ENGLISH DEPARTMENT
2013-2014 COURSES AND DESCRIPTIONS

In parentheses after the title of each literature course you will see “pre,” “post,” or “pre or post” indicating whether the course satisfies the pre-1800 or post-1800 department requirement. For courses that may satisfy both pre-1800 and post-1800, Students must inform the registrar which one they want. A list of the 2013-14 pre and post courses by semester appears at the end of the course descriptions.

Also in the parentheses, courses that satisfy the college’s Social and Cultural Analysis Standard are marked SCAS.

FALL 2013

110 THE CRAFT OF WRITING
See catalog for section days, times, and instructors
With literature as a context, this course engages students in critical inquiry through reading, discussion, oral presentations, and writing, emphasizing an in-depth exploration of the writing process from generating ideas to polishing the final draft. Students will learn to analyze texts; develop a significant and focused controlling idea; construct well-organized paragraphs to advance the argument or narrative; use sources effectively; and write and speak with clarity, creativity, and eloquence. They will write and revise frequently and will receive regular commentary on their writing.

201 INTRODUCTION TO FICTION WRITING
Karen Gentry
TTh 11:30-12:45
Principles and forms of narrative writing. Illustrative readings and frequent writing.

202 INTRODUCTION TO POETRY WRITING
Esther Lee
MW 5:10-6:25
An introduction to the craft of poetry, through regular written assignments and readings in a variety of contemporary poets and poetic movements and traditions.

203 DRAMATIC WRITING I (Also THE 203)
Dudley Sanders
MWF 1-1:50
Principles of the craft of the playwright with an emphasis on dramatic structure and the resources of the theatre through the reading of play scripts and the writing of a one-act play.

206-A INTRODUCTION TO CREATIVE WRITING
Esther Lee
MW 11:30-12:45
A multigenre course that will introduce students to writing in the forms and modes of creative non-fiction (personal essay, new journalism, memoir, travel writing and the lyric essay), fiction, including microfiction and short story, and poetry (prose, narrative, and lyric), and dramatic writing.
206-B INTRODUCTION TO CREATIVE WRITING
Karen Gentry
TTh 3:30-4:45
A multigenre course that will introduce students to writing in the forms and modes of creative non-fiction (personal essay, new journalism, memoir, travel writing and the lyric essay), fiction, including microfiction and short story, and poetry (prose, narrative, and lyric), and dramatic writing.

215 LITERATURE OF IRELAND (pre or post; SCAS)
Christine Cozzens
MWF 10:30-11:20
As a site of constant invasion and as "England’s first colony and her last," Ireland has engaged the struggle for national and cultural identity in its literature from the earliest texts (myths, monastic and bardic poetry, ballads) to the satirical works of Jonathan Swift, the Celtic Revival led by Yeats and Gregory, the Gaelic language movement, the postcolonial subjects and arguments of Irish modernism, representations of The Troubles, and the cross-border, cross-boundary perspectives of contemporary literature. We will explore these and related themes in works by Swift, Edgeworth, Synge, Yeats, Gregory, O'Crohan, O'Casey, Kavanagh, Macneice, Deane, Friel, Heaney, Boland, Carr, and others.
Counts towards pre-1800 or post-1800 requirement

217A NOVELS OF EMPIRE: EXPLORERS, ADVENTURERS, CHARLATANS, COLONIZERS (post; SCAS)
Waqas Khwaja
MW 11:30-12:45
Thieves and adventurers, pirates of the high seas and unscrupulous deceivers, wise old men, resourceful teenagers, horse-traders, spies; women, clever, witty, perspicacious; natives, sharp, skillful, and accomplished—a thrilling journey through the British Empire in the process of its formation, from the South Seas and Polynesia to Afghanistan and central India, from North Africa to the Belgian Congo, and the Sudan to southern Africa. Will explore dynamics of domination and exploitation, nature of constructed identities, the dialectic of gender roles and relationships. Texts may include works by Henty, Marrayat, Stevenson, Haggard, Schreiner, Kipling, Conrad, and Forster, among others, as well as films and documentaries.

223A BRITISH COMIC DRAMA (pre or post)
Peggy Thompson
MW 3:30-4:45
An historical exploration of British comedy as the drama of disruption, misrule, romance, generosity, order, authority, and/or community. Readings include comic dramatizations of unlikely subjects such as the fall of Lucifer and the birth of Christ; pastoral and city comedies of the Renaissance; racy, witty plays of the late seventeenth-century; both sentimental and laughing comedies of the eighteenth-century; late nineteenth-century playwrights Wilde and Shaw; and modern variations on the comic by Beckett, Pinter, and Churchill.

