Department of English
Description of Spring 2019 English Courses

Literature Courses

ENG 211 A  Shakespeare: The Major Plays (this course is currently filled)
Professor Christopher D’Addario – MW 11:00 – 12:15 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 212 A  Survey of English Literature: Medieval & Renaissance
SEATS AVAILABLE
Professor Christopher Fee – MWF 10:00 - 10:50 am
A selective survey of medieval and early modern English literature, from the age of Beowulf to the age of Shakespeare-- almost a millennium. The class will introduce students to some of the major writers and works of these centuries; trace the development of poetry, drama, and prose; and help students to develop skills in reading critically and discussing and writing about literature. FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT.

ENG 232 A  Romanticism to Modernism
SEATS AVAILABLE
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 A  The Golden Age of Children's Literature
SEATS AVAILABLE to First year students only
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 250 A Contemporary African American Literature
Professor McKinley Melton -- TR 2:35 - 3:50 pm
This course will examine the literary and cultural production of African Americans in the 21st Century, considering ways that contemporary African American writers have—through form and content—honored and built upon the expressive traditions that preceded them. Taking a multi-genre approach, we will also consider the manner by which fiction, poetry, film, essays, and music have presented and reflected upon the contemporary reality of African Americans. Potential themes and events considered within the literature include: the aftermath of 9/11, responses to Hurricane Katrina, Blackness in the age of Obama, post-Blackness/post-Racality, African diasporan identity and immigration, identity formation and social media, popular culture, intersectionality, #BlackLivesMatter, and social justice movements of the 21st Century. FULFILLS HUMANITIES REQUIREMENT.

ENG 250 B Introduction to Postcolonial Literature
Visiting Professor Vivek Freitas -- TR 1:10 – 2:25 pm SEATS AVAILABLE
A survey of “non-western” literatures, this course introduces students to modern writing from outside the Anglo-American canon. Beginning by thinking about how and why some cultures and peoples come to be seen as “other” or “exotic” from the western perspective, we will go on to read authors who challenge, interrupt, and play with the ways these perceived differences are constructed. Using a few key concepts from postcolonial theory, we become attentive to the complex ways literature is composed in a world of unequal political and cultural power. Authors may include Joseph Conrad, Tyeih Salih, Jamaica Kincaid, Salman Rushdie, Ama Ata Aidoo, Gabriel García Márquez, and Jean Rhys. FULFILLS HUMANITIES REQUIREMENT.

ENG 250 C Introduction to Multi-Ethnic Literature of the U.S. SEATS AVAILABLE
Professor Aristides Dimitriou -- TR 2:35 – 3:50 pm
This course will survey a number of works by African American, Native American, Asian American, and Latinx authors. Each unit will investigate how minoritarian experiences are constructed through literary forms and representations across a diverse spectrum of twentieth- and twenty-first-century ethnic American literatures. Along the way, we will identify literary expressions of colonialism and slavery; racialization and double consciousness; dialect and code-switching; migration and diasporic writing; alienation and assimilation. Approaching these issues through the prism of multi-ethnic literary discourse means understanding not only how ethnic and racial identity is formed by a violent history of empire, but also how creative writing variously responds to—and even attempts to change—that history. As we move across each unit, we will examine the differences and similarities of various ethnic and racial identities in the United States, while analyzing how they invoke their broader transnational contexts and more complex intersections with issues of class, gender, and sexuality. In this way, we will assess how multi-ethnic literature challenges more traditional notions of American cultural production, thereby also challenging our understanding of American identity itself. FULFILLS HUMANITIES AND CONCEPTUALIZING DIVERSITY REQUIREMENTS.

