysteries (4)**

In many ways, modern fiction is both product and producer of the modern city. Our urban areas are spaces of technological achievement, intellectual enlightenment, and logical, narrative order. They are also places of heterogeneity, desire, and mystery.

This class uses the intersection of fiction and the city to explore the nature of fiction, its formal construction, and its interpretation. We will read classic and contemporary mysteries featuring cities by writers such as Edgar Allan Poe, Arthur Conan Doyle, and G. K. Chesterton to study the development of the mystery genre across time periods. You can expect to learn about Sherlock Holmes, then and now, and to consider how the mystery genre, in books and on TV, plays an important role in shaping gender conventions.

#### **ENGL 120I Reading Science and Fiction: From the Known to the Unknown—and Back Again (4)**

Imagine asking your Smart-device to continue reading Isaac Asimov's book "I, Robot." Imagine attending a history lecture on The Plague. Imagine listening to a speaker on catastrophic climate change and its impact on humans in North America. Imagine having a discussion with a psychology professor or colleague about changing gender roles and expectations. Imagine watching an anti-gravity football game with your teammates. The common link between these "imaginings" is this: Fiction helps discuss science AND science helps inform fiction. In this introduction to reading fiction course, students will have the opportunity to explore intersections between worlds of fiction and worlds of science by reading and discussing works by authors, thinkers, and scholars such as Leonardo DaVinci, George Orwell, HG Wells, Stephen Hawking, Sun Tzu, Marie Curie, Margaret Atwood, Philip K. Dick, Isaac Asimov (among others). Students will have opportunities to seek out places where new life might emerge, to explore strange new (and old) worlds, and to go boldly where they may not have gone before in their reading and collegiate experience.

#### **ENGL 120J Modern Stories, Modern Life (4)**

The goal of Modern Stories, Modern Life is to improve each student's ability to read closely, think critically, write effectively and speak persuasively. Our primary means of doing this will be in reading and responding to a variety of works from contemporary American fiction and nonfiction. Students will learn to identify the basic elements of narrative so that they might move from, "I liked the story because it was about motorcycles and I like motorcycles," to, "The writer's use of setting contributed to the singleness of effect of the story by heightening the main character's sense of isolation." Along the way, we will encounter many of the fundamental issues of our day: love, loss, war, peace, the nature of civilization, the civilization of nature, and so on. Our material will be drawn from some of the most influential writers of our time such as George Saunders, ZZ Packer, Tim O'Brien, Jhumpa Lahiri, among others. During the course of the semester, students will complete several peer-edited, revised essays, as well as a variety of shorter, informal writing and speaking exercises. Daily class preparation will involve close readings of our text and crafting a question/comment or two as a possible discussion starter for the class. Much attention will also be devoted to the student's own work through regular, peer-editing sessions and one-to-one writing conferences with the instructor.

#### **ENGL 121 Topics in Fiction and Film (4)**

Introduction to fiction and film with emphases on close reading, critical thinking, discussion, and writing skills. Course topic and content vary from course to course.

#### **ENGL 122 Topics in Fiction and Poetry (4)**

Introduction to fiction and poetry with emphases on close reading, critical thinking, discussion and writing skills. Course topic and content vary from course to course. Recent offerings include "Men, Women, and Aliens", "Modern Irish Literature", and "Myth: Fiction and Poetry."

#### **ENGL 122A Reading Fiction & Poetry: Myth, Fiction and Poetry (4)**

In this course we will read fiction and poetry written by a variety of modern and contemporary authors who incorporate mythology and/or legends into their writing. As we begin each piece of fiction or poetry, we will simultaneously read versions of the myths or legends being accessed in the writing; in this way, we can see how the author may be reimagining and translating the myth into his or her contemporary social, political, and artistic contexts. Students may expect to read writers from several different cultures and countries, to gain skills and confidence reading both poetry and fiction, and to explore the imaginative and critical dynamics of re-writing myth—both in our course readings and in multiple creative and critical writing exercises that we will undertake throughout the semester.

#### **ENGL 122D Literature: Men, Women and Aliens (4)**

"Find me near the flower's eye, that takes in provocation and begins to grow."-Rumi. One definition of the word provoke is "to stir up intentionally." In this class, we will examine literature that provokes readers. The literature we will encounter will provoke us in a variety of ways: from asking us to examine race and gender roles to asking us to question some firmly and commonly held beliefs, from asking us to enter into a poem that we might not understand to demanding that we jump into a narrative that will not let us go. The purpose of this class is to get stirred up by literature, to find ourselves breathless, angry, thrilled, confused, all within the confines of a page, so that we may, as Rumi suggests, begin to grow.

#### **ENGL 122E Atlas of a Difficult World (4)**

I borrowed the title of this literature course from a long poem by Adrienne Rich, in which she asks whether poetry can help us find our way through the dangers that mark the world of the twenty-first century. Rich and many other writers have asked what value imaginative literature has in "a difficult world." Does it create a bridge to cross the abyss between the personal and the public, the aesthetic and the political, the I and the we? Should literature be such a bridge, or is this a misunderstanding and misuse of art? To address these questions, we will read the works of poets, fiction writers, memoirists, and theorists. You will

add your voices to this conversation by doing many kinds of writing—a poetry anthology, a personal essay, and a critical/analytical essay. I will also give frequent short written assignments which will become the spring-boards into each day's discussion. I hope we will often find ourselves out beyond the known world, needing an atlas or at least a GPS. There will be a written mid-term exam and an oral final exam. I will ask you to present some of your work to the class, memorize and recite a poem, raise questions, bring your experience of the world to bear on what we read, help each other improve as writers, and be actively engaged in all course activities.

#### **ENGL 122F Modern Irish Literature (4)**

This course will both hone and investigate our literary interpretive practices, focusing on some of the most inventive and influential literature to emerge from Ireland in the late nineteenth and twentieth centuries. We'll read both past masters and current practitioners of the literary arts (some in translation), including, W.B. Yeats, Elizabeth Bowen, James Joyce, Flann O'Brien, Thomas Kinsella, Seamus Heaney, Eavan Boland, Medbh McGuckian, Paul Muldoon, and Nuala Ni Dhomhnaill. We will pay particular attention to the way these and other writers imagine(d) their work in conversation with that of their peers, creating and complicating notions of cultural and artistic identity.

