

## English

Roberta Davidson, *Chair*

Sharon Alker

Theresa DiPasquale  
(*on Sabbatical*,  
*Spring 2008*)

Scott Elliott

Irvin Hashimoto

Nadine Knight

Gaurav Majumdar

(*on Sabbatical*,  
*Fall 2007*)

Jean Carwile Masteller

Richard N. Masteller

Katrina Roberts

(*on Sabbatical*,  
*2007-08*)

*Adjunct Faculty:*

Margo Scribner

Jenna Terry

The courses in English provide opportunity for the extensive and intensive study of literature for its aesthetic interest and value and for its historical and general cultural significance.

**The English major:** A minimum of 36 credits selected to include the following:

English 290 *Approaches to the Study of Literature*.

Four period courses in English and American literature from English 336, 337, 338, 339, 340, 341, 347, 348, 349. At least two courses must be in English literature with one of them chosen from 336, 337, 338; at least one course must be in American literature.

One course in a major English writer from English 350, 351, 352, 357.

English 491 *Seminars in English and American Literature*.

Two additional courses in English above 300, except 401, 402, and 498. (One of the electives may, with the written approval of the English department, be a literature course in World Literature numbered 300 or higher or a course in literature offered by the department of foreign languages and literatures numbered above 306.)

The English department strongly recommends at least two years of a foreign language, especially for students planning to attend graduate school.

Courses taken P-D-F may not be used to satisfy course and credit requirements for the

major. No more than 12 transfer credits may be used to satisfy major requirements. Courses used to satisfy requirements in other majors or minors cannot also be used to satisfy requirements in the English major or minor.

**The English minor:** A minimum of 20 credits selected so as to include the following:

Two period courses in English literature from English 336, 337, 338, 339, 340, 341.

One period course in American literature from English 347, 348, 349.

One course in a major English writer from English 350, 351, 352, 357.

One additional literature or writing course in English or World Literature numbered above 300.

Courses taken P-D-F may not be used to satisfy course and credit requirements for the minor.

Courses in English (except 150, 250, 251, 310, 320, 321, and 322 which apply to fine arts) apply to the humanities distribution area and alternative voices as indicated.

### 110 Language and Writing

4, 4

**Fall:** Hashimoto, Terry, Staff  
**Spring:** Terry, Staff

A course designed to examine the nature and function of language and rhetoric and to provide extensive writing experience for students. This course does not apply toward English major requirements or major grade average. *Open only to first-year students.*

### 150 Introductory Creative Writing

4, 4

**Fall:** Elliott, Staff  
**Spring:** Staff

The writing of poetry, fiction, and creative non-fiction. Experience not necessary, but students should expect to complete weekly exercises, share work aloud, and write responses for peers. In addition, extensive reading and analysis of pieces by established writers in a variety of literary forms. Distribution area: fine arts.

### 177 Introduction to Poetry

4, x

**Staff**

The forms, strategies, voices, and visions of British and American poetry from the Middle Ages to the present day.

### 178 Introduction to Fiction

4, 4

**Fall:** Knight; **Spring:** Knight, Staff

The principal aims and techniques of fiction through the study of traditional and experimental novels, short stories, and novellas. Work by such authors as Dickens, the Brontës, Conrad, Chekhov, Faulkner, Hemingway, Kafka, Crane, Malamud, Bellow, Gal-

lager, Paley, and Barth may be included.

### 179 Introduction to Drama

x, 4

Staff

The study of the forms and techniques of drama; the study of plays as literary texts and as scripts for production, including plays from antiquity to the present.

### 181, 182 Introduction to Literature and the Humanities

4, 4

The study of selected works in major forms of thought and expression in literature and the humanities. Subjects for the sections change from semester to semester and year by year depending on the particular interests of the instructors. The current offerings follow.

#### 181A Award-Winning Novels

4, x

J.C. Masteller

From our early encounter with the Caldecott and Newberry Awards, recognizing excellence in illustration and writing of children's books, to the annual fascination with the winner of the Nobel Prize for Literature, we are surrounded by awards for the "best" in various literary categories. This course will examine exceptional novels recognized by an array of awards, ranging from international awards (Nobel), American awards (Pulitzer, National Book Award, various regional and book-of-the-year awards), and British and Commonwealth awards (Booker and Whitbread). What criteria distinguish winning novels? What qualities, both literary and cultural, make such novels stand out from the crowd? How do we evaluate the winners? Authors may include William Faulkner, Scott Momaday, Toni Morrison, Margaret Atwood, Nadine Gordimer, Marilynne Robinson, Alice Walker, Steven Millhauser, Edward Jones, and Kiran Desai.

