

English

Katrina Roberts, <i>Chair</i>	Edward E. Foster
Sharon Alker	Irvin Hashimoto
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(on <i>Sabbatical</i> , Fall 2008)	Gaurav Majumdar
Theresa DiPasquale	Jean Carwile Masteller
Scott Elliott	Richard N. Masteller
(on <i>Sabbatical</i> , Spring 2009)	

Adjunct Faculty:

Margo Scribner	Kari Tupper
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.)

No more than 12 credits earned in off-campus programs, transfer credits, credits from courses offered by other Whitman departments, or cross-listed courses 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.

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

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

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.

Distribution: 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: Scribner, Terry

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, Roberts, Staff
Spring: Roberts, Staff

The writing of poetry, fiction, and creative nonfiction. 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 **Roberts**

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: Staff; Spring: Davidson, 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, Gallagher, Paley, and Barth may be included.

179 Introduction to Drama

x, 4 DiPasquale

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

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 Jane Austen and her Context

4, x Alker

The popularity of Jane Austen's novels has not diminished since their initial publication in the early 19th century. The passion her work inspired was so intense and sustained that a term, "Janeites," was developed to refer to her most devoted readers. In this course, we will investigate the origins of this passion by grounding ourselves in Austen's fiction, complicating our understanding of her novels by reading them alongside excerpts from her letters and her juvenilia, and by considering their historical context. We will conclude the course with an assessment of the way in which one of the most successful postmodern adaptations of Austen's work, Helen Fielding's *Bridget Jones's Diary* (1999), recreates Austen's *Pride and Prejudice* to respond to late 20th-century social and gender paradigms.

181B Banned Books

4, x J. C. Masteller

Banned, burned, bowdlerized, or simply challenged. We will read books someone doesn't want you to read. Our focus will be the books themselves, but we will also consider some of the arguments for and against banning "offensive" books, including 19th-century "purity" campaigns and 20th-century charges of racism and sexism. We will look at postal regulations that barred Joyce's *Ulysses* and Voltaire's *Candide*, as well as Justice William O. Douglas's defense of free speech and Salman Rushdie's defense of "offensive" literature. Works and writers may range, for example, from *Little Red Riding Hood* to Salinger's *Catcher in the Rye*, Ken Kesey's *One Flew Over the Cuckoo's Nest*, and

Ginsberg's *Howl*; from Mark Twain's *Huckleberry Finn* to Alice Walker and Toni Morrison.

182A The Shaping Spirit

x, 4 R. Masteller

This course considers the process by which creative artists attempt to shape life into significant art. Focusing on artists from different creative spheres (visual art, poetry, photography, fiction), we will explore the evolving personal, social, and aesthetic matters reflected in their work: What does it mean to be an artist? Has an artist any social responsibility? With what acts of imagination might an artist respond to the facts of reality? How might the artist shape an aesthetic form in such a way as to celebrate, or compensate, for the incessant flux of the world? What's the good of art? Our central artists will include James Joyce, Pablo Picasso, William Carlos Williams, Edward Weston, Adrienne Rich, and Judy Chicago, all of whom exercised their shaping spirit in 20th-century Europe and America, with consequences continuing today.

182B Introduction to African American Literature

x, 4 Knight

This course will examine African American literature from its roots in the antebellum slave narrative to 20th-century works wrestling with the problem of the "color-line." For whom — and to whom — do these authors presume to speak? How are personhood, equality, racial identity, and gender constructed? We will read fiction, creative nonfiction, and poetry for their contributions to centuries-long questions about identity and art, cultural representation, and the struggle to belong in America. Authors may include Frederick Douglass, Pauline Hopkins, Jessie Redmon Fauset, Zora Neale Hurston, Richard Wright, and James Baldwin. Distribution area: humanities or alternative voices.

210 Expository Writing

4, 4 Fall: Hashimoto, Scribner
Spring: Hashimoto, DiPasquale

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 **Roberts**

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 critical 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 **Staff**

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 **Roberts**

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-Nonfiction
4; not offered 2008-09

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

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.

336A English Medieval Literature: Best Sellers of the Middle Ages

x, 4 **Davidson**

For an author's work to have survived until the present, at least one of two factors was needed: luck, or popularity, or both. In the period before printing presses, the larger the number of manuscripts in which a work was copied, the greater its chance of survival. "Best sellers" included the medieval equivalents of the action/adventure story, the trashy novel, satire and humor, self-help texts, long-running plays, and serious scientific and philosophical discussions. This course will examine popular works of the time, as well as the concept of popularity in literature — what causes it, and how increased literacy and the printing press brought about changes in its definition. Texts will include *Beowulf*, *The Canterbury Tales*, *Piers Plowman*, *The Corpus Christi Cycle*, and Sir Thomas Malory's *Morte Darthur*.

