

English

Chair: Sharon Alker

Theresa M. DiPasquale (on Sabbatical, Fall 2018)

Scott Elliott (on Sabbatical, Spring 2019)

Adam Gordon

Christopher Leise (on Sabbatical, Spring 2019)

Gaurav Majumdar (on

Sabbatical, Fall 2018)

Mary Raschko

Katrina Roberts

Kisha Lewellyn Schlegel

Adjunct Faculty:

Johanna Stoberock

Jenna Terry

Affiliated Faculty:

Lydia McDermott, General Studies and Writing Center

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.

Distribution: Courses completed in English apply to the humanities and cultural pluralism (selected courses) distribution areas, with the following exceptions:

Fine arts: 150, 250, 251, 252, 320, 321, 322, and 389

Learning Goals – English Major

- **Major-Specific Areas of Knowledge**
 - Upon graduating, English majors will be able to perform sophisticated close readings of literary texts, applying genre-specific literary terminology in demonstrating their understanding of the relationship between form and content. They will be able to demonstrate their familiarity with various approaches to literary studies, to identify the effects of literary allusions, and to investigate the relationship between a text and the culture in which it was written.
- **Accessing Academic Community/Resources**
 - They will be able to make good use of library resources and to read and explore literary texts independently.
- **Critical Thinking**
 - They will have developed sensitivity to literary aesthetics and style and will be able to analyze texts and discourses in a variety of media--written, performed, visual, and oral; they will be able to synthesize a broad range of information bearing upon the interpretation of these discourses.
- **Communication**
 - They will be able to think, speak, and write intelligently about what texts do in their various functions. They will speak and write clearly, confidently, persuasively, and with nuance.
- **Quantitative Skills**
 - They will understand the principles of poetic meter and be capable of scanning metrical verse.
- **Research Experience**
 - They will be capable of writing an extended literary analysis paper supported by primary and secondary research. They will be capable of identifying literary questions, posing an hypothesis about how the question might be answered, and researching the question through the analysis of primary sources and synthesis of secondary sources.

The English major: A minimum of 36 credits to include:

- I. One elective chosen from 176-179, 200, 230-233, 246, 247, 250-252, or 270.
- II. English 290.
- III. At least 3 courses at the 200- to 400-level, including:
 - a. One early period British literature course, chosen from English 335, 336, 337, 338, or 350.
 - b. One course in American literature, chosen from 347, 348, or 349.
 - c. One course in underrepresented literatures, chosen from 246, 247, 270, 370, or 376, or another course identified as counting in this category.

- IV. Three electives at the 300- or 400-level. 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.
- V. English 491.

No course may satisfy more than one requirement.

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.

Honors in the major: English Majors do not apply for admission to candidacy for honors. If they wish to pursue honors, senior majors must apply to write a thesis, register for English 497, and proceed to write a thesis that fulfills the requirements for honors as described in the *English Majors' Handbook*. If a senior's thesis proposal is accepted and he or she proceeds to write an honors-level thesis, he or she will be granted Honors in Major Study if he or she:

- Earns at least one distinction (with no failures) on his or her Senior Comprehensive Examinations;
- has completed a total of at least 36 credits in English (excluding English 497);
- attains Cumulative and Major GPAs specified in the faculty code (3.300 and 3.500, respectively); and
- earns a grade of A or A- on the thesis.

The Chair of the English Department will notify the Registrar of those students attaining Honors in Major Study no later than the beginning of the third week of April for spring honors thesis candidates, at which time the Registrar will change the thesis course in which they are registered from English 497 to English 498. Two copies of each honors thesis must be submitted to Penrose Library no later than Reading Day.

The English minor: A minimum of 20 credits to include:

- I. One elective chosen from 176-179, 200, 230-233, 246, 247, 250-252, 270, or 290.
- II. At least three additional courses at the 200- to 400-level, including:
 - a) One British literature course, chosen from English 335, 336, 337, 338, 339, 340, or 341.
 - b) One course in American literature, chosen from 347, 348, or 349.
 - c) One course in underrepresented literatures, chosen from 246, 247, 270, 370, or 376.
- III. One elective at the 300- or 400-level.

No course may satisfy more than one requirement.

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

The Creative Writing minor: A minimum of 20 credits to include:

- I. English 150. Though it is preferable to complete the entire creative writing sequence in order, this course may be taken out of sequence, if necessary.
- II. One literature course in the English Department at any level.
- III. Two courses in a genre of the student's choice: 250 and 320 (fiction), 251 and 321 (poetry), or 252 and 322 (creative non-fiction).
- IV. One additional creative writing elective at the 200- or 300-level.

Students who combine a major in English and a minor in Creative Writing will be allowed to use one creative writing and one literature course to satisfy both sets of requirements. Students, in this case, will complete a minimum of 48 credits total.

For courses in expository writing: See Composition 170, 210, and 320.

150 Introductory Creative Writing**Fall, Spring** **Fall: Elliott, Roberts; Spring: Roberts, Schlegel** **4 credits**

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.