#### **ENGL 122G Literature: What's a Meta For? (4)**

What does literature mean? So often, a story or a poem mean more than one thing at the same time: and what they are really all about can seem to elude us. In this course we read poems and stories that clearly mean two things at once. But when is a snake just a snake, and when is it Satan? By reading medieval to contemporary texts, we learn to decipher this form of "double-speaking" otherwise known as "allegory." The works we read for class will often be about shape-shifting characters (such as Pinocchio and Gregor Samsa), while all of the stories themselves will appear to shape-shift before our eyes as they start out about one thing and turn into another. By the end of the course, students attain the skills to read these transformations with confidence and delight. Coursework involves attentive reading, reflective and analytical writing, and rigorous participation in class discussions.

#### **ENGL 123 Studies in Poetry (4)**

Introduction to poetry with emphases on close reading, critical thinking, discussion and writing skills. Course topic and content vary from course to course. Recent offerings have included "Poetry and Popular Music."

#### **ENGL 123A Poetry and Popular Music (4)**

Poetry is an oral art. Traditionally, poetry has been spoken or chanted aloud and integrated with music, dance and ritual. Today, popular culture offers some interesting avenues for exploring the rhythmic, musical and ritualistic use of language in ways that could be considered poetic. The voice that emerged from ritual poetry is a voice of vision and prophecy. Beginning with The Beatles' Sergeant Pepper's Lonely Hearts Club Band (often cited as the first album where the songs are integrated as a work of art), popular music began to do the work of ritual poetry. The visions of popular musicians, like those of poets, became important aspects in a culture's understanding of itself. This course will investigate popular culture manifestations of the visionary tradition in poetry.

#### **ENGL 124 Topics in Literature: Cultural and Social Difference – Identity (4)**

Introduction to methods for understanding literary genres, history and/or elements of popular culture with an emphasis on how language and texts (including films and other media) construct gender, racial and/or ethnic identities. Methods include close reading, critical thinking, discussion and writing skills. Course topic and content vary from course to course.

#### **ENGL 124A Narrative Identities (4)**

Women, men, and aliens. This sounds more like a reality tv show than a college class, but in fact, it is a popular culture course that offers students a way to explore their personal identities. Through the critical examination of novels, short stories, and movies, students will be asked to think about their own gendered, racial, and ethnic identities. This discussion-based class will also push students to examine the influence of society and culture on identity.

#### **ENGL 124C Nonfiction of Identity (4)**

In this course we will read multiple modern essayists whose work explores ideas of cultural and social difference and identity in our contemporary American culture(s). Writers will include Claudia Rankine, Kao Kalia Yang, Kiese Laymon, and others.

#### **ENGL 185 Special Topics (4)**

This introductory-level course fosters close reading, critical thinking, discussion and writing skills across a variety of genres -- from fiction and poetry to film, pop music, autobiography, blogs, travel, and beyond. The course topic and content vary from course to course.

#### **ENGL 206 Creative Writing: Clinical Encounters I (4)**

English 206 is a creative writing course for pre-health science majors. Students participate in a sustained clinical experience, delivering creative writing sessions to a clinical population, while developing their own writing lives. This course helps students increase their capacity for working with ambiguity (moral, creative and narrative), while helping them see "patients" as people

who are not defined by their diseases. Additionally, this course helps future clinicians learn to communicate with precise imagery and metaphors, while revealing connections between the practice of medicine and the arts of poetry and fiction.

#### **ENGL 207 Creative Writing: Clinical Encounters II (4)**

English 207 is a creative writing course for pre-health science majors. Students participate in a sustained clinical experience, delivering creative writing sessions to a clinical population, while developing their own writing lives. This course helps students increase their capacity for working with ambiguity (moral, creative and narrative), while helping them see “patients” as people who are not defined by their diseases. Additionally, this course helps future clinicians learn to communicate with precise imagery and metaphors, while revealing connections between the practice of medicine and the arts of poetry and fiction. Prereq: ENGL 206 (HM given after completion of both 206/207)

#### **ENGL 211 Creative Writing: Nonfiction (4)**

Craft and practice of writing creative nonfiction. Students write original works of creative non-fiction, including forms such as memoir, personal essay, photographic essay, and literary journalism. Students closely examine published essays, and participate in peer-review workshops. This course prepares students for advanced writing courses at the 300 level. Attention to style, grammar, paragraph development, etc. Prerequisite: completion of First-year Seminar.

#### **ENGL 213 Creative Writing: Fiction and Poetry (4)**

Craft and practice of writing short fiction and poetry. Students write original works of fiction and poetry, closely examine published short stories and poems, and participate in peer-review workshops. This course prepares students for advanced creative writing workshops at the 300 level. Consult the English Department Course Description Booklet for a specific description of each semester's offering.

#### **ENGL 214 Writing the Experience (4)**

Training and experience in teaching poetry writing and fiction writing in local schools while developing a deeper engagement to poetry and fiction writing. Students will participate in writing workshops of peer work, closely examine published stories and poems, and co-teach creative-writing sessions to area youth.

#### **ENGL 220 Creative Inquiries (4)**

Exploration and incorporation of research into creative and critical works of original writing. Students examine research as a part of the creative and critical processes of writing-in genres including poetry, fiction, and creative nonfiction. Students evaluate and experiment with approaches to research as well as ways of incorporating it into their writing. This course is an excellent preparation for an Honors Thesis in the humanities.

#### **ENGL 221 Topics in World Literature (4)**

Topics course focusing on major literary works from around the world, often read in translation. Literary texts will be situated in historical breadth of at least 75-100 years, often a considerably longer span of time. No prerequisites.

#### **ENGL 221B Early Western Literature: Homer to Dante (4)**

This early western literature course starts in the ancient world and travels to the medieval as we read foundational masterpieces of literature. We read the famous Greek poets Homer and Sappho, and the later Roman poets Virgil and Ovid. We see how Virgil changes Homer in his later version to fit with the values of the Roman Empire. (We also look at some contemporary poems to see how modern writers retell Ovid's classical myths.) In the Medieval period we see how Dante and other Christian writers transform the ancient, “pagan” stories into Christianized versions. Students see how a story changes over time as each writer turns old material into something new—something suited to his or her present time and place. We also study gender and sexual norms in these often sexually troubling works, and we see how marginalized female writers, such as Sappho and Christine de Pizan, depict their sex in their own words while carving out a place for women within a masculine tradition. Students in this course may expect to learn ways of reading literary texts, how to conduct literary research and analysis, as well as how to recognize allusions in later literature—a strong basis for future literary study.