230A FILM AS ART: INTRODUCTION TO FILM STUDIES (post; SCAS)
Willie Tolliver
This course will focus on the basics of film as an art. Fundamental elements of film, such as editing, sound, cinematography, and mise-en-scene will be explored in relation to the particular storytelling power of films. Emphasis will also be placed on the nature of narrative form in film. Attention will also be paid to the ideological dimension of film and to selected issues in film history and theory. Films for analysis will be drawn from both Hollywood and international cinemas. Special Unit on Irish Film for Global Awareness: Ireland when scheduled.

234A SHAKESPEARE AND THE MODERN WORLD (pre or post)
Charlotte Artese
TTh 2-3:15
Even after his death, Shakespeare continues to create. His plays are extraordinarily successful because they are so endlessly adaptable. Japanese films, African dramas, and American novels have all taken Shakespeare's plays as powerful pre-texts for their own works, which fill in blanks, offer alternative perspectives, critique, and remake. We will study a selection of Shakespeare’s works and the twentieth- and twenty-first century texts that revise them, both as comments upon Shakespeare and in their own right.

236 WORLD LITERATURE, 1500 BCE TO 1600 CE (pre; SCAS)
MWF 10:30-11:20
This course considers the first three millennia of literature in Asia, Africa, and Europe. We will study texts from the following periods: ancient Middle East; ancient Egypt; ancient Greece; early China; India's heroic age; the Roman empire; early Christian Europe; India's classical age; China's middle period; the rise of Islam; Islam's golden age; medieval Europe; Japan's golden age; the Mali empire; Renaissance Europe.
Counts towards pre-1800 requirement

280 PERSPECTIVES ON LITERATURE
Nicole Stamant
MW 2-3:15
The foundation course for the English major, introducing both methods of literary research and major concepts, concerns, and figures in contemporary literary theory. This course is designed to make us more intentional readers and writers. As we learn about the assumptions and approaches of selected literary critics and theorists, we will become more aware of our own assumptions and more deliberate about our approaches as critical and creative readers and writers of literature.

300 NON FICTION WORKSHOP
Amy McDaniel
TTh 10-11:15
Intermediate nonfiction writing with emphasis on the personal essay, the memoir, experimental forms, theory and practice of craft, oral interpretation, and presentation and discussion of student work.

325A BELOVED AND BEFORE: THE NOVELS OF TONI MORRISON (post; SCAS)
Willie Tolliver
MW 3:30-4:45
This course will survey the novels of Toni Morrison who is the first African American to win the Nobel Prize in Literature. We will focus on her position within the American and African American literary canons as well as on the global implications of her writing. Her fiction will also be placed in its social, cultural, historical, and aesthetic contexts. Special attention will be paid to the themes of race and identity, history and memory, the individual and community, and the nature of motherhood. We will also pay attention to the production and reception of her work.

345A TWENTIETH-CENTURY AMERICAN NOVEL (post)
Nicole Stamant
MWF 9:30-10:20
Suggesting that, contrary to popular opinion, the genre of the novel is neither dead nor on the decline, this course attends to questions of style, authorship, and reception of novels in the twentieth century against the backdrop of the century’s diverse cultural, economic, and political history. We will engage innovations in the form, investigate how novels participate in or contribute to various literary and social movements, and examine the role of the novel in constructions of American identities from a variety of perspectives.

352A LITERATURE OF SOUTH ASIA, MIDDLE EAST, AND AFRICA (post; SCAS)
Waqas Khwaja
MW 2-3:15
Using a historical introduction to provide a background for the debates involving the postcolonial condition and the struggle for personal, cultural, and/or national autonomy in formerly colonized areas or states, we shall proceed to an overview of the field of postcolonial literary theory to establish the context for our study before looking at postcolonial literature and films from former British colonies (and areas formerly under British control) in South-Asia, the Middle East, and Africa. Occasionally, translations from works in the indigenous languages may be introduced to highlight contrasts and correspondences with work originally composed in English, or give a more inclusive view of the range and nature of responses to the colonial experience in these areas. Texts to be selected from works by, among others, Arundhati Roy, Salman Rushdie, Anita Desai, Sara Suleri, Bapsi Sidhwa, Mohsin Hamid, Faiz Ahmad Faiz, Ghassan Kanafani, Furugh Farrukhzad, Mahmoud Darwish, Adonis, Sami-ul-Qasim, Chinua Achebe, Wole Soyinka, Ngugi wa Thiongo, Tayyib Salih, Ama Ata Aidoo, and Bessie Head.