337A English Renaissance Literature: The World, the Flesh, and the Devil

4, x **DiPasquale**

Seventeenth-century poems, plays, masques, and essays pulsate with the energies of an emerging modernity. English writers of the period employ a wide variety of genres to navigate their ever-expanding

world and the smaller worlds within it; to anatomize human flesh and fleshliness; to seize upon spiritual, ethical and material good(s); and to battle a frightening array of evils. We will explore these endeavors as they are carried out in the works of such writers as Donne, Jonson, Lanyer, Herbert, Webster, Marvell, Browne, and Milton.

338A Restoration and Eighteenth-Century British Literature: British Fiction

4, x **Alker**

The 18th century has long been acknowledged as the era in which socio-cultural shifts, such as increasing class fluidity and urbanization, led to the crystallization of many of the key literary techniques and narrative strategies of the modern novel. Birth, however, is a chaotic process, and this course will trace its disordered emergence from, and incorporation of, a variety of different genres, including the romance, journalism, poetry, the epistle, and short prose fiction. Authors may include: Behn, Haywood, Defoe, Fielding, Richardson, Sterne, Walpole, and Burney.

340A Victorian Literature: Victorian Beauty

x, 4 **Majumdar**

This course will study how literature disturbs the common notion that restraint and repression were over-arching Victorian qualities. How does Victorian literature define beauty? How does it show flamboyance, dandyism, vulgarity, violence, and even nonsense as valid aesthetic choices? Seeking Victorian definitions of masculinity and femininity, we will explore how literature relates beauty to sexuality, morality, and politics. We will also discuss the fluctuating definitions of beauty, normality, perversion, and abnormality that emerge through literary definitions of beauty. Writers may include Dickens, Barrett Browning, Ruskin, Arnold, Christina Rossetti, Edward Lear, Lewis Carroll, Emily Brontë, Wilde, Pater, and Swinburne.

341A British Literature, 1900-the Present: "Rule Britannia" to "Cool Britannia"

4, x **Majumdar**

Examining literature produced in Britain from the end of the Second World War to the present, this course will discuss the following main questions: How does a society read its transition from global dominance and manifestly controlled homogeneity, to one of reduced international power, but vibrant cultural and racial difference? How do changes in attitudes to gender, minority issues, and popular culture shape this reading? How does contemporary literature confirm or contradict Britain's self-proclaimed "coolness"? Writers may include Wodehouse, Lessing, Larkin, the Amises, Stoppard, Ishiguro, Rushdie, Hanif Kureishi, Jean Binta Breeze, A. L. Kennedy, and David Mitchell.

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 Melville, 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

4; not offered 2008-09

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: DiPasquale; 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

x, 4

DiPasquale

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 Special Authors: Whitman and Dickinson and their Legacy

x, 4

J. C. Masteller

Differences in the poetry of Walt Whitman and Emily Dickinson abound: male/female; accessible/ cryptic; expansive/reclusive; Dionysian/Apollonian. What explains the dramatic differences in these two major 19th-century American poets? This course will focus first on a careful reading of the poems with analysis of poetic styles, themes, and attitudes of each poet. To explore how these poets have influenced subsequent American poetry, we will consider critical responses to each and conclude with selections from a couple of major 20th-century American poets. A musical evening of settings of poems by Whitman and Dickinson will complement the course.

371 Dramatic Literature: Medieval through Eighteenth Century

4; not offered 2008-09

A course in the history and development of Western drama from the Middle Ages through the 18th 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

4; not offered 2008-09

A study of the directions modern drama has taken from the 19th 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 2008-09

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 interpret what they repre-

sent? 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

4; not offered 2008-09

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

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 The Sixties

4, x

R. Masteller

This is a course about historical events, cultural forces, and literary expression. Looking at various literary forms — poems, essays and speeches, examples of “the new journalism,” short stories, and novels — we’ll ask: How do writers in the 1960s convey and contribute to the political, social, cultural, and artistic ferment of the era? How do battles about civil rights, women’s rights, the war in Vietnam, and the rise of the “counter-culture” echo within or behind the pages of their texts? What stylistic experiments reflect the turmoil, hope, and despair of the decade? Music, visual art, film excerpts, and other assorted cultural debris may occasionally appear. Authors will include, among others, Donald Barthelme, Joseph Heller, Denise Levertov, Robert Lowell, Adrienne Rich, Hunter Thompson, Kurt Vonnegut, Jr., Alice Walker, Tom Wolfe.

387B History of the English Language

4, x

Foster

A study of the development of English as a language from Anglo-Saxon to the present. The course concentrates on possible reasons for the development by considering historical, cultural, and psychological effects of apparently permanent importance to the language. Early stages of the language will be considered primarily as they clarify the main characteristics of present-day English.

387C Women in American Law and Literature

4, x

Tupper

This course examines representations of women in law and literature, considering how women's political status and social roles have influenced legal and literary accounts of their behavior. Focusing on several American legal cases involving female defendants, students will evaluate how the original legal "story of what happened" becomes multiple stories as it is repeated in different narrative genres, including literary texts, media accounts, and film. How are legal narratives related to other forms of narrative in various historical contexts? Our analysis will be directed toward developing critical interpretations of these particular legal and literary stories, as well as more generally toward a broader understanding of how gender, power, and narrativity work together in American culture. Readings will include trial accounts from the 17th to 20th centuries, as well as literary texts by Nathaniel Hawthorne, Harriet Jacobs, Susan Glaspell, and Arthur Miller.