#### **ENGL 221C World Literature: Voltaire and Nabokov (4)**

In this course we will read some Masterworks of Western literature and drama in translation from the Early Modern period to the present day. Our reading list includes some very famous texts, and other equally fascinating reads that may be less familiar to you. Our texts come from Europe, Mexico, Colombia, and Brazil and may include: Voltaire's *Candide*, Flaubert's *Madame Bovary*, Machado de Assis' *The Posthumous Memoirs of Bras Cubas*, Chekov's *Uncle Vanya*, Kafka's *The Trial*, Freud's *Civilization and its Discontents*, Camus' *The Plague*, De Beauvoir's *The Second Sex*, Rulfo's *Pédro Páramo*, García Márquez' *Chronicle of a Death Foretold*, Lispector's *Hour of the Star*, and Calvino's *If on a Winter's Night a Traveler*.

#### **ENGL 221D Fictions of Empire (4)**

“The world of imperialism came crashing through the walls of the nineteenth-century novel. Old conflicts were terminated, old boundaries were destroyed, old characters were banished. A new universe of fiction was set down in their place. A revolution in the novel was effected” Jonah Raskin, *The Mythology of Imperialism*. This course will focus on literature (mostly novels)

produced in response to the historical experience of Empire. We will look at the ways in which literature has enabled the Empire, justifying its “civilizing mission,” reinforcing racial stereotypes, and normalizing European superiority. We will also look at the ways in which literature has critiqued and opposed the ideologies of Empire, garnering support for anticolonial movements, and contributing to nationalist struggles. Finally, taking our cue from Raskin’s comment (quoted above), we will investigate whether the operations of today’s Empire (some call it globalization) have generated another “new universe of fiction.”

#### **ENGL 221F Medieval Literature (4)**

This course explores the earliest stories written in English. Funny, brutal, and mesmerizing, these tales from the medieval period—spanning 1,000 years—seem strange and yet oddly familiar. We’ll divide the course into three sections, early, middle, and late medieval, reading foundational texts from each era, such as the extraordinary *Beowulf*, *Sir Gawain and the Green Knight*, *The Canterbury Tales*, and *The Dream Vision of Piers Plowman*. While we approach each text historically, we remain mindful of how medieval works exist in dialogue with literature from across the world and with later literature even into our present day. Students further enhance their study of manuscript culture and early literary production through hands-on visits to our HMML library and Book Arts Studio.

#### **ENGL 222 Topics: Literature in English (4)**

Topics course investigating texts from England, and/or Anglophone literatures from various English-speaking countries (India, Ireland, Australia, etc.). The course may also address and investigate questions of literary or cultural continuity. No prerequisites.

#### **ENGL 222A Literature of English Renaissance (4)**

From 1580’s to the 1680’s England experienced an unprecedented literary renaissance, as writers resurrected and reimagined classical literary forms to fit new cultural, political, and social pressures. We’ll read and consider texts within this historical content, from the sonnet sequences of Lady Mary Wroth and Sir Philip Sidney, to epics such as Edmund Spenser’s *The Faerie Queene* and John Milton’s *Paradise Lost*, pastoral and country house poems by Aemilia Lanyer, Ben Jonson, and Andrew Marvell, the religious lyrics of John Donne and George Herbert, the occasional verse of Mary Herbert and Katherine Philips, and the Restoration era work of John Wilmot (the Earl of Rochester) and Aphra Behn.

#### **ENGL 222C Shakespeare’s Inheritance (4)**

New productions of early English drama show their wonderful liveliness, bawdiness, and spectacle. Alfred Hickling, writing for the UK newspaper, *The Guardian*, reported on August 7, 2012, about preparations for a cycle of plays tracing biblical stories from the creation to the Last Judgment: There are some bizarre items on the agenda of today’s production meeting at York Theatre Royal. Topics include “dinosaur topiary” and Pontius Pilate’s underwear, while the wardrobe supervisor is anxious to know God’s measurements. “Ineffable and Unknowable,” someone suggests. “Very funny,” comes the reply. “But I’ve got nearly 1,000 costumes to make and I need his inside leg.” No wonder theater companies are eager to produce these plays; roisterous devils\*, ranting tyrants, mischievous thieves-and great biblical heroes squabbling with their wives - enliven the scenes of biblical stories. We’ll begin with excerpts from these cycles and move on to “morality plays” that figure Mankind beset not by devils but by personified Vices, tricky, and sly and smart and subtle. Shakespeare inherited the dramatic legacy of these earlier forms, and we’ll investigate the ways in which he uses and adapts them in his own dramatic works. After reading a sequence of medieval and early renaissance plays, we’ll pay particular attention to the device of the play within the play, first in a work by Thomas Kyd, Shakespeare’s contemporary, called *The Spanish Tragedy*, and then in Shakespeare’s *The Taming of the Shrew*, *A Midsummer Night’s Dream*, and *Hamlet* (and perhaps *Love’s Labours Lost*). As we move through the plays, we’ll investigate the performance practices of Medieval and early modern drama in England. We’ll look at documents and visual images – printed woodblock images, paintings, etc.-that will illuminate these practices before and during Shakespeare’s time. By the time we complete the course, we may want to sign up for the York Theatre Royal’s next production of early English drama.

#### **ENGL 222D Shocking Discoveries: Literature and Science in 19th-Century Britain (4)**

Excavations of dinosaurs, experiments with electrical currents, and theories of human origins charged the scientific, literary, and popular imagination in the 19th-century Britain. In this course, we’ll explore the dynamic relationship between scientific and literary writing in 19th-century Britain. We’ll read fiction and poetry by writers who see human lives and relationships through the lens of scientific discoveries.

#### **ENGL 223 Topics: Literature of the Americas (4)**

Topics course focusing on literature written in the United States or by U.S. writers or, challenging the common notion that America equals the United States, on literary and historical content that spans North, Central, and South America and the Caribbean. Literary texts will be situated in relevant social, political, and economic contexts. No prerequisites.

#### **ENGL 223C Revolutionary Americas (4)**

This course offers you a fresh perspective on the American Revolution—through the eyes of women as well as men, ordinary people as well as founding fathers, and enslaved as well as free Americans. We will examine how ideas about race, masculinity, and femininity shape concepts of liberty from the late eighteenth-century Atlantic revolutions to the US Civil War. Our discussions will focus on the messy and incomplete processes of social and personal transformation using a wide range of

readings that trace experiences of escape and failure in early America, including Benjamin Franklin's Autobiography, the novel Charlotte Temple, and Mary Prince's freedom narrative.