480 SENIOR RESEARCH SEMINAR IN LITERATURE
Willie Tolliver
Th 3:30-6:00
This capstone course enables the senior English major to pursue independent research in a seminar setting. The course focuses on identifying, articulating, and responding to significant research questions—initially in the works of others and then as crucial stages in the development of the student's own critical essay (about 25 pages of writing). Working with a faculty adviser who serves as a content expert, the student explores a topic and develops the inquiry into a substantial scholarly essay, revises the work to high standard, participates in peer workshops, and presents the work at public event. For the relationship of this seminar to senior independent study, see 490 (literature) below.

481 SENIOR RESEARCH SEMINAR IN CREATIVE WRITING
Christine Cozzens
T 3:30-6:25
Sections A and B meet at the same time and are one class
This capstone course enables the senior English major to complete an independent creative writing project in a seminar setting. The seminar provides a creative context that fosters imagination, originality, and attention to all aspects of craft. Students generate substantial original projects based on previous coursework, relevant reading, and research and also write an accompanying craft essay. Working with a faculty adviser and in workshops with other students in the seminar, the student develops a substantial piece of writing, revises the work to a high standard, and presents a portion of the work at public reading. For the relationship of this seminar to senior independent study, see 490 (creative writing) below. Prerequisite: must be a senior English Literature-creative writing major and have taken two creative writing courses, at least one at the 300 level.

SPRING 2014

110 THE CRAFT OF WRITING
See ASCAGNES for section days, times, and instructors
With literature as a context, this course engages students in critical inquiry through reading, discussion, oral presentations, and writing, emphasizing an in-depth exploration of the writing process from generating ideas to polishing the final draft. Students will learn to analyze texts; develop a significant and focused controlling idea; construct well-organized paragraphs to advance the argument or narrative; use sources effectively; and write and speak with clarity, creativity, and eloquence. They will write and revise frequently and will receive regular commentary on their writing.

200-A INTRODUCTION TO NONFICTION WRITING
Christine Cozzens
MW 3:30-4:45
An introduction to the craft of nonfiction writing focusing on the rhetorical skills underlying journalism (news, editorials, interviews and features) and other forms, such as the essay.

200-B INTRODUCTION TO NONFICTION WRITING
Christine Cozzens
TTh 10-11:15
An introduction to the craft of nonfiction writing focusing on the rhetorical skills underlying journalism (news, editorials, interviews and features) and other forms, such as the essay.

206-A INTRODUCTION TO CREATIVE WRITING
Karen Gentry
MW 11:30-12:45
A multigenre course that will introduce students to writing in the forms and modes of creative non-fiction (personal essay, new journalism, memoir, travel writing and the lyric essay), fiction, including microfiction and short story, and poetry (prose, narrative, and lyric), and dramatic writing.

206-B INTRODUCTION TO CREATIVE WRITING
Amy McDaniel
TTh 3:30-4:45
A multigenre course that will introduce students to writing in the forms and modes of creative non-fiction (personal essay, new journalism, memoir, travel writing and the lyric essay), fiction, including microfiction and short story, and poetry (prose, narrative, and lyric), and dramatic writing.

207 WRITERS’ FESTIVAL CREATIVE WRITING SEMINAR (1 credit hour))
Nick Flynn
W January 22, 6:30PM - 8:30PM (introduction to the course by an ASC English department faculty member); M, T, W, March 24, 25, and 26, 6:30 PM - 8:30 PM; Sa and Su, March 29 and 30, 10:00 AM – 12:00 Noon.
The Writers’ Festival Creative Writing Seminar will be taught primarily by one of the guest writers for the annual festival in the two weeks leading up to the event. It will also meet at least once before the guest author arrives with a department member who will introduce students to the work of the guest instructor and to the requirements for the course. The focus of the course will vary with the guest author designing it. Possibilities include Writing as Discovery, Writing and History, and Multicultural Women’s Voices. Prerequisite: a 200-level creative writing course.
Nick Flynn’s own description of his version of the course.
INTO BEWILDERMENT
Frost would sometimes say at his readings that "poems are about what you don't mean as well as what you do mean." In our week together I would like to examine this idea by thinking about the concept of "bewilderment" and how it gets acted out in our writing—either through syntax, our accessing the duende, leaps into the unconscious, or simply circling around what is unsaid, unknown, unrealized. Or, as Aristotle puts it, "The mind in the act of making a mistake. . . ." We will look for those moments we begin to stutter and stumble when talking about our work, or in the work itself, for these are the thresholds beyond which is unknown, beyond which is the white space on the map. Over the course of our week together we will attempt to push a little deeper into this shadow world.