ENG 310 A The Literature of Medieval Mysticism (this course is currently filled)
Professor Christopher Fee -- MWF 1:10 – 2:00 pm
Most simply put, “Mysticism” may be defined as a contemplative attempt to transcend the boundaries of human existence and to participate in direct, personal communion with the Divine. Any study of Medieval Mysticism must include an exploration of the struggle of religious women and men to find the language to put into words intense and intensely personal devotional practices, visions, and experiences. Rather than simply recording emotional reactions to rigid patristic understandings of God, Medieval Mystics often wrestled to reconcile the theological implications of their personal faiths with the doctrines of their church. Beginning with an exploration of the influence of Plato upon Medieval Mystical thought and practice, this course will extend from the earliest influences upon Christian mysticism through some of its greatest Medieval practitioners, including Julian of Norwich, Hildegard of Bingen, and John on the Cross. Mysticism is a movement not limited to Christianity or to the Middle Ages, however, and thus our study will include glimpses into Jewish and Islamic Mystic traditions, and we will discuss some early Protestant Mystics near the end of the course. Students will conclude with a discussion of the relevance of Medieval Mysticism in the context of post-modern culture. FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT.
ENG 323 A—The Secret History of the Novel—(this course is currently filled)
Professor Joanne Myers -- TR 1:10 - 2:25 pm
Most accounts of novel’s “rise” in eighteenth-century Britain emphasize the genre’s “formal realism” and attribute its development to a triumvirate of male novelists—Defoe, Fielding, and Richardson. But behind and alongside that story exists a “secret history of the novel”: a story largely about fiction by women frequently more salacious, less realistic, and more formally experimental than the mainstream novel. Students will learn about this alternate tradition while practicing skills of formal analysis, historical research, and critical reading and writing. FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT.

ENG 330 A American Family Values
SEATS AVAILABLE
Professor Elizabeth Duquette -- MW 2:10 – 3:25 pm
What makes—or breaks—a family? What kinds of attachments support family bonds and our belief in the importance of the family as an institution? Both personal and political, the American family has long been a source of contestation and concern. In this course, we will explore various forms of kinship, as well as some of the legal frameworks, that shaped how Americans thought about family across the long nineteenth century. Key topics will include different definitions of kinship, the effects and affects of slavery, representations of children and parents, laws concerning marriage and divorce, and queer families. Students should expect to read works by Rowson, Brown, Wilson, Hawthorne, Melville, Harper, James, Chesnutt, Wharton, among others.
FULFILLS HUMANITIES REQUIREMENT.

ENG 348 A—The Victorian Novel—(this course is currently filled)
Professor Suzanne Flynn -- TR 1:10 – 2:25 pm
Between 1837, when Victoria was crowned, and 1901, when she passed away, approximately 60,000 novels were written and published in England. If the eighteenth century witnessed the birth of the novel as a legitimate literary genre, and the twentieth century has seen its dissolution, then the nineteenth century must be seen as the novel’s heyday. Because most of the novels written during this period were “triple-deckers,” long three-volume novels, it is impossible to study more than a few in a single semester. But even our short list of six works shows the variety of presentation possible within the limits of the term “novel.”
FULFILLS HUMANITIES REQUIREMENT.

ENG 350 A To Illuminate the World: James Baldwin in Fiction and Essays
SEATS AVAILABLE
Professor McKinley Melton -- W 1:10 – 3:40 pm
Over the course of the semester, we will explore the literary output of one of the 20th Century’s most prolific writers: James Baldwin. Students will have the opportunity to deeply engage and critically reflect on Baldwin’s writing, examining the works while interrogating the social, historical, and cultural contexts in which they were produced. Moreover, Baldwin’s writing will serve as the foundation for our exploration of themes of race, class, gender, and sexuality that continue to make his works as resonant in the contemporary moment as when they were first published. FULFILLS HUMANITIES AND CONCEPTUALIZING DIVERSITY REQUIREMENTS.

ENG 350 B Modernist Novel in Britain
SEATS AVAILABLE
Professor Leonard Goldberg -- MWF 2:10 – 3:25 pm
Whether innovating with narrative techniques, responding to some of the most provocative ideas of the past half century, testing the limits of their own language, calling attention to a sense of cultural crisis, or representing the complexities of life at a time of accelerating change, British novelists of the first half of the twentieth century produced an especially demanding body of work. In this course we will explore a small number of these novels and speculate about how formal techniques are used to offer an unsettled perspective on the world they investigate. The course will focus on three novelists in particular: Lawrence, Joyce, and Woolf. FULFILLS HUMANITIES REQUIREMENT.