#### **ENGL 223D Haunted Americas (4)**

This course introduces you to the literary culture of the nineteenth-century Americas by introducing you to its ghosts. Literary forms, like the poetic elegy, cultural movements, such as gothicism and romanticism, and new technologies, like the photograph, combined to make the Americas very ghostly places in the 1800s. The course will feature works by and about three of the most significant groups of ghostly Americans: Native Americans, enslaved Americans, and women. We will consider theoretical approaches to haunting from psychological, sociological, historical, and literary perspectives and the historical contexts of imperialism and war that contributed to the haunting of the Americas. Readings for this class may include short stories, poems, and narratives by writers including Edgar Allan Poe, Emily Dickinson, Harriet Jacobs, Charles Chesnut, and Henry James.

#### **ENGL 223E American Outsiders: American Literature 1945 - present (4)**

In this course we will consider the role of the outsider (socially, politically, culturally, ethnically, aesthetically, and more) in the literature of the Americas from World War II to the present. The outsider has long figured in American literature, an oft celebrated figure, such as Henry David Thoreau writing alone in his cabin at Walden Pond. In this class we will study writers and artists who have chosen to work outside expected norms and others who have not had the choice, whose outsider status is determined by the dominant culture. We will carefully read poetry, drama, fiction, cultural criticism, and nonfiction to understand: What does it mean to be an outsider? Who decides who belongs and who does not? How does the literature and art-making of this period demonstrate how individuals and groups agitate for belonging, create new communities of belonging, and/or challenge artistic and social norms? Authors and artists may include: James Baldwin, Flannery O'Connor, Leslie Marmon Silko, Toni Morrison, Gloria Anzaldúa, Sandra Cisneros, Junot Díaz, Claudia Rankine, John Cage, the Beat Poets, the Guerilla Girls, Kathy Acker, and more.

#### **ENGL 271 Individual Learning Project (1-4)**

Supervised reading or research at the lower-division level. Permission of department chair required. Consult department for applicability towards major requirements. Not available to first-year students.

#### **ENGL 279A Literary Theory and Criticism (4)**

Introduction to literary and cultural theory. Students apply theoretical texts or concepts to literary or cultural texts (e.g., novels, films, television, popular arts, clothing, architecture, and public spaces). No prerequisites.

#### **ENGL 280A Creative Writing: Culture and Ethical Aspects (4)**

Students enrolled in this four week May term travel to the northern university town of Pavia, Italy (about 30 kilometers from Milan) to stay with Italian students in the prestigious Borromeo College. CSBSJU students will take a three week creative writing course in the college alongside Italian students from the university of Pavia, engage in activities with Italian students (such as readings of works in English, excursions, and guided visits), and travel to nearby towns such as Parma and Lake Como, and cities such as Milan, Venice, or Florence on the weekends. Though taught in English, this program offers an immersive cultural experience through the many ways that CSBSJU students will be able to join in the college life of their Italian peers.

#### **ENGL 286 Introduction to Film Studies (4)**

Introduction to film as a medium of communication and representation. Possible topics include but are not limited to a survey of the development of film and the movie business, techniques of acting, directing, cinematography, narrative style, and film theory. The vocabulary of cinema and representative films of the first hundred years of filmmaking is covered. Recent titles have included "An Introductory Guide to Active Spectatorship" and "Introduction to Film Techniques, Meanings, and Pleasures."

#### **ENGL 311 Creative Nonfiction (4)**

Theory and practice of writing longer nonfiction forms (essays, articles) dealing with complex subject matter. This course explores the rhetorical strategies used in non-technical writing drawn from a variety of disciplines. Students focus on the development of their own voices and styles. Prerequisite: Completion of First-year Seminar and junior standing.

#### **ENGL 313 Advanced Creative Writing (4)**

Advanced creative writing workshop in poetry or fiction. This course alternates its topic semester to semester to offer students opportunity to take advanced workshops in more than one genre of creative writing. Consult the English Department Course Description Booklet for a specific description of each semester's offering. Prerequisite: Completion of English 213 or permission of instructor.

#### **ENGL 313A Advanced Poetry Workshop (4)**

Are you secretly a poet? Do you love to write? This course offers a careful study the art of poetry and the writing life. Together, we read a wide variety of styles and forms of poetry as we write original poetry throughout the semester. Students may expect readings and writing exercises to supplement their study and to stretch their writing. Regular writing workshops will provide sustained feedback on student writing, as well as exercise in reading and editing skills. As part of the course each student will read the major works of an individual poet in a guided study of that author's achievements, and each student will produce a

revised portfolio of creative work, meet with visiting writers, and participate in a poetry reading. The course primarily aims to develop creative writing skills and to help students grow as writers; additionally though, the course enhances students' ability to read and discuss poetry, provides practice revising and editing written work, and expands students' knowledge of poets writing in English. Prerequisite: Sophomore standing & ENGL 213 or permission of instructor.

#### **ENGL 313B Advanced Creative Writing: Fiction (4)**

In this semester of Advanced Creative Writing: Fiction, we will delve deeply into reading and writing fiction with even greater attention to language, voice, and form. You will explore and better understand the practice of your own fiction writing, as well as study and attempt together to understand why a particular story works in a particular way. What makes this character engaging? Why does dialogue in this piece leap off the page while in another story the dialogue feels static? We will also expand our expectations of narrative and narrative conventions, while asking what makes a good story. You will strive to, as Lidia Yuknavitch writes in *The Chronology of Water*, "Make up stories until you find one you can live with. Make up stories as if life depended on it." Workshop will be an essential component of the class. We will also perform writing exercises based on the readings, experiment with our texts, and work to stay present in the world and in the word. Prerequisite: Sophomore standing & ENGL 213 or permission of instructor.

#### **ENGL 315 Writing: Special Topics (4)**

Theory and practice of writing special genres, cross-listed genres, or workshop/seminar in editing and publishing, business writing, technical writing, etc. See the English Department Course Description Booklet for a description of a specific semester's offering. This course may also be cross-listed with writing courses in other disciplines. Prerequisite: Sophomore standing.

#### **ENGL 315A Writing in Business (4)**

Successfully navigating a business is tricky business; however, with planning, research, and execution, it is not an impossible task. This class is structured to give the student practice writing and communicating in four types of business climates: government, for-profit, non-profit, and education. This "practice" includes resumes, cover letters, formal reports, professional presentations, grant proposals, advertising copy for TV and radio, communications for emerging social media outlets, business plans, formal and informal memos, various forms of print media, etc. In the process, students will have opportunities to consider various career options and look ahead to professional life after college. In addition to the academic work in the classroom, students will hear from a number of business professionals as those professionals will come to class to share their collective wisdom about writing and communicating in the business environment. All in all, this class will help students realize that the theory and "book-learnin'" they experience in the academic arena really do have practical applications and a place in the world outside of academia. Prerequisite: Sophomore standing.

#### **ENGL 315B Editing and Publishing (4)**

With literary publishing in rapid flux, book publishers knit their brows and try to forecast demand for printed books and ebooks. Every prediction prompts a new round of hand-wringing about the future of the book. The shift from print to electronic formats has had—and continues to have—enormous consequences for the publishing industry. Claims that this shift spells the death of books, however, demand careful examination. In English 315, we'll explore the rapidly changing book-publishing industry, looking closely at the ways in which industry developments and new technologies affect writers, readers, and publishing companies. We'll begin by studying the traditional book-publishing model, and then we'll study the effects of digital technologies on the transmission of writers' works to audiences of readers. By the end of the semester, we may not arrive at certain answers about the future of literary publishing, but we'll understand many of the forces that will shape that future. Prerequisite: Sophomore standing.

#### **ENGL 315C Environmental Writing (4)**

This course offers students the opportunity to study and practice the art of creative writing – both fiction and nonfiction genres – within the context of the natural world. Students will read and critique a variety of already published work by some of the contemporary masters of the form. Students will also have frequent opportunities to read and discuss drafts from other members of the class, using an adapted writing workshop format, as well as regular, one-to-one meetings with the instructor. Ultimately, and most importantly, students will create their own versions of how written language can be used to express and interpret the relationship between humans and nature. A pair of in-class, semi-formal readings will complete the Nature Writing experience. Prerequisite: Sophomore standing.

#### **ENGL 340 Topics in British Literature (4)**

Courses organized by theme, by historical period, by region, or by genre. Recent offerings include "Green Writing: 19th Century British Nature Writing." Prerequisite: Sophomore standing.

#### **ENGL 340A Medieval Quests (4)**

In Arthurian Romances and medieval epics, the heroic knight commonly encounters dangerous folk and creatures that pose threats to his life and virtue. These monstrous figures threaten the knight with violence and with the allure of their otherworldly difference. Yet these monsters also reflect fears and attitudes about historical "Others" such as women, the Islamic East, Judaism, and the Orient. In this course we will examine these encounters with an eye to cultural anxieties surrounding difference. To better understand these anxieties, we will read and discuss the history and culture of the Middle Ages in

relationship to our primary texts: *Le Morte D'Arthur*; *Sir Gawain and the Green Knight*; *The Romances of Chrétien de Troyes*; *The Lais of Marie De France*; *Tristan and Isolde*; and *The Song of Roland*. Reading critical texts such as Said's *Orientalism* and Frye's *The Secular Scripture*, we will explore the "line between 'the West' and 'the Other'," the quest as nightmare, the uncanny, and fears surrounding mixed blood. (If you are a fan of *Game of Thrones*, dragons, Lancelot and Guinevere, or medieval mystics, you'll be among your people). Prerequisite: Sophomore standing.

#### **ENGL 340B Jane Austen & Charles Dickens: Social Criticism (4)**

Jane Austen's heroines serve as vehicles and as targets for satire of social conventions, especially the conventions surrounding money, marriage, and manners. In the first half of this course, we'll examine Austen's keenly ironic novels. In the second half of the course, we'll turn our attention to Charles Dickens' novels, examining his powerful critiques of Victorian family situations and social institutions. Prerequisite: Sophomore standing.

#### **ENGL 340C Green Writing (4)**

As the Industrial Revolution gained speed, many British writers explored the dynamic relationship between Nature and the Imagination. These writers represent nature as a powerful force capable of provoking hope, solace, and terror. We'll examine the interactions of nature, human beings, and the rapidly changing built environment in 18th- and 19th-century British poetry, essays, and fiction. Observing the movement of population from rural areas to cities, the shift from handcraft to factory labor, and the transition from horses to railways, British writers reflected on the changing relationship between people and the natural world. Industrialization and urbanization inform the works we'll read; the natural rhythms of days and seasons were giving way to the steady, ticking rhythm of the clock, and the environment of daily work was shifting from the agricultural outdoors to the urban workplace. We'll study nature writing in the context of these momentous changes. Prerequisite: Sophomore standing.

#### **ENGL 348 Topics in U.S. Literature (4)**

Courses organized by theme, by historical period, by region, or by genre. Recent offerings include "Disillusionment, Protest, and Promise in Modern U.S. Literature" and "Rags to Riches." Prerequisite: Sophomore standing.

#### **ENGL 348A Self-Made Americans (4)**

Do we make ourselves or do we become what we already are? Do we have a right to be whoever we want to be? Are our identities fact, fiction, or something else? The Americas have long served as a space where men and women struggled with these questions and with their uneasiness about just how far self-made people could go. In the United States, we know part of this debate today as the American Dream, the idea that anyone can remake herself and move from "rags to respectability" through "pluck and luck." This class examines the development of the American Dream in fictions about self-made men and women. We will read the most famous stories of self-made men in Benjamin Franklin's *Autobiography* (1790) and Horatio Alger's novel *Ragged Dick* (1867). We will also analyze a wide variety of other works that expand, trouble, or satirize this model of success. These texts include the Robinson Crusoe-inspired fantasy *The Female American* (1767); *The Contrast* (1787), an early American drama; the seduction novel *The Coquette* (1797); Thoreau's *Walden* (1854), and Solomon Northup's *Twelve Years a Slave* (1853). We will explore these texts with attention to their historical and material contexts, but making your own hut on the banks of Lake Sagatagan is strictly optional. Prerequisite: Sophomore standing.

#### **ENGL 348B James and Wharton: Marriage and the Market (4)**

In this course, we will look at American novels that feature heroines facing the complications of marriage at a moment when national conversations about women's education, their increasing independence, the relationship between difference and equality, and the limits of contract law take place in the context of a rapidly developing market for commodity exchange. Focusing heavily on Henry James—*The Portrait of a Lady* (1880) and *The Ambassadors* (1903)—and Edith Wharton—*The House of Mirth* (1905) and *The Custom of the Country* (1913)—we will meet some of American literature's more sympathetic adulteresses as well as its most infamous single marriageable females. We will also test these characterizations against their limits in terms of the working class and immigrants with the novels of Theodore Dreiser—*Sister Carrie* (1900) and *An American Tragedy* (1925)—and Anzia Yezierska—*Arrogant Beggar* (1927). (This reading list is subject to revision.) Prerequisite: Sophomore standing.