211 EARLY BRITISH LITERATURE (pre)
Charlotte Artese
MWF 1-1:50
The first thousand years of literature in Britain. The course covers Old English heroic tradition, chivalric romance, medieval satire, medieval and renaissance lyric and drama, and the early modern epic. Readings include such authors as the Beowulf and Gawain poets, Marie de France, Geoffrey Chaucer, Thomas Wyatt, Edmund Spenser, Christopher Marlowe, Sir Philip Sidney, Lady Mary Wroth, William Shakespeare, John Donne, and John Milton. Counts towards pre-1800 requirement

212 BRITISH LITERATURE SINCE 1700 (post)
Peggy Thompson
MW 3:30-4:45
A survey of multiple forms of British literature written after the Renaissance. We begin with a mock epic, a satiric travel narrative, and an ex-slave’s autobiography—all from the eighteenth century. Nineteenth-century literature is represented by several Romantic and
Victorian poets as well as a novel by Dickens. The course concludes with a unit on Modernism and samples of postcolonial literature. Authors include Swift, Equiano, Wordsworth, Browning, Yeats, Woolf, Auden, Beckett, and Gordimer. Counts towards pre-1800 or post-1800 requirement

214 SURVEY OF AMERICAN LITERATURE, 1900-PRESENT (post)
James Stamant
TTh 11:30-12:45
Surveying literary movements and their cultural contexts in the United States since 1900, students read across genres to learn about American experiences as they are represented in literary and artistic movements like Realism, Naturalism, Modernism, and Postmodernism. We will examine the contextual and historical moments in which these movements parallel developments in industrialization and technology, immigration policies, civil and women’s rights, military conflicts, theories of multiculturalism, and the rise of digital culture in order to interrogate our national literary tradition. Counts towards post-1800 requirement

218A AMERICAN INDIAN LITERATURE (post; SCAS)
Steve Guthrie
TTh 2-3:15
Literature by American Indian writers in cultural and political contexts. The course focuses on writers from the 1970s to the present but includes traditional narratives and nineteenth and early twentieth century authors. What does it mean to be an American writer? What cultural assumptions do we bring to our reading of literature? Readings include such figures as Zitkala Sa, Mourning Dove, James Welch, Simon Ortiz, Leslie Marmon Silko, Vine Deloria, Adrian C. Louis, Thomas King, Sherman Alexie, Joy Harjo, and Louise Erdrich.

228 THE ENGLISH LANGUAGE AND ITS DISCONTENTS (pre or post; SCAS)
Steve Guthrie
MW 2-3:15
English has been a tribal language, the language of a subject people under French rule, and a language of world empire. How is English shaped by its past? Where does it get its words and its rules? Where did "standard English" come from, and whose purposes does it serve? Who owns the language? How have social and literary movements (feminism, womanism, Black Arts, gay rights) resisted language authority? What forces are shaping the future of English in this country and in the world? In order to answer these questions, we will often look at language authority from the viewpoints of marginalized populations. Counts towards pre-1800 or post-1800 requirement.

280 PERSPECTIVES ON LITERATURE
Peggy Thompson
TTh 3:30-4:45
The foundation course for the English major, introducing both methods of literary research and major concepts, concerns, and figures in contemporary literary theory. This course is designed to make us more intentional readers and writers. As we learn about the assumptions and approaches of selected literary critics and theorists, we will become more aware of our own assumptions and more deliberate about our approaches as critical and creative readers and writers of literature.
301 FICTION WORKSHOP  
Karen Gentry  
MW 2-3:15  
Intermediate fiction writing. Readings in theory and practice; the writing and rewriting of a group of stories. Individual conferences and group sessions.

302 POETRY WORKSHOP  
Esther Lee  
MW 5:10-6:25  
Intermediate poetry writing. Presentation and discussion of student work and exploration of poetic craft and current issues in poetry and poetics.

310A RACE IN SHAKESPEARE (pre; SCAS)  
Charlotte Artese  
TTh 2-3:15  
Just as the Dark Lady haunts Shakespeare’s sonnets, so issues of race, gender and sexuality permeate plays such as Othello, Titus Andronicus, Antony and Cleopatra, The Merchant of Venice, and The Tempest. How did the yearly modern period perceive the Moor, the Jew, and the Native American, and how did it perceive the nature of cultural and physical difference? We will examine these and other questions in this course, including how the plays have been adapted, rewritten, and analyzed in the twentieth- and twenty-first centuries.