388A Before *Trainspotting*: The Rise of the Scottish Novel

x, 4

Alker

How did a nation associated with sublime scenery, compelling music, Calvinism, and a colorful history become the setting of a novel as dark and disturbed as Irvine Welsh's *Trainspotting*? This course will address this question by examining the history of the Scottish novel. In the first half of the course, we will focus on Scottish fiction between the Anglo-Scottish Union in 1707 and the Victorian era, paying particular attention to themes of tourism, religion, the supernatural, sentiment, and the disturbed psyche. In the second half of the course, we will attend to the way the 20th-century novel reformulates national identity to include themes of fascism, drug use, the monstrous, cannibalism, and cadavers. Authors may include: Tobias Smollett, Henry Mackenzie, Walter Scott, James Hogg, Robert Louis Stevenson, Muriel Spark, Alasdair Gray, and Irvine Welsh.

388B The Black Urban Experience

x, 4

Knight

This course will examine the relationship between African American literature and urban spaces in the 20th century. While the majority of the 19th-century African American population lived in the South, by World War I the "Great Migration" northward had begun. How did this shift from rural South to industrial North affect African American literature and culture? How did popular images of plantation living evolve to the point where "urban" is now euphemistic for "black" when we speak of music or fashion? The assigned works tackle issues such as segregation and "the ghetto," the alienation of city living, the influence of "the city" on music, sexuality, and art. Works may include James Wheldon Johnson, Nella Larsen, Ralph Ellison, Gwendolyn Brooks, Colson Whitehead, and *The Wire*. Distribution area: humanities or alternative voices.

388C Special Studies in Craft: Creating Truth

x, 4

Roberts

As writers of creative nonfiction, we rely on the "eye" as well as the "I" to navigate experiences, encounters, and facts. Not fiction, not poetry, not drama, "the fourth genre" nevertheless borrows craft elements such as narrative arc, dialogue, and lyricism, in its pursuit to discover truth in all its guises ("emotional," etc.). In this advanced seminar, students will experiment with form and address a range of subjects in weekly pieces; we'll read deeply and analyze established models as well as peer work to develop important critical faculties. Active participation in rigorous discussions and intensive workshops expected. Final portfolio of creative and critical work. *Prerequisite*: consent of the instructor and English 250, 251 or equivalent.

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

Seminars require a substantial amount of writing, a major written project of at least 15 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 Writers Writing Writers

4, x

Elliott

What do works of literature whose protagonists (or absent authorial figures) happen to be writers tell us about what it means to be a writer? What are a writer's responsibilities to a society, a society's obligations (if any) to its talented literary artists? What is the nature of the gift(s) authors bestow through their work? How do writers negotiate the relationship between their art and familial and other obligations? In what ways and to what degree do works in which writers play a prominent role address, reinforce, play to, romanticize, dance around, subvert, or explode conventional notions of authorship? Authors considered may include George Gissing, Henry James, Vladimir Nabokov, A.S. Byatt, Ian McEwan, Martin Amis, Julian Barnes, Tobias Wolff, Paul Auster, Scott Spencer, and Michael Cunningham.

491B American Historical Fiction

4, x

Knight

Almost every “canonical” American author has written historical fiction. Why is this genre such a draw? What does an interest in historical fiction say about the author’s — and audience’s — relationship to an American past? Historical fiction can be nostalgic, corrective, dystopian, or even incomprehensible, depending on the author. Does fiction destroy history? The struggles between history and fiction, American ideologies and national identities, and past and present will be examined in this course. Authors may include: James Fenimore Cooper, Nathaniel Hawthorne, Charles Chesnutt, Willa Cather, William Faulkner, Toni Morrison, and E.L. Doctorow.

details, see the *English Department Handbook*.

491C Transplants: Conrad, Nabokov,**Rushdie**

4, x

Majumdar

How are displacement, difference, and transfer represented in the work of modern writers who were migrants and cultural “transplants”? What kinds of cultural contests, exchange, and absorption do these writers see as products of migration? How do they show people negotiating these processes at times of massive social and technological change? How do the aesthetics of these border-crossing writers with partial allegiances reflect the conditions of migration? We will address such questions through a study of anxious introspection, simultaneous snobbery, confusion, anger, melancholy, irony, and cultural “deviance,” as well as attitudes to plurality and mixture, in works by three major writers exploring cultural transplantation: Joseph Conrad, Vladimir Nabokov, and Salman Rushdie.

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 adviser, depending upon his or her field of interest. *Prerequisite:* admission to honors candidacy and approval of a proposal submitted to the English department prior to registration by a date designated by the department. For full