#### **ENGL 351 Chaucer (4)**

Geoffrey Chaucer, legendary author of *The Canterbury Tales*, is considered to be the "father" of English Literature, English Poetry, and even the English Language. But who was he, and why is he important to us? This course explores Chaucer's life and writing, examining the paradoxes and mysteries that surround his identity: what is known about his contemporaries, social networks, and political intrigues. We discover Chaucer writes about concerns pressing in the medieval period that remain relevant today: marriage; sex; political corruption and tyranny; Christianity and Islam; the mistreatment of women; anti-Semitism; refugees; loss; and the human longing for consolation. We read and listen to his writings in Middle English so we can appreciate the humor, beauty, and brilliance of his verse. We tour the genres that Chaucer incorporates into his *Tales*—including the fabliau (bawdy tale), saint's lives, beast tales, and romances—both to deepen our understanding of medieval literature and to gain a clearer view of Chaucer's innovations. The course also examines manuscript culture (looking at how his poems were first collected) as well as the most recent commentaries on his work, such as "Chaucer at Ground Zero," to understand why his writing still matters now. In-class discussions and readings will support student learning throughout the

course, and students will receive individual guidance in a critical and/or creative research project designed around their interests. Prerequisite: Sophomore standing.

### **ENGL 352 Shakespeare (4)**

This course will focus on reading closely, discussing, and writing about key representative plays from Shakespeare's career. We'll consider how his work both contributed to, and moved past, the conventions of Elizabethan and Jacobean theatrical genres. We will move in a roughly chronological order, in order to consider the trajectory of the plays as well as historical and cultural shifts. Plays will likely include *The Merchant of Venice*, *A Midsummer Night's Dream*, *Henry IV Part One*, *As You Like It*, *Hamlet*, *King Lear*, *Macbeth*, and *The Winter's Tale*. Prerequisite: Sophomore standing.

### **ENGL 355 Studies in Individual Authors (2-4)**

Study of several works by one or two authors. Recent offerings include "William Faulkner/Toni Morrison." Prerequisite: Sophomore standing.

### **ENGL 365 Current Issues in Literary Studies (4)**

Analysis and discussion of significant literary texts. Students will complete a substantial research project designed to facilitate the transition or studying beyond the undergraduate English degree. Thematic focus of the course varies with instructor. Prerequisite: Junior standing.

### **ENGL 365A Capstone: Reading Across Genres (4)**

This course offers a culminating opportunity for English majors to synthesize their college work, especially much of what they have learned in their English courses. The English Department has established this course to bring English majors into contact with each other over a semester to read, reflect, and write about a common reading list. Students in this course will gain a heightened awareness of the history, content and theoretical approaches to the discipline of English, will develop a substantial understanding of their major within a larger context of its discipline, and will come to know well their immediate community of majors. "Capstone" is organized around a reading list entitled "Books Every English Major Should Read." Because this course is a requirement of the English Department, it will be taught by different faculty members and each faculty member will have a different reading list. My list will include novels, short stories, poetry, film, and works of Critical or Cultural Theory. Each category will be represented by selected works that "every English major should" know. The major texts for the course will be chosen from the categories listed above. Our texts will include: Ernest Hemingway, J. D. Salinger (short stories); W. B. Yeats, Anne Sexton, Adrienne Rich, Gary Snyder (poetry and poetic essay); Haruki Murakami (contemporary novel TBA), and Walter Benjamin (theoretical essay). One or two other texts, including film, will be chosen at a later date in consultation with the class. I will provide a list of further reading suggestions. These suggestions will serve as souvenirs of the CSBSJU English major and may be read at any time in the future! Prerequisite: Junior or Senior standing

### **ENGL 365B Capstone: Milton (4)**

As a poet and essayist, Milton has had a tremendous impact on the arts, politics and culture of succeeding generations. From the writing of American revolutionaries such as Thomas Paine and Thomas Jefferson, to the poetry of William Blake and William Wordsworth, and to Philip Pullman's recent trilogy of novels—*His Dark Materials*—Milton has provided a template for thinking about innocence, knowledge, sex, liberty of thought, and humankind's relationship to God. In this course we will read all of the major poems, from early masterworks such as "Lycidas," and *Comus*, to the epic *Paradise Lost*, and the late mini-epics: *Paradise Regained* and *Samson Agonistes*. Prose works may include the famous defense of the liberty of the press—*Areopagitica*—as well as excerpts from his wildly (even dangerously) controversial *The Doctrine and Discipline of Divorce*, and *The Tenure of Kings and Magistrates*. We will consider these works in the context of Milton's desire to become an English Vergil, his role as a republican supporter in the English Civil War, his justifications for the execution of King Charles I, his work for the interregnum government of Oliver Cromwell, and his final, extraordinarily productive years as a blind poet who only barely escaped execution under the Restoration of King Charles II. By the end of the semester we will hope to have a rich understanding of the work and life of one of England's most famous and influential poets. Prerequisite: Junior or Senior standing

### **ENGL 365C Capstone: Race & the American Imaginary (4)**

What can we make of the stubborn New World habit of giving symbolic power to black populations while simultaneously denying them real social power? Why are whites so often comfortable "at play" in black cultural forms? Our primary texts will be novels from the U.S. and Argentina, mostly from the second half of the 19th Century; we will also consider other fine arts forms such as minstrelsy, classical music, jazz, painting, and photography, as well as writings from Economics, New Musicology, Literary Theory, and Cultural Studies. Since this is a seminar, students will take central responsibility for their learning: expect a vigorous reading load, a substantive seminar presentation, and a research paper. We begin with Eric Lott's *Love and Theft: Blackface Minstrelsy and the American Working Class*. Novels may include: Mark Twain's *Huckleberry Finn* (1884), James Weldon Johnson's *Autobiography of an Ex-Colored Man* (1912), and William Faulkner's *Absalom, Absalom!* (1936). Music may include works of Louis Moreau Gottschalk, Scott Joplin, Irving Berlin, George Gershwin, *The American Songbook*, and Charlie Parker. Prerequisite: Junior standing.