176 Introduction to Creative Nonfiction**Spring** **Schlegel** **4 credits**

A study of the forms, techniques, and traditions of a shape-shifting genre that can be understood as arising from the long tradition of the “essay.” Creative Nonfiction includes forms as diverse as the lyric essay, memoir, profile, critique, rant, and review; inspired and researched, it is a form that transforms lived experience into literary art. The course will explore the writings of literary essayists from antiquity to the present.

177 Introduction to Poetry**Fall** **A. Gordon** **4 credits**

A study of the forms, strategies, voices, and visions of British and North American poetry across time. An ever-changing art form related to song, poetry predates literacy; today, through imagery, implication, indirection, and other means, poems continue to offer writers and readers ways to give voice to the ineffable. We will examine how poetic form and content interact, and consider the unique powers and possibilities of poetry’s metaphoric language to address all aspects of life.

178 Introduction to Fiction**Fall, Spring** **Fall: Elliott; Spring: A. Gordon** **4 credits**

A study of the forms, techniques, and traditions of fiction across time. Fiction has been said to be a means of imaginative escape, a way to gain deeper understanding of the external world, “the lie through which we tell the truth,” and a way to acquire a deep empathy for others. This course will explore the complex power of fiction in a variety of manifestations, from the short story to the novella and the novel.

179 Introduction to Drama**Not offered 2018-19** **4 credits**

A study of plays as literary texts, examining the forms and techniques of drama across cultures and time periods. We will consider the dynamics of reading (as opposed to watching) plays and will discuss how dramatic texts are developed and interpreted through performance.

200 Introduction to Literature and the Humanities**4 credits**

The study of selected texts in the humanities, with particular attention to literature written in English, offered at the introductory level and designed to fulfill the humanities distribution requirement. These courses are writing intensive (involving at least 18 pages of formal, graded writing assignments and including instruction in academic writing) and involve a substantial amount of reading. Subjects for the section change from semester to semester and year to year in order to provide students with a variety of choices for literary study at the 200-level. Any current offerings follow.

200 VT: Badass Women 1559-1668**Spring** **DiPasquale** **4 credits**

Early Modern English literature features many warrior women and female rebels who refuse to submit to rules they find unacceptable. Some poems and plays portray dangerous maidens who are not afraid to venture out in search of answers to their questions, and some explore the eloquence and authority of queens, duennas, doyennes—figures who rule, guide, or guard other characters. In several texts, a male character is rescued from peril by a fierce Amazonian knight; in others, the pathways of the text are lit by luminous figures of feminine Wisdom, witty heroines who know what to say in any situation, and brave ones who face danger calmly. Set in opposition to these ideal figures are female villains as powerful and complex as the heroes and heroines they oppose. The course will

survey works in a range of genres, exploring such compelling female characters and allegorical figures. Works to be studied may include selected speeches, poems, and letters of Queen Elizabeth I; Edmund Spenser, *The Faerie Queene*, Books 1 and 3; Aemilia Lanyer, *Salve Deus Rex Judaeorum*; Thomas Middleton and Thomas Dekker, *The Roaring Girl*; Elizabeth Carey, *The Tragedy of Mariam*; John Webster, *The Duchess of Malfi*; John Milton, *A Masque Presented at Ludlow Castle*; and several works by Margaret Cavendish. May be taken for credit toward Gender Studies major. Distribution area: humanities or cultural pluralism.

200 VT: Shifting Grounds: Writing, Exile and Migrancy

Spring

Majumdar

4 credits

How do displacement, difference, and transfer mark the work of migrant writers? What kinds of cultural contests, exchange, violence, and absorption do these works portray 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 border-crossing writers themselves reflect the conditions of migration? We will address such questions through a study of introspection, contempt, anger, melancholy, humour, hope, and irony, as well as attitudes to cultural confusion and mixture, in works by Joseph Conrad, Katherine Mansfield, Elizabeth Bishop, Edward Said, Derek Walcott, Salman Rushdie, Colm Tóibín, and Edwidge Danticat. Can be taken to count for the major's "Underrepresented Literatures" requirement. Distribution area: humanities and cultural pluralism.

230 Introduction to Shakespeare: Love, Sex, and Gender

Not offered 2018-19

4 credits

From Hermia's "The course of true love never did run smooth!" to Lady Macbeth's "Come, you spirits / That tend on mortal thoughts, unsex me here," Shakespeare's plays and poems grapple with erotic love, human sexuality, and the complex workings of gender in human experience. Writing for the English stage during a period when female roles were played by male actors, Shakespeare often explored the ways in which gender is constructed and performed, yet his writings also include archetypes of masculinity and femininity; and he fashions lovers whose passions and desires range from the sublime to the ridiculous. The course will introduce students to college-level study of Shakespeare's poetry and plays, with particular attention to the themes of love, sex, and gender.

231 Introduction to Shakespeare: Race, Nationality, and Power

Fall

Raschko

4 credits

"What ish my nation? Who talks of my nation?" asks the enraged Irish captain MacMorris, speaking in dialect as he confronts the Welsh captain Fluellen in Shakespeare's *Henry V*. Not only in his history plays, but in his comedies, tragedies, and romances, Shakespeare explores both how race, ethnicity, and nationality are constructed and how these concepts shape individual identities and social interactions. Shakespeare not only worked to define what it meant to be "English" in the late sixteenth and early seventeenth centuries, but helped to shape the English language itself—which only a tiny percentage of the world's population spoke at the time he wrote his plays—into England's most powerful global export. The course will introduce students to college-level study of Shakespeare's poetry and plays, with particular attention to the themes of race, nationality, and power.

232 Introduction to Shakespeare: Work, Wealth, and Status

Not offered 2018-19

4 credits

"Some are born great, some achieve greatness, and some have greatness thrust upon 'em." This mock proverb tempts *Twelfth Night*'s Malvolio to fantasize about social mobility – an ambition met with comic but humiliating ridicule. Across his works, Shakespeare interrogates the social, economic, and gendered structures that stratified early modern communities. He examines various modes of service, leadership, and artistry, including the craft of poetry. Mixing high art with realism and humor, he labors to engage diverse audiences, ranging from those who stand in the yard to those so wealthy that they can pay to sit on the stage. The course will introduce students to college-level study of Shakespeare's poetry and plays, with particular attention to the themes of work, wealth, and status.

233 Introduction to Shakespeare: Faith, Fate, and Virtue

Not offered 2018-19

4 credits

“Who can control his fate?” Othello asks in his last moments upon the stage, after falling prey to Iago’s manipulations and punishing his wife for imagined sins. Throughout his plays, Shakespeare repeatedly grapples with questions related to belief and power. In tragedy, comedy, and romance, he explores the boundaries between the worldly and the supernatural, as well as the limits of free will. Interweaving politics and religion, ethics and philosophy, Shakespeare’s texts confront audiences with the existential and moral dilemmas that make us human. The course will introduce students to college-level study of Shakespeare’s poetry and plays, with particular attention to the themes of faith, fate, and virtue.

246 Native American Literatures

Fall

Leise

4 credits

A survey of writing by indigenous peoples of the present-day United States. This reading-heavy course will focus its attention on a small number of distinctive indigenous literary traditions, possibly (but not necessarily) including the Iroquois confederacy of the U.S. Northeast and southeastern Canada, the Creek nation of the U.S. Southeast, the Kiowa peoples of the Southwest, and the peoples of the Columbia Plateau. Aside from reading, assignments will include exams and formal essays. May be taken for credit toward the Race and Ethnic Studies major.

247 African American Literature

Not offered 2018-19

4 credits

A survey of autobiography, poetry, and fiction by black authors from the 1800s to the present. In this reading-heavy course, topics will include the way writers of African descent in the British American colonies and subsequent United States forged spaces for expression in the public sphere, debates about what “Negro literature” during the Jim Crow era was and how it should be done, and representations of history and identity pertaining to African Americans after the Civil Rights Act became law. Aside from reading, assignments will include exams and formal essays. May be taken for credit toward the Race and Ethnic Studies major.

250 Intermediate Creative Writing – Fiction

Fall

Elliott

4 credits

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 consent of instructor.

251 Intermediate Creative Writing – Poetry

Fall

Roberts

4 credits

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 consent of instructor.

252 Intermediate Creative Writing – Nonfiction**Fall****Schlegel****4 credits**

An intermediate workshop in creative nonfiction writing, intended to expand knowledge of fundamental techniques, and to familiarize students with many important writers in the genre. Students will write original essays and experiment with strategies and structures through exercises meant to increase their awareness of, and proficiency in, the elements of nonfiction. 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 consent of instructor.

270 Special Topics in Underrepresented Literatures**4 credits**

Courses will cover one area of underrepresented literatures in depth. Any current offerings follow.

290 Approaches to the Study of Literature**Fall, Spring** **Fall: Gordon; Spring: Alker, Raschko****4 credits**

A course in practical criticism designed to introduce students to some of the approaches that can be used in literary analysis. Not open to first-semester first-year students.

320 Advanced Creative Writing – Fiction**Not offered 2018-19****4 credits**

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. *Prerequisites:* English 250 or equivalent and consent of instructor.

321 Advanced Creative Writing – Poetry**Spring****Roberts****4 credits**

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.

Prerequisites: English 251 or equivalent and consent of instructor.

322 Advanced Creative Writing – Nonfiction**Spring****Schlegel****4 credits**

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. *Prerequisites:* English 252, or equivalent, and consent of instructor.

323 Playwriting/Writing for Performance**Not offered 2018-19****4 credits**

In order to generate a shared vocabulary, we will begin with critical readings of contemporary plays, paying special attention to structure. Reading will be balanced by a great deal of student writing. Students will write during every class period and draft several short plays over the course of the semester. Collectively, we will examine and question our ideