Department of English
17-18 Description of English Courses

Spring 2018

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ENG 201 A  Writing the Public Essay
Professor William Lane -- TR 2:35 – 3:50 pm
An examination of public essays: reviews, political commentary, letters to the editor, op-ed articles, art criticism, problem analysis, proposals for change. Students practice the craft of writing with grace, clarity, and fluency. Students read, study, and debate essays about significant topical issues by writers whose prose styles have much to teach about the art of writing. The course is for all students, majors, minors, and those interested in developing their expository and persuasive writing skills. FULFILLS HUMANITIES REQUIREMENT. PREREQUISITE: English 101 or equivalent.

ENG 205  Introduction to Creative Writing
Various sections offered by English faculty. See Registrar materials for days/times.
Workshop in the writing of short stories, verse, creative non-fiction, and dramatic writing. This course is a prerequisite for all upper-level writing courses. PREREQUISITE: English 101 or equivalent. FULFILLS ARTS REQUIREMENT.
Enrollment restriction per class: 3 seniors, 3 juniors, 5 sophomores, 5 first year students.

ENG 211 A  Shakespeare: The Major Plays
Professor Christopher D’Addario – TR 1:10 – 2:25 pm
This course attempts to comprehend Shakespeare's evolution as a dramatist and the continuing appeal of his tragic, magical and historical worlds. We will also examine Shakespeare's plays in their own time, attempting to understand how they were influenced and influenced the culture of early modern England. Because he was so attuned to the everyday lives of Elizabethan Englishmen and women, he was able to explore the deeply felt interactions of human society and imaginatively recreate characters with an unprecedented complexity and emotional realism. We will seek to understand the power with which his creations spoke the theatregoers four hundred years ago and continue to speak to us today. FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT.

ENG 213 A  Medieval Epic Literature
Professor Christopher Fee -- MWF11:00 - 11:50 am
Course replete with folkloric, legendary, and mythic elements which can be linked to an evocative material record. These traditions are chock-full of gods and goddesses, heroes and villains, monsters, magic, trickery, and treachery. Begins with a discussion of the natures of oral narratives and of mythic archetypes, and an introduction to theoretical concepts which aid in understanding the cultural functions of storytelling and mythmaking; students then move on to discuss the development of Medieval Epic literary traditions founded upon far earlier oral materials. FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT.
ENG 230  *Latinx Literature in the US: Colonial to Present*
Professor Sarah Sillin -- MW  11:00 am – 12:15 pm
This course explores central themes of US Latina/o literature from European colonialism to immigration and social justice. Further, we draw from contemporary cultural theorists to analyze the variety of literary forms and styles that writers in this tradition engage. Authors considered will include Bartolomé de las Casas, María Amparo Ruiz de Burton, Gloria Anzaldúa, Sandra Cisneros, Junot Díaz, and Lin-Manuel Miranda.  FULFILLS HUMANITIES AND CONCEPTUALIZING DIVERSITY REQUIREMENTS.

ENG 232  *Romanticism to Modernism*
Professor Leonard Goldberg -- MWF  1:10 – 2:00 pm
Students will look at the changing shape of English literature from the nineteenth to the early twentieth centuries. At a time when some theorists are asking "Is literary history possible?", students will attempt to understand a small portion of English literary history and some of the terms used to define it: "Romanticism," "Victorianism," and "Modernism." Students will study representative authors from these three periods, such as Wordsworth, Coleridge, Shelley, Tennyson, Browning, Rossetti, Yeats, Eliot, and Woolf. Through the fiction and poetry of these authors, students will also explore some of the ideas and anxieties of this age, such as the relationship between science and faith, the role of women, and the impact of colonialism.  FULFILLS HUMANITIES REQUIREMENT.

ENG 242  *The Golden Age of Children's Literature*
Professor Suzanne Flynn -- TR  8:30 - 9:45 am
An exploration of children’s literature focused on the period from 1865, when Alice’s *Adventures in Wonderland* was published, through the first decade of the twentieth century which saw the publication of such classic works as *The Secret Garden* and *Peter Pan*. Along the way, we will consider the way authors such as Lewis Carroll, Christina Rossetti, Rudyard Kipling, Robert Louis Stevenson, Beatrix Potter, Frances Burnett, and James Barrie broke away from the tradition of didactic children’s literature and created works that celebrated the imagination of the child. We will consider biographical as well as social and historical backgrounds to the works, and we’ll explore how these works – many of which are now considered literary classics – influenced the development of other forms of literature.  FULFILLS HUMANITIES REQUIREMENT.

ENG 243  *Riot, Rebellion, Revolution: The Tradition of Protest in Nineteenth-Century US Literature*
Professor Elizabeth Duquette -- TR  2:35 – 3:50 pm
From slave rebellions to civil war, passive resistance to armed revolt, the US experienced regular social upheaval—sometimes peaceful, more often violent—across the nineteenth century. In this course, we will explore what it means that American literature is motivated by protest. Beginning with US responses to the Haitian Revolution and ending with early twentieth-century labor unrest, we will examine the tensions between insurrection and the “domestic Tranquility” promised by the Constitution. Consulting works by authors including Tom Paine, David Walker, Leonora Sansay, Robert Montgomery Bird, Herman Melville, Frederick Douglass, Henry David Thoreau, Harriet Beecher Stowe, John Brown, Charles Chesnutt, Ida B. Wells, and Theodore Dreiser, we will consider the myriad roles protest might play in forming “a more perfect Union.”  FULFILLS HUMANITIES REQUIREMENT.

ENG 251  *American Literature Post 1865*
Professor Stefanie Sobelle -- TR  1:10 – 2:25 pm
A survey of American literature since the Civil War with particular attention to various forms of mobility (economic, social, geographic) and how they shape personal and national identity. Students will consider how key events -- including the Gold Rush, the Great Depression, the Harlem Renaissance, the Cold War, Vietnam, the Civil Rights Movement, and 9/11 -- are treated by American writers by focusing on issues such as passing, migration, immigration, expatriation, gentrification, suburbanization, and homelessness. The syllabus might include authors such as Melville, James, Whitman, Larsen, Cather, Faulkner, Steinbeck, Stevens, Ellison, Kerouac, Didion, Eugenides, and Diaz.  FULFILLS HUMANITIES REQUIREMENT.
ENG 263 A  Voice and Visibility: African Americans and the Power of Spoken Word  
Professor McKinley Melton -- MW 2:10 - 3:50 pm  
While the immediate focus of this course will be directed toward the contemporary Hip Hop and Spoken Word Movements, we will engage the contemporary moment as part of an African American cultural legacy that is built upon a bedrock of oral tradition. We will consider the significance of orality in crafting and cultivating the forms, styles, and content of African American cultural expression. Examining oral expressions that range from music to public speeches, this course positions the spoken word as central to understanding the complex issues of identity, culture, and politics that shape the African American presence in American society.  
FULFILLS HUMANITIES AND CONCEPTUALIZING DIVERSITY REQUIREMENTS.

ENG 281 A  History of the English Language  
Professor Christopher Fee -- MWF 10:00 - 10:50 am  
Course provides an historical understanding of the vocabulary, forms, and sounds of the language from the Anglo-Saxon or Old English period to the twentieth century. Important: Beginning with the class of 2017, this course counts only as an elective toward an English major and toward Education certification. It DOES NOT count as a 200-level intermediate literature course. Recommended for Education minors; offered one semester per year.  
FULFILLS HUMANITIES REQUIREMENT.

ENG 299 A  Critical Methods  
Professor Elizabeth Duquette -- TR 1:10 – 2:25 pm  
Introduction to advanced literary study. Attention is placed on close reading, using the library and electronic resources, and incorporating scholarly perspectives. Course also considers a variety of theoretical approaches to literature and their place within contemporary literary scholarship. This course is a pre-requisite for all senior seminars. PREREQUISITE: at least one 200 level literature course.

ENG 299 B  Critical Methods  
Professor Stefanie Sobelle -- TR 10:00 – 11:15 am  
Introduction to advanced literary study. Attention is placed on close reading, using the library and electronic resources, and incorporating scholarly perspectives. Course also considers a variety of theoretical approaches to literature and their place within contemporary literary scholarship. This course is a pre-requisite for all senior seminars. PREREQUISITE: at least one 200 level literature course.

ENG 300 A  Alternative Forms of Fiction  
Professor Fred Leebro -- WF 11:00 am – 12:15 pm  
Discussion course in the writing and reading of alternative forms of fiction. Aim is to enhance understanding and implementation of various alternatives to short fiction, including short-short fiction, the novella, and the novel. Each student completes two short-short stories and a fragment of a novella or the opening of a novel. All styles and subjects are welcome, and students are encouraged to discover and exercise their unique writing voices. PREREQUISITE: English 205.

ENG 305 A  Free Verse & Form in Poetry  
Professor Nadine Meyer -- TF 11:25 am – 12:40 pm  
Whether writing in form or free verse, poets make careful choice of sound, diction, and line length. This course will pay particular attention to the way a poem's form (the way it looks on the page and sounds to the ear) reflects and amplifies its meaning. Readings may include poems by James Merrill, Anthony Hecht, Greg Williamson, Linda Gregerson, and Jorie Graham. Requirements will include seven original poems with revisions, two short papers (“close-readings” of particular poems), and a presentation. PREREQUISITE: English 205.
ENG 306 A  Writing the Memoir  
Professor Karen McElmurray -- TR 1:10 – 2:25 pm
Workshop in the reading and writing of memoir. Students develop narratives based on personal experience and address the question of how to transform memory into compelling writing through the analysis of appropriate models and discussion of student work. Each student is expected to complete various exercises and critical responses, as well as a substantial memoir project.  
PREREQUISITE: English 205.

ENG 309 A  Topics in Writing: Writing for Social Change  
Visiting Professor Taylor Brorby -- TR 8:30 - 9:45 am
History teaches us that humans regularly go through regular, disruptive changes—the Vietnam War, the concept of evolution, the Suffragette Movement. Our current moment in time is no different. “Writing for Social” change will examine seminal texts from the present and past to help writers better understand how we write creatively and artistically to heighten social consciousness and promote greater compassion and empathy in an ever-changing world. Themes explored in this class include: Race, Feminism, Environment, Cultural History.  
PREREQUISITE: English 205.

ENG 310 A  John Milton & the Literature of Early Modern Protest  
Professor Christopher D’Addario -- TR 2:35 - 3:50 pm
John Milton is primarily known to the 21st century for his austere and monumental epic about the fall of humankind, *Paradise Lost*. However, he was for much of his life, a profoundly effective and strident political writer, a radical who helped to push and to justify the rejection of state religious control, the deposition and execution of a monarch, and the right to free expression. This class will read Milton’s writings alongside other authors of the seventeenth century who rejected the status quo and sought to have their voices heard. In the process, it will seek to understand what resistance looked like in a time of absolute monarchy and a state-controlled press. How did writers of poetry, drama, and prose, express opposition, challenge norms, and eventually pave the way for the free public sphere that we hold so dear today? More ominously, what happened when they failed?  
FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT.

ENG 312 A  Medieval Drama  
Professor Christopher Fee -- MWF 1:10 - 2:00 pm
Exploration of conflicting theories concerning the origin and development of medieval drama. Course examines social roles, discusses issues of text and performance, and compares the relative merits of ‘good literature’ and ‘good drama.’ Students read examples drawn from a variety of genres of drama and view recordings of several plays on videotape. Class stages its own production.  
FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT. COUNTS TOWARD THEATRE ARTS MAJOR.

ENG 330 A  Topics: Gender & Genre in American Women Writers  
Visiting Professor Sarah Sillin -- MW 6:15 – 7:30 pm
In the colonial era through the nineteenth century, American women writers’ work was by turns enormously popular, controversial, and overlooked. Exploring the relation between genre and gender, this class examines how texts represent the challenges women writers faced, as well as how writers conceptualized the function of literature. What led writers and critics to celebrate women’s work or refer to them, in the words of Hawthorne, as “damned mobs of scribbling women”? Drawing on theories of intersectionality, we also consider how authors speak to the influences of racial and economic differences on their identities and their writing. Finally, the class reflects on what recovery work has accomplished, what its limits are, and what future directions it might take. Writers considered include Anne Bradstreet, Phillis Wheatley, Fanny Fern, Margaret Fuller, Emily Dickinson, Frances Harper, and Edith Maude Eaton.  
FULFILLS HUMANITIES REQUIREMENT AND COUNTS TOWARDS WGS MAJOR.

ENG 340 A  Early Romantics  
Professor Leonard Goldberg -- MWF 2:10 – 3:25 pm
A study of the way in which Romanticism became a dominant presence in British culture during the last decade of the eighteenth century and in first years of the nineteenth. We will concentrate on the generation of writers -- most familiarly Blake, Wordsworth, and Coleridge -- who established themselves during these years, and who were united by a desire to create a new poetic idiom, grounded in the claims they could make for imagination, less conventionalized and perhaps less formal than that which they saw as dominating British culture. Crucial contexts to explore will be their differing responses to problems posed by Enlightenment thought, the French Revolution, the subsequent outbreak of war, the industrial revolution, the rise of modern science, and the dominance of English politics by Tory ministries. Writers to be introduced, in addition to those already mentioned, may include such figures as Charlotte Turner Smith, Mary Darby Robinson, Walter Scott, and William Godwin.  
FULFILLS HUMANITIES REQUIREMENT.
ENG 350 B  Afrofuturism
Professor Stefanie Sobelle  --  W 1:10 – 3:40 pm
Afrofuturism is an artistic and critical movement concerned with the place of science fiction and technology in black culture. This interdisciplinary course investigates the origins and influences of African/African American contributions to science fiction in the forms of literature, comic book arts, film, music, performance, and visual culture. Beginning by highlighting the historical roots of Afrofuturism in African American speculative fiction dating back to the nineteenth century, this course then focuses on the different ways African/African American artists and thinkers have used science fiction to critique contemporary forms of racial difference and imagine alternate futures. Additional topics of discussion will include Afro-pessimism, Afro-optimism, utopia, futurity, blackness, and metaphysics.  FULFILLS HUMANITIES REQUIREMENT.

ENG 353 A  Fitzgerald, Hemingway and Circle
Professor Robert Garnett  --  TR 10:00 – 11:15 am
An intensive study of the fiction of F. Scott Fitzgerald and Ernest Hemingway, especially that of their salad days in the 1920s. The course examines the nature of Fitzgerald’s and Hemingway’s imaginations, the development and characteristics of their distinctive fictional voices, and the causes of their respective declines in the 1930s.  FULFILLS HUMANITIES REQUIREMENT.

ENG 362 A  LGBTQ African American Literature
Professor McKinley Melton  --  MW 11:00 am – 12:15 pm
This course explores the prominence of LGBTQ identities and narratives within African American literary and cultural traditions. Through a purposefully multi-genre exploration of African American literature, spanning from the Harlem Renaissance to the contemporary moment, we will focus on writers who identify as part of the LGBTQ community, as well as those artists who prominently feature LGBTQ subjects and figures within their work. While examining the intersections of race, sexuality, and gender in creative expression, we will also engage the broader social, political, and cultural implications of these works, considering themes of marginalization, identity formation and articulation, social justice, and activism.  FULFILLS HUMANITIES AND CONCEPTUALIZING DIVERSITY REQUIREMENTS.

ENG 403 A  Thomas Hardy
Professor Suzanne Flynn  --  W 1:10 - 3:40 pm
This seminar will focus on the life and work of Thomas Hardy, a literary figure whose career spanned half of the Victorian period and continued well into the 20th century. During his more than sixty-year career, Hardy wrote in every major literary genre; we will study several of his major novels, a selection of his short stories, and also a great deal of his poetry. We will also be viewing film adaptations of his fiction. Beyond the literature, we will become familiar with Hardy’s biography, as well as the social, intellectual, and literary milieu within which he worked.  FULFILLS HUMANITIES REQUIREMENT.  Pre-requisites: ENG 299. Seniors only, or by permission of instructor.

ENG 403 B  The Bible and African American Literature & Culture
Professor McKinley Melton  --  T 1:10 - 3:40 pm
This seminar will examine the relationship between the King James Bible and African American expressive traditions, ranging from the earliest singing of the slave spirituals to the literature produced within the 21st Century. As we explore both written and oral traditions, we will consider ways that the Bible has been centered within African American cultural consciousness, impacting artistic works as well as the political and social movements with which they coincide. Students will examine the use of Biblical rhetoric and figures in the crafting of African American narratives, while also considering the ways that African American artists have reshaped, rewritten, and redefined Biblical narratives to speak to the particularities of Black experiences in America. Ultimately, students will be asked to engage critically in a parallel analysis of the King James Bible and the African American literary tradition, in order to bring clarity to both pursuits while highlighting the significance of the inter-textual relationship(s) crafted between the two.  FULFILLS HUMANITIES REQUIREMENT.  Pre-requisites: ENG 299. Seniors only, or by permission of instructor.