**ENGL 365D Capstone: Othering in the Middle Ages (4)**

Readers of Medieval European literature often encounter strange figures: demonized Saracens and non-Christian others, hybrid creatures, and monstrous, supernatural women. Who or what is being Othered in these representations? On whose authority are African people represented as half-animal? Or Muslims as demonic? Our course examines the creation of 'outsiders' in the Middle Ages and how medieval writers constructed difference. Topics of inquiry include: Othering of Saracens and non-Christians; Muslim-Christian Dialogues, Estranging the Feminine, Labyrinths, and Hybrid Creatures: Myth, Monsters, and the Imagination. #winteriscoming As part of this highly active course, our group visits HMML to learn about interfaith dialogue and co-existence in Middle Eastern manuscripts; we examine the Othering of women in scientific as well as literary treatises, as well as important responses to this Othering in the works of female Christian mystics and secular writers such as Christine de Pizan; and, we uncover hybridity as an image of difference: mythical creatures abound in medieval texts, romances in particular but also in epic poems and in sea-monster laden cartography. Writing projects throughout the semester focus on integrating research meaningfully into creative writing as well as literary and historical analyses. Prerequisite: Junior standing.

**ENGL 366 Studies in Modern Literature (4)**

Modernism and modern literature is often characterized by questions of identity, fragmentation, alienation, and the challenging of old forms. The modernist era is sometimes narrowly defined as the years between WWI and WWII; however, the thematic and formal considerations surfaced earlier, and resonated far later. Course readings will include a selection of fiction and/or poetry written in the late 19th to mid-20th centuries. Prerequisite: Sophomore standing.

**ENGL 366A Modernism: Fragments, Form, and Identity (4)**

While Ezra Pound's now famous injunction came late in the Modernist period, the words serve as a good way to think about Modernism: an attempt to make poetry, fiction, and art new. The Modernist period is sometimes narrowly defined as taking place between World War I and World War II, but the thematic and formal concerns begin earlier and extend beyond the time frame between the World Wars. Modernism is, in some ways, a category of convenience, describing a large variety of texts and artistic approaches by writers who were breaking away from past models, namely Realism, and challenging social and political norms. Modernist texts are frequently characterized by an engagement with identity, fragmentation, alienation, and formal experimentation. These texts emphasize characters' consciousness and perceptions of the world rather than plot or verisimilitude (the attempt to represent reality). The texts also experiment with chronology, collage (incorporating different voices and forms within a single text), and free verse. In this class, we carefully read, discuss, and write about primary texts by such authors as Virginia Woolf, Jean Toomer, T.S. Eliot, James Joyce, Zora Neale Hurston, Gertrude Stein, William Faulkner, Nella Larsen, and others to explore questions of identity, race, and gender in form as well as content. We will also discuss these texts in their historical and critical contexts. Prerequisite: Sophomore standing.

**ENGL 367 Studies in Contemporary Literature (4)**

A selection of fiction, poetry and/or other forms written in the past 30-50 years. Recent courses have emphasized emerging forms, including graphic novels, hybrid works, and online works. Prerequisite: Sophomore standing.

**ENGL 368 Creative Writing: Capstone (4)**

Practice and refinement of creative writing in a chosen genre. Students explore their creative writing practice through a deeper engagement with the literary arts, including analysis of genre and form, discussion of significant texts and writers, and a sustained writing project culminating in a portfolio of original creative work. This class prepares students for writing beyond undergraduate studies. Prerequisite: Sophomore standing.

**ENGL 369 Studies in Critical Theory (4)**

Study of selected critical theories and application, using such approaches. Recent course offerings have included "Globalization and American Literature." Recommended for majors planning for graduate English studies. Prerequisite: Sophomore standing.

**ENGL 371 Individual Learning Project (1-4)**

Supervised reading or research at the upper-division level. Permission of department chair and completion and/or concurrent registration of 12 credits within the department required. Consult department for applicability towards major requirements. Not available to first-year students.

**ENGL 381 Literature by Women (4)**

Selection of works written by women. Recent course offerings include "Literature by Women: African, Asian, and Caribbean." Prerequisite: Sophomore standing.

**ENGL 382 Race and Ethnicity in U.S. Literatures (4)**

This course is an introductory survey of race and ethnicity in the literatures of the United States. Ethnic literatures are generally produced out of cultural, political, and/or economic crises by members of a marginalized group. We will think about how these texts respond to such crises, paying special attention to recurring themes such as assimilation, intergenerational conflict, slavery, borders, translation, memory, and witnessing. In addition to race, color, class and ethnicity, gender and sexuality are important categories of analysis for this course. Our discussions will be grounded in the historical, cultural, and theoretical

contexts of each text. Part of our work together will be to learn how to challenge the framework of this course, as well as current ideas such as “multiculturalism” and “diversity.” Texts may include:

Israel Zangwill’s “The Melting Pot,” Alan Crosland’s “The Jazz Singer,” Gordon Parks’ “Shaft,” Anzia Yezierska’s Bread Givers, Charles Chesnutt’s “The Wife of His Youth,” Pietro Di Donato’s “Christ in Concrete” (selection), Ralph Ellison’s The Invisible Man, Spike Lee’s “Bamboozled,” Melvin Van Peebles’ “Classified X,” Tomás Rivera’s And the Earth Did Not Devour Him, Guillermo Gomez-Peña’s “Border Brujo” Richard Rodriguez’ Hunger of Memory, Joy Kogawa’s Obasan, Junot Diaz’ Drown, and Joshua Marston’s, “Maria Full of Grace.” Theoretical writers include Rosaura Sánchez, Tomás Rivera, Cornel West, Henry Gates, Anthony Appiah, Lisa Lowe and Toni Morrison. Evaluation is based upon participation, short formal written comments, and a book review. Assignments and texts are subject to change. Prerequisite: Sophomore standing.

### **ENGL 383 Post-Colonial Literature (4)**

A study of literature, partly in translation, from African, Asian and the Caribbean countries. The course examines the specific historical and cultural contexts in which these literatures arise. Prerequisite: Sophomore standing.

### **ENGL 385 Studies in Literature (4)**

Special topics in literature. Recent courses have included "Envisioning Nature," "Literature of South Asia," and "Women and Power in Medieval Literature." Prerequisite: Sophomore standing.

### **ENGL 385A Anglo-Irish Literature (4)**

Course offered abroad through the Ireland study abroad program.

### **ENGL 385C Literature of South Asia (4)**

There has been a consistent strain in Western ideology, which has defined the East as absolutely Other. Whether it is judged to be execrable or laudable, India, China, Japan, and other countries in the area have been seen as mystical, inscrutable lands where even the most ordinary actions [are] imbued with symbolism. --Patrick Colm Hogan, “Beauty, Politics, and Cultural Otherness: The Bias of Literary Difference” This course is an attempt to recover the Indian subcontinent from a persistent tendency in the Western media to cast the land as “mysterious” or “mystical” and its people as “spiritual” or “exotic.” Our readings of literary texts from India, Pakistan, and Sri Lanka, will reveal the concerns expressed by the writers of these countries—concerns that are rooted in and shaped by the material and historical world they inhabit. This course is not an introduction to the “culture” of the Indian subcontinent, but an attempt to understand the complex relationship between cultural production (literature) and what Terry Eagleton calls “its enabling material conditions” (“Introduction,” Marxist Literary Theory). We might indeed encounter veiled women and snake charmers—perhaps even elephants—in our readings, not as symbols of an unknowable, exotic East, but as representations of certain forms of social consciousness. Prerequisite: Sophomore standing.