ENG 350 C Transnational Literature: Revolution and Resistance
SEATS AVAILABLE
Professor Kalyan Nadiminti -- TR 2:35 – 3:50 pm
If strong feelings like anger or optimism are the engines behind radical change and revolution, then what is the place of less powerful feelings like dissatisfaction? How might “minor” feelings—like melancholy, shame, humiliation, or evasion—activate forms of political discourse that are far subtler and less easy to represent? This course asks whether minor feeling can unearth categories of social disenfranchisement across transnational literary formations. We will consider how expressions of care, love, and desire articulate continuities with melancholic feeling in Asian American, African American, Latinx, and postcolonial writing and thereby
begin a conversation about the persistence of deep historical hurt across vectors of race, class, gender, and sexuality. Key texts will include Nella Larsen's *Passing*, Bharati Mukherjee's *Jasmine*, Kiran Desai's *The Inheritance of Loss*, Chimamanda Ngozi Adichie's *Americanah*, Junot Díaz's *Drown*, and Mohsin Hamid's *Exit West*. These concerns will be supplemented by theorists like Eve Sedgwick, Sara Ahmed, Siânne Ngai, and Heather Love. In short, we will interlace transnational novels and short stories with affect theory, Marxist theory, and history to understand the politics of feeling. FULFILLS HUMANITIES AND CONCEPTUALIZING DIVERSITY REQUIREMENTS.

**ENG 350 D  Modern African Fiction**  
Visiting Professor Vivek Freitas -- TR 10:00 – 11:15 am

Focusing on a few keys texts from across Africa, this course is not meant to be a comprehensive overview of “African fiction.” Rather, through an in-depth study of some of the continent’s leading authors, we will familiarize ourselves with the main political, linguistic, and social concerns which have dominated the African literary landscape in the last fifty years. We will begin with Chinua Achebe and Aimé Césaire and their characterizations of colonialism’s impact on Africa, and then move on to the “second-generation” of African writers who expand and sharpen the work of the first generation while turning their attentions to the emerging, post-independence, African nations. Authors may include Buchi Emecheta, Tsiti Dangarembga, Ngũgĩ wa Thiong’o, Leila Abouzeid, Nadine Gordimer, and Ousmane Sembène. We will end with a brief study of the petropolitics and neocolonialism of contemporary Africa through the work of Helon Habila. FULFILLS HUMANITIES REQUIREMENT.

**ENG 350 E  Bombay Dreams: Writing from the Metropolis**  
Visiting Professor Vivek Freitas -- TR 2:35 – 3:50 pm

Salman Rushdie famously coined the term “chutnification”—the process of becoming a chutney or a mash up—to describe living in Bombay/Mumbai, a city where 22 million people from all across India and the world live today. In this course we will study literature, art, and film from the bustling metropolis and ask how the city has become the epicenter and testing ground for an Indian commitment to secularism, socialism, and a pluralistic society. Home to Bollywood cinema, a powerful far-right political class, and the extremes of income inequality, we will ask what special “mixture” of culture, blood, money, and language it takes to become a “Bombayite” or a “Mumbaikar.” Material may include work by Salman Rushdie, Arun Kolatkar, Jeet Thayil, Anita Desai, Bollywood cinema, Mira Nair, M.F. Husain, Cyrus Mistry, Nissim Ezekiel, Dom Moraes, Naresh Fernandes, and Katherine Boo.

FULFILLS HUMANITIES REQUIREMENT.

**ENG 401 A -- Viking Studies** (this course is currently filled)

Professor Christopher Fee -- W 6:30 – 9:00 pm

In 793 AD the first major Viking raid of England took place at the monastery at Lindisfarne, and this event marks the beginning of a presence in Britain which culminated with the crowning of a Danish king of England, Cnut, in 1016 AD. Large portions of Anglo-Saxon England were ruled by Danish law from the late ninth century onwards, and even the two great invasions of Britain in 1066, mounted by William of Normandy and Harald Hardrada, represented incursions from different branches of the same Viking family tree. The Vikings were Scandinavian (primarily Norsemen from Norway and Danes) adventurer-raidors who were first cousins to the Anglo-Saxons, who were following the same migratory patterns to Britain, and who made their way, like the Celts, to Spain and Asia Minor but even further, to North America. The etymology of the term “Viking” is uncertain; the Old English *viking* has long been thought to come from a root meaning “bay” or “inlet,” and thus may refer merely to those associated with those places and the crafts which plied them. These Scandinavian invaders still adhered to the old pagan religion, and thus their appearance in Britain reinvigorated the pre-Christian Germanic elements in the cultural melting-pot. *Variety* magazine famously once referred to The History Channel’s “Vikings” series as a “bawdy, not-quite-pay-cable-strength look at these Scandinavian scavengers.” In this course we will compare fact and fiction about the Vikings, sifting out myth and legend, and compare specific episodes from the sagas with their on-screen counterparts.

FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT. Pre-requisites: ENG 299. Seniors only, or by permission of instructor.

**ENG 401 B -- London in the Age of Shakespeare** (this course is currently filled)

Professor Christopher D’Addario -- MW 2:10 – 3:25 pm

London underwent a remarkable transformation in the second half of the sixteenth century. The city quickly filled with bored nobility from the country, young university grads, merchants, hucksters, dupes, thieves, and, of course, aspiring artists of all sorts. In
this course, we will explore the everyday life of Renaissance London, both its official world and its underworld, and how this everyday life influenced Shakespeare as well as early modern literature more generally. Because of the rapid changes the metropolis underwent, the writers of the period, and particularly Shakespeare, were fascinated with the details that made up everyday life, with the excessive fashions, the affected styles, the lavish riches, the roving bands of thieves and tricksters, that our authors saw everywhere around them. Alongside Shakespeare plays such as The Merchant of Venice and Henry IV part 1, we will also read exposes of the London underworld by Thomas Nashe, the bizarre metaphysical poetry of John Donne, and the hyper-realistic city comedies of Thomas Middleton and Thomas Dekker. FULFILLS HUMANITIES REQUIREMENT. MEETS ENGLISH PRE-1800 REQUIREMENT. Pre-requisites: ENG 299. Seniors only, or by permission of instructor.

Theories and Methods

Courses

ENG 297 A Introduction to Book History SEATS AVAILABLE
Professor Joanne Myers -- MW 2:10 – 3:25 pm
The invention of the printed book stands as a key development in human history – a technological innovation perhaps only recently matched by the invention of digital technologies that allow for new forms of communication and human connection -- just like the book. This course serves as an introduction to the vibrant field of the history of the book, which focuses on the material life of texts and the way that their materiality shapes books’ cultural impact. We will consider the book as a physical object; study the relationship between books and their cultures; and explore links between books and theories of textuality. Along the way, we will explore such issues as the evolving figure of the author, the development of copyright, and how people have experienced their reading of books over the centuries. The over-arching goal is to become attuned to the practical and theoretical consequences of books’ materiality. The work of the course will take advantage of Musselman Library’s Special Collections, and students will have the opportunity to learn about and engage in archival research. This course may appeal especially to students wishing to gain a broad foundation in issues relevant to librarianship and editing. FULFILLS SCIENCE, TECHNOLOGY, AND SOCIETY REQUIREMENT. PREREQUISITE: at least one 200 level literature course.

ENG 299 A Critical Methods (this course is currently filled)
Professor Elizabeth Duquette -- MW 11:00 – 12:15 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.
Writing Courses

ENG 201 A  Writing the Public Essay  SEATS AVAILABLE
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  SEATS AVAILABLE
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 300 A Alternative Forms of Fiction (this course is currently filled)
Professor Fred Leebron -- WF 2:10 – 3:25 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 (this course is currently filled)
Professor Nadine Meyer -- TR 2:35 – 3:50 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 309 A Writing Prose from Fact and Fiction  SEATS AVAILABLE
Emerging Writer Lecturer Robert Soo Kyo Stevens -- MW 2:10 – 3:25 pm
In this class, we’ll read and write short fiction inspired by real-life experience and real-life people: think travel, insider knowledge, historical events, historical figures, and celebrities. We’ll also read and write nonfiction that focuses on myths, lies, fantasies, and
secrets. The primary goal of this course is to help students harness the tricky concept of “truth” in order to write more powerful and memorable prose.  **PREREQUISITE:** English 205.

**ENG 309 B—Writing the Screenplay** (this course is currently filled)

**Professor Khris Baxter -- W 1:10 – 3:40 pm**

Workshop in the reading, viewing, and writing of the screenplay. The purpose of the course is to understand and implement the techniques and strategies of screenwriting: dramatic structure, scene development, characterization, dialogue, and pacing. The class will be a combination of lectures, analytical discussion, reading and viewing exercises with attention to craft, and workshop, with the intention of developing your voice and craft as a screenwriter. Students will develop and write a thorough treatment (outline) for a feature-length screenplay, and, as well, write (and rewrite) the first Act (25-30 pages). **PREREQUISITE:** English 205.