317A SEX, TEXTS, AND COUNTERTEXTS, 1660-1800 (pre; SCAS)  
Peggy Thompson  
TTh 11:30-12:45  
Poetry, plays, and novels written in the late seventeenth- and eighteenth-centuries often imitate, satirize, adapt, or otherwise respond to each other, creating a lively sense of interplay and dialogue--very frequently about sexual themes. Focusing on historically situated constructions of gender and sexuality, we will explore how works by Wycherley, Behn, Rochester, Pope, Finch, Richardson, Fielding, and Burney talk to each other about such topics as seduction, honor, courtship, impotence, and rape.

322A VICTORIAN POETRY AND PROSE (post)  
Mollie Barnes  
TTh 3:30-4:45  
Victorian poetry provides a transition, not always smooth, between the Romantic period and the Modern. Although the period itself is variously defined, for our course we shall consider it to span the reign of Queen Victoria, 1837-1901. It was a time when the British Empire was at the height of its glory. Its writers addressed a vast array of subjects and were frequently involved in political and philosophical disputations about concerns central to their daily lives, the moral appraisal of the imperial project, political economy, the idea of liberty, the complex challenges of increasing industrialization, urbanization, and secularization, the role and position of women in society, the condition of the poor, anxieties about national identity, the education of children and adults, the place of art and literature in society, Darwinism and religion, civilization and culture, aesthetic theories and principles, and many others. In this course we shall study Victorian poets and non-fiction prose writers within the context of these cultural debates. Writers may include, among others, Thomas Carlyle, John Stuart Mill, Alfred Lord Tennyson, Robert and Elizabeth Barrett Browning, Emily Brontë,
350B LOVE AND MONEY IN THE MODERN BRITISH NOVEL (post; SCAS)
Jim Diedrick
TTh 8:30-9:45
The marriage plot is central to 19th-century British novels, but not to their 20th-century counterparts. What caused this shift? Modernism is one answer: an early twentieth-century movement that represented a break with the assumptions, attitudes, and literary conventions of the preceding century. Modernist writers didn’t stop writing about love, money, and social class, but industrial capitalism, urbanization, World War I and changing ideas about gender and sexuality meant that marriage was no longer the plot resolution of choice. This course will explore the shifting concerns and strategies of British novelists in the Modernist period by studying one pre-Modernist novel (The Odd Women), four Modernist novels (Howard’s End, Women in Love, Mrs. Dalloway, Nightwood), and one postmodern novel (Money).

360A FILM AND FASHION (post)
Willie Tolliver
MW 1-3:15
This course will explore the relationship between film and fashion: how the film medium and film culture further the agendas of the fashion industry and how fashion as a category of meaning shapes film narratives.
Department of English Pre- and Post-1800 Courses 2013-14

English literature majors must take 3 pre-1800 literature courses and 3 post-1800 literature courses.

English literature-creative writing majors must take 2 pre-1800 literature courses and 2 post-1800 literature courses.

The purpose of the requirements is to ensure that you have substantial historical background in the development of literature. ENG 280 and creative writing courses do not count for this particular requirement.

Below (and attached) is a list of our 2013-14 courses and their “pre” or “post” designations. Note that some courses are either “pre” or “post”; for these you will eventually have to notify the registrar which designation you are choosing.

**Fall 2013**

- 215 Literature of Ireland **pre or post**
- 217A Novels of the Empire **post**
- 223A British Comic Drama **pre or post**
- 230A Film as Art: Intro to Film Studies **post**
- 234A Shakespeare and the Modern World **pre or post**
- 236 World Literature **pre**
- 325A Beloved and Before: Novels of Toni Morrison **post**
- 345A 20th Century American Novel **post**
- 352A Literature of Africa, S. Asia, Middle East **post**

**Spring 2014**

- 211 Early British Literature **pre**
- 212 British literature Since 1700 **post**
- 214 Survey of American Literature, Since 1900 **post**
- 218A American Indian Literature **post**
- 228 English Lang and Its Discontents **pre or post**
- 310A Race in Shakespeare **pre**
- 317A Sex, Texts, and Countertexts **pre**
- 322A Victorian Poetry and Prose **post**
- 350B Love and Money in the Modern British Novel **post**
- 360A Film and Fashion **post**