### **ENGL 385E South African Literature-Comparative Focus (4)**

This course will focus on excellent, representative works in South African literature: English by white and black writers, Afrikaans literature in translation, written by men and women from diverse cultures and races. The main focus is to give a profile of the best of South African literature and to highlight current literary debates against the relevant sociohistorical and political context. Prerequisite: Sophomore standing.

### **ENGL 385H Comic Novels and Social Class (4)**

The tradition of the comic novel begins properly with Henry Fielding. In this course, we’ll read Joseph Andrews and Shamela, looking at Fielding’s use of humor to explore issues of class and morality. Then we’ll move on to the Smollett’s Humphry Clinker, an epistolary novel that satirizes the absurdities of the human body and the social order. We’ll also read Lawrence Sterne’s incomparable maze of digressions, Tristram Shandy. In the final segment of the course, we’ll watch Jane Austen wield her cool, precise irony as a tool to dissect matters of rank and conduct in Northanger Abbey, Sense and Sensibility, and Emma. Prerequisite: Sophomore standing.

### **ENGL 385I Envisioning Nature (4)**

This course will examine the evolution of our modern understanding of the natural world. How do we imagine nature, and do other cultures (past and present) imagine it differently? Where exactly did our current understanding of the natural world come from, and where does it seem to be heading in the future? In asking these questions, we will also explore how different visions of nature (nature as God’s creation, nature as a mechanical structure, nature as a complex ecosystem, human nature etc.) have shaped our approach to our understanding of the lives we live. Students will examine a mix of history, biology, political philosophy, literature, film and cultural theory texts as part of a course of study designed to investigate where, why and how writing and nature intersect in our world today. Course Objectives: 1. To explore the social and historical importance of influential visions of nature from the ancient world up to more recent modern and/or postmodern periods, 2. To investigate the relationship between nature, economics and literature, 3. To examine how certain visions of nature have been used to justify social inequalities, 4. To read debates about the natural world from politically informed perspectives and 5. To study how different visions of nature shape and reshape our understanding of the natural and social worlds in which we all live. Prerequisite: Sophomore standing.

**ENGL 385J Medieval Women (4)**

During the Middle Ages, commonplace depictions of women portrayed them as either all-powerful temptresses or husband-destroying nags. Yet in reality women enjoyed little to no sexual freedom or legal authority. In this course, students examine the gap between these images and gendered realities as we study medieval literature and histories of power. We look carefully at women as writers of and as subjects in medieval texts—reading for instance the female mystics, the romances of Marie de France and Chrétien de Trois, the defense of women by Christine de Pizan, and excerpts from Giovanni Boccaccio's Decameron and Geoffrey Chaucer's Canterbury Tales. The course provides historical context for reading these figures, and students may expect to learn about the material conditions of writing (who was able or unable to write and why); to examine medieval history, culture, and law surrounding gender, and the origins of modern attitudes; and to compare male and female medieval writers – their concerns, approaches, and achievements. We ultimately recognize the work it has taken to establish female authorship and the barriers that remain. Prerequisite: Sophomore standing.

**ENGL 385K Not Just a Song and Dance: Bollywood Cinema and Social Change in India (4)**

This course will introduce students to Indian culture and society through a study of popular Indian cinema. The Indian film industry is the largest in the world and wields tremendous power as an economic and cultural force in the country. Focusing primarily on the “Bollywood” film industry based in Mumbai, we will examine how commercial cinema has influenced cultural attitudes and social change in India. The course will highlight how Bollywood films have addressed contentious topics like national identity, gender injustice, and globalization in contemporary India. While the course material (readings, films) will concentrate on Indian contexts, our discussions will, inevitably, tend towards a comparative understanding of the influence of cinema on social life. That is, students will draw on more familiar cinematic traditions (Hollywood, for instance) to achieve a more nuanced appreciation of how our social attitudes shape—and are shaped by—popular cinema.

**ENGL 385L American Environmental Literature (4)**

This course explores the long history of American writing about nature and the environment, with particular attention to questions of the human place in nature. Some of this literature is about exploration—what is out there? Some of this is about the utility of nature—what can we do with vast forests, grasslands, or rivers? But the most interesting examples are often about what we can learn from nature and what obligations we may have to non-human life—what is our place in nature? The styles and traditions of American nature/ environmental writing have changed dramatically over time and today are quite diverse, incorporating at times elements of philosophy, theology, ethics, science, economics, politics, and art. Through reading, thinking, and discussing, and writing critically about a wide range of examples from genre students will gain an appreciation for the depth of the American literary approach to nature, become familiar with many of the writers and texts that could be said to form a “canon” in the field. And will learn to actively engage such writing from a variety of approaches including historical analysis, ecocriticism, and ethical reasoning.

**ENGL 386 Studies in Film (4)**

This course analyzes film through one or more theoretical aspects. Psychoanalytical, feminist, cultural studies, and reader-response theories are among possible approaches offered. Prerequisite: Sophomore standing. COMM 286 or ENGL 286 recommended.

**ENGL 387 Introduction to Linguistics (4)**

Linguistics, as a discipline, is the scientific study of human language. This course will cover the core of linguistic study: phonetics and phonology (sounds and sound systems), morphology (word shapes), syntax (sentence structure), semantics (the meanings of linguistic forms), and pragmatics (meaning in context). We'll also look at a wide variety of other topics including sociolinguistics (language and identity), language contact, change, death, and revitalization; and writing systems. This challenging but fascinating topic area will prove relevant not only to students of English and education but also to those majoring in foreign languages, philosophy, psychology, or computer science. Prerequisite: Sophomore standing.

**ENGL 388 Studies in Popular Culture (4)**

Critical reading of such popular arts and practices as film, television, music, newspapers, etc. Prerequisite: Sophomore standing.

**ENGL 397 Internship (1-4)**

Integration of the skills of the English major, a liberal arts background and the expectations of a career. Individually tailored by the student with the advice and approval of a department advisor and the college's director of internships. S/U grading only.