#### 181B African American Literature: "I Speak for you?"

4, x

Knight

This course will examine works of African American literature from the antebellum slave narrative to contemporary works that struggle with declarations of personhood, the battle for equality, and, perhaps most of all, the creation of an African American "voice." For whom—and to whom—do these authors presume to speak? Gender, passing, education, and even invisibility will be the focus of these conversations about African American voice. Authors include Equiano, Harper, Du Bois, Ellison, Hurston, and Baldwin. Distribution area: humanities or alternative voices.

#### 182A American Dreams, American Nightmares

x, 4

R. Masteller

A study of texts exploring some of the diverse ideals known collectively as "the American dream." What fantasies—of success, new beginnings, refashioned selves, alternative spaces, communal harmony—appear in these dreams? What sorts of protagonists dream

these dreams? How specifically "American" are they? What complicates these dreams? What turns them into nightmares? How do writers shape these dreams and nightmares into literary art? Works of fiction dominate the course, but we'll also examine versions of the dream in some plays, poems, essays, and music, and in that feat of mid-century "imagineering" known as Disneyland. Writers may include Horatio Alger, F. Scott Fitzgerald, Nathanael West, Arthur Miller, Edward Albee, Allen Ginsberg, Adrienne Rich, Gish Jen, Sandra Cisneros, and Toni Cade Bambara.

#### 182B American Travel Narratives

x, 4

Knight

Why are travel narratives so popular today? What constitutes a travel narrative? Is it about the destination, or the journey? This course will examine the popularity of the American travel narrative in the 19th and 20th centuries, as we look at accounts of Americans abroad—and Americans exploring their own backyard. In all accounts, we will focus on how nationhood is constructed, and whether Americans feel more, or less, American, depending on where they're writing. Authors may include Melville, Twain, Irving, Steinbeck, Morris, and Harris.

#### 210 Expository Writing

4, 4

Hashimoto, Scribner

A writing course for students who have mastered the skills and insights basic to competent writing but wish to develop their skills in expository prose and increase their awareness of the possibilities of language. *Prerequisite:* sophomore or above. First-year students by consent.

#### 250 Intermediate Creative Writing—Fiction

4, x

Elliott

An intermediate workshop in fiction writing offering students the opportunity to expand their knowledge of fundamental techniques and important works in the genre. Students will write original short stories and experiment with strategies and structures through exercises meant to increase their awareness of, and proficiency in, the elements of fiction. Extensive analysis of peer work and important established models in the genre. Weekly assignments in reading and writing to develop critical and creative faculties. Final portfolio of creative and critical work. *Prerequisite:* English 150 or 220 or consent of instructor. Distribution area: fine arts.

#### 251 Intermediate Creative Writing—Poetry

4, x

Staff

An intermediate workshop in poetry writing, intended to expand knowledge of fundamental techniques, and to familiarize students with many important writers in the genre. Students will have the opportunity to write and revise poems based on prompts as well as on their own. There will be weekly reading and journal exercises, and extensive analysis of peer work and established models to develop criti-

cal and creative faculties. Final portfolio of creative and critical work. *Prerequisite:* English 150 or 220 or consent of instructor. Distribution area: fine arts.

### 290 Approaches to the Study of Literature

**4, 4** **Fall: J. C. Masteller, DiPasquale**  
**Spring: Alker, Majumdar**

A course in practical criticism designed to introduce students to some of the possible approaches that can be used in literary analysis. This course is required for those graduating in English. *Not open* to first-semester first-year students.

### 310 Advanced Composition

**x, 4** **Hashimoto**

An advanced expository writing course for students serious about developing an effective, personal style and the insights necessary to analyze and evaluate it. *Prerequisite:* consent of instructor.

### 320 Advanced Creative Writing—Fiction

**x, 4** **Elliott**

An intensive advanced workshop in fiction. Students will continue to develop their proficiency in fiction writing by reading deeply and analyzing established models, completing exercises, producing drafts of original stories and revisions, participating in discussions of peer work, and giving presentations based on close readings. Final portfolio of creative and critical work which may include some consideration of where the student's work fits into a fiction-writing tradition. *Prerequisite:* Consent of instructor and English 250 or equivalent. Distribution area: fine arts.

### 321 Advanced Creative Writing—Poetry

**x, 4** **Staff**

An intensive advanced workshop in poetry. Students will have the opportunity to develop proficiency in poetry writing by completing exercises, producing drafts and revisions of poems for peer discussions, reading deeply and analyzing established models, and actively participating in rigorous and constructively critical discussions. Weekly poem assignments, as

well as reading and journal exercises. Final portfolio of creative and critical work. *Prerequisite:* Consent of instructor and English 251 or equivalent. Distribution area: fine arts.

### 322 Advanced Creative Writing—Non-Fiction

**4; not offered 2007-08**

An intensive advanced workshop in “the fourth genre,” creative nonfiction. Students will have the opportunity to experiment with form, to address a range of subjects in weekly creative nonfiction pieces, and to read deeply and analyze established models as well as peer work to develop important critical faculties. Students will be expected to participate actively in rigorous, constructively critical discussions. Weekly exercises, as well as reading and journal assignments. Final portfolio of creative and critical work. *Prerequisite:* Consent of instructor and English 250, 251, or equivalent. Distribution area: fine arts.

### 336-341 Studies in British Literature

**4, 4**

Courses designed to introduce students to the literature and culture of England in each of six literary periods: The Middle Ages (English 336), the Renaissance (English 337), the Restoration and 18th Century (English 338), the Romantic Period (English 339), the Victorian Period (English 340) and 1900-Present (English 341). The specific focus of each course will vary from year to year. Topics in a particular literary period may be taken a total of two times, but only one may count toward the fulfillment of the period course requirement. A second topic taken in a particular literary period may count toward the elective requirement.

### 336 ST: Medieval Literature: Death and Desire in Epic and Romance

**4, x** **Davidson**

Centuries before Romeo and Juliet, the Middle Ages developed the literary genre of passionate, sexual love and tragic ending known as Romance. This literary genre was reintroduced to England after the Norman invasion, but Anglo-Saxon culture already had its own literature of glorious death—Epic. This course will trace the parallel developments of Anglo-Saxon epic and British romance, and their conflicting and hybrid narrative creations. Works may include *The Battle of Maldon*, the Breton *lais*, Chrétien de Troyes' *Lancelot*, the *Mabinogion*, and Sir Thomas Malory's *Morte Darthur*.

### 337 ST: English Renaissance Literature: The Reign of Queen Elizabeth

**4, x** **DiPasquale**

A study of major literary works written during the period 1558-1603. The course will seek to define the term “Elizabethan” and to assess the accomplishments of Elizabethan writers in a variety of genres including erotic elegy, devotional lyric, pastoral eclogue, history play, sonnet sequence, epic romance, and epigram.

Authors will include Queen Elizabeth I, Philip Sidney, Mary Sidney Herbert, Spenser, Shakespeare, and Donne.

**339 ST: British Literature of the Romantic Period: Romantic Poetry**

4, x Alker

The class will explore the reconstruction of poetic genres by the major Romantic poets (Wordsworth, Blake, Coleridge, Shelley, Keats, Byron) in response to literary, cultural, and political revolutions. After analyzing the way their poetry and poetic theories interact with and resist the works of their literary predecessors, we will contrast their work with the poetry of contemporaries. This may include emerging working-class poetry; regional poetry; the work of women writers; abolitionist poetry; and antiquarian and gothic poetry.

**340 ST: English Literature of the Victorian Period: Order and Decadence**

x, 4 Alker

A study of literature exploring the tensions between conservatism and subversion that shaped British society during the rule of Queen Victoria (1837-1901). While we consider Victorian debates about representation, aesthetics, and issues of genre, we will also study how arguments about industrialization, the working class, urban pressures, gender, and sexuality shape literature. Writers may include Carlyle, Mill, Dickens, Barrett Browning, the Brontës, Pater, and Wilde.

**341 ST: British Literature, 1900 to the Present: British and Irish Modernism**

x, 4 Majumdar

This course will study literature from the "High Modernist" period (1910-1930) and the decades immediately preceding and following it. As we consider modernist literature's claims to a radical break from the past, we will examine shifts in literary attitudes to formal experiment, the modern self, urban life, elitism, obscenity, and language itself. Writers may include Conrad, Yeats, Joyce, Woolf, Eliot, Loy, Lewis, Auden, and Beckett.

**347 American Literature to 1865**

4, x J. C. Masteller

A study of major authors in the American literary tradition from the Colonial period to the Civil War, with emphasis on the writers of the American Renaissance. Topics may include the development of a sense of "American" literature, the growing emphasis on the individual, the importance of nature, the individual's relation to society, ideas of freedom versus slavery, and changing notions of rights. Authors covered may include John Winthrop, William Bradford, Anne Bradstreet, Mary Rowlandson, Jonathan Edwards, Benjamin Franklin, Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Frederick Douglass, Harriet Jacobs, Nathaniel Hawthorne, Herman Mel-

ville, and Walt Whitman.

**348 American Literature, 1865 to 1914**

x, 4 J. C. Masteller

A study of major authors in the American literary tradition from the Civil War to World War I. Topics may include the reaction to "romanticism"; the development of "realism" and "naturalism"; the problem of using such labels; concerns about the effect of social change on the individual; and the emergence of diverse regional, racial, ethnic, and gendered voices. Authors covered may include Emily Dickinson, Mark Twain, Henry James, William Dean Howells, Sarah Orne Jewett, Charles Chesnut, Paul Dunbar, Booker T. Washington, W. E. B. DuBois, Stephen Crane, Theodore Dreiser, Kate Chopin, Zitkala Ša, Sui Sin Far, Abraham Cahan, E. A. Robinson, and Robert Frost.

**349 American Literature, 1914 to the Present**

x, 4 R. Masteller

A study of the major authors in the American literary tradition from World War I to the present. Topics may include modernism; postmodernism; the role of the writer in a changing society; tensions of race, class, and gender; and versions of community in contemporary American culture. Authors may include T. S. Eliot, William Carlos Williams, Edna St. Vincent Millay, Wallace Stevens, Ernest Hemingway, Langston Hughes, Zora Neale Hurston, William Faulkner, Adrienne Rich, Robert Lowell, Thomas Pynchon, and other contemporary writers.

**350 Chaucer**

x, 4 Davidson

Reading, discussion, and lectures on *The Canterbury Tales*, *Troilus and Criseyde*, and some of the minor poems. They will be read in the original Middle English. *Offered* in alternate years.

**351, 352 Shakespeare**

4, 4 Fall: Staff; Spring: Davidson

*Fall semester:* A study of the major plays written before about 1601. Plays to be read and discussed will include *The Comedy of Errors*; *Romeo and Juliet*; *A Midsummer Night's Dream*; *Richard II*; *Henry IV*, 1 and 2; *The Merchant of Venice*; *Julius Caesar*; *Much Ado About Nothing*; and *Twelfth Night*. *Spring semester:* A study of the sonnets and the major plays written after about 1601. Plays to be read and discussed will include *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, *A Winter's Tale*, and *The Tempest*.

**357 Milton**

4; not offered 2007-08

A study of the major poetry and selected prose of John Milton. *Paradise Lost* will receive primary emphasis. *Offered* in alternate years.

**367-369 Special Authors**

4

An intensive study of one significant author such as T. S. Eliot, James Joyce, George Bernard Shaw, Thomas Hardy, W. B. Yeats, Ben Jonson, Henry James, Emily Dickinson.

### 368A Hawthorne and Melville

x, 4

J. C. Masteller

This course will focus on the development of the fiction (short stories, tales, novellas, and novels) of Nathaniel Hawthorne and Herman Melville, the context in which the works were written, the relation of their works to popular fiction of the period, and the changing critical response to these writers. As these major American writers continue to be reinterpreted, new questions about the depiction of women, the nature of manhood, and the critique of society presented in the distinctive form of each writer's fiction reinforce the significance of these two nineteenth-century figures and reveal both the power of their fiction and the way literary study has changed.

### 371 Dramatic Literature: Medieval through Eighteenth Century

4, x

Simon and Staff

A course in the history and development of Western drama from the Middle Ages through the eighteenth century. Dramatists to be studied may include the Wakefield Master, Marlowe, Shakespeare, Jonson, Lope de Vega, Molière, Racine, Congreve, Beaumarchais, and Sheridan. May be elected as World Literature 371 or Theatre 371. *Offered* in alternate years.

### 372 Literature of the Modern Theatre

x, 4

Simon and Staff

A study of the directions modern drama has taken from the nineteenth century to the present. Dramatists to be studied may include Büchner, Ibsen, Strindberg, Chekhov, Shaw, Pirandello, O'Neill, Brecht, and Pinter. May be elected as World Literature 372 or Theatre 372. *Offered* in alternate years.

### 375 Literary Theory

4; not offered 2007-08

This course introduces students to arguments about the shaping, the effects, and the interpretation of literature. Themes for the course will vary, but among the questions we will consistently examine are the following: Through what kinds of assumptions is literature read? How do characters in literary texts themselves read? How do these texts themselves interpret what they represent? We will devote approximately equal time to the study of theoretical texts and to reading literary works through theoretical lenses. Writers may include Plato, Aristotle, Nietzsche, Pater, Foucault, Derrida, Said, and Deleuze. *Offered* in alternate years.

### 376 Colonial and Anti-Colonial Literature

x, 4

Majumdar

This course will examine texts from former colonies in South Asia, Africa, the Middle East, the

Caribbean, and Australia. We will study how these works negotiate the past and present, and how they explore multiple forms and conditions of colonialism and postcolonialism. Discussions of primary works will be supplemented with readings from theoretical and critical texts. Writers may include Kipling, Tagore, Conrad, Manto, Emecheta, Carey, Gordimer, and Rushdie. *Offered* in alternate years. Distribution area: humanities or alternative voices.

### 387-389 Special Studies

4, 4

Studies of English or American literature and language or literary craft generally not considered in other courses offered by the department. The specific material will vary from semester to semester. The current offerings follow.

### 387A SS: EVIL

4, x

DiPasquale

We will explore definitions of and responses to evil in a variety of works from across historical periods. Texts may include Robert Pinsky's translation of Dante's *Inferno*, Milton's *Paradise Lost*, Mary Shelley's *Frankenstein*, Nietzsche's *Beyond Good and Evil*, stories from Flannery O'Connor's *A Good Man is Hard To Find*, C. S. Lewis's *The Screwtape Letters*, and Derek Walcott's poetry.

### 387B SS: American Protest Literature

4, x

Knight

This course examines the rich tradition of protest in the United States that began with the American Revolution and continues to be an important part of our culture today. With a focus on progressive social critique and outreach, we will "read" texts that include novels, speeches, photographs, poems, essays, and music—all media which motivated people to agitate for improved conditions of the underrepresented and underprivileged. Authors include Thomas Paine, Harriet Beecher Stowe, Ida B. Wells, John Steinbeck, Tony Kushner, and Aaron McGruder.

### 388A Special Studies in Craft: Extraordinary

Visions

x, 4

Elliott

This writing-intensive course will focus on the work of writers whose fictions conjure never-before-seen worlds, which, while departing from the conventions of traditional realism, nevertheless deliver important information about the world in which we live. After immersing ourselves in the fictional worlds these authors have created, we will write fictions inspired by this immersion. Authors may include Franz Kafka, Jorge Luis Borges, Thomas Pynchon, Italo Calvino, Kurt Vonnegut, Donald Barthelme, Steven Millhauser, Aimee Bender, Lydia Davis, Mark Leyner, George Saunders, and Ben Marcus. *Prerequisite*: Consent of instructor and English 250, 251, or equivalent.

### 388B SS: Slavery in the Literary Imagination

x, 4

Knight

The institution of slavery was central in the development of these United States and continues to be a contested topic today, as the legacy of slavery is invoked and questioned in debates about Affirmative Action, Civil Rights, and reparations. This course will not debate those policy issues; we will, however, examine the legacy of slavery in American literature. The slave narrative is perhaps one of the original, distinctly American genres. In the 19th century, slave narratives bolstered the call for abolition; but why are slave narratives still being written in the 20th century? What has changed—or hasn't? Authors include Oluadah Equiano, Frederick Douglass, Solomon Northup, Harriet Jacobs, Harriet Beecher Stowe, Gayl Jones, Octavia Butler, Charles Johnson, Toni Morrison, Edward P. Jones. Distribution area: humanities or alternative voices.

#### 401, 402 Independent Study

1-4, 1-4

Staff

Directed reading and the preparation of a critical paper or papers on topics suggested by the student. The project must be approved by the staff of the department. Thus, the student is expected to submit a written proposal to the intended director of the project prior to registration for the study. The number of students accepted for the work will depend on the availability of the staff. Independent Study may not count as one of the electives fulfilling minimum requirements for the major or minor without prior written approval of the English department. *Prerequisite:* consent of the instructor.

#### 491 Seminars in English and American Literature

4, x

Seminars require a substantial amount of writing, a major written project of at least fifteen pages involving research in secondary sources, and oral presentations. Topics will vary from semester to semester. *Open* to junior and senior English majors only. *Prerequisite:* English 290.

#### 491A A Complicated People: Canadian Fiction and its Discontents

4, x

Alker

This course will examine the way late-twentieth-century Canadian fiction writers struggle to articulate a distinct and cohesive Canadian identity. Working from within a multicultural, bilingual nation marked (and perhaps overshadowed) by its historical allegiance with Great Britain and its geographical closeness to the United States, Canadian writers work to create distinct literary responses to national concerns. We will consider works that engage with such issues as immigration, ethnicity, gender, sexuality, trauma, war, and mythology. Writers may include Atwood, Shields, Ondaatje, Munro, Findley, Wah, and Highway.

#### 491B Return of the King

4, x

Davidson

This class will explore the rebirth and re-creation of the Middle Ages. The course will be divided into two parts. We will start with authentic medieval texts, in particular those that focus on chivalry, kingship, religion and magic, nostalgia for the past, and gender. Early authors will include Gildas, Geoffrey of Monmouth, Chrétien de Troyes, the writers of the *Mabinogion*, Sir Thomas Malory, and others. Then we will look at Romantic to Contemporary medievalism and the invention of new medieval worlds, both “authentic” and imaginary. Later authors will include Sir Walter Scott, Tennyson, T. H. White, Tolkien, and others, as well as pre-Raphaelite art and contemporary film.

#### 491C The Short Story Cycle

4, x

R. Masteller

This seminar focuses on a recurrent form of fiction: the short story cycle created as a collection of interlinked narratives or published as a novel. The short story cycle derives its power in part from the reverberations generated among its separate parts. Ideally, each story should stand on its own while contributing to the vision of the larger work. We will examine the formal aspects of these texts and also raise questions about the cultural significance of this hybrid form. What visions of culture and society do these texts advance? How do differences in time period, or in the ethnicity or gender of the authors or major characters, affect the form, style, and subject matter of the narratives? Texts may include Sherwood Anderson's *Winesburg, Ohio*, Jean Toomer's *Cane*, William Faulkner's *Go Down, Moses*, Louise Erdrich's *Love Medicine*, Sandra Cisneros' *House on Mango Street*, and John Barth's *Lost in the Funhouse*.

#### 497 Thesis

4,4

Staff

Designed to further independent research projects leading to the preparation of an undergraduate thesis. The creative thesis, an option for a student of exceptional ability in creative writing, will be a substantial, accomplished collection of work in a particular genre. Limited to, but not required of, senior English majors. *Prerequisite:* approval of a proposal submitted to the English department prior to registration by a date designated by the department. For full details, see the English Department Handbook.

#### 498 Honors Thesis

4, 4

Staff

Designed to further independent critical and creative research projects leading to the preparation of an undergraduate thesis. The creative thesis, an option for a student of exceptional ability in creative writing, will be a substantial, accomplished collection of work in a particular genre. Required of and limited to senior honors candidates in English. The candidate will be assigned to an appropriate thesis advisor, depending upon his or her field of interest. *Prerequisite:* admission to honors candidacy and approval of a proposal submit-

ted to the English department prior to registration by a date designated by the department. For full details, see the English Department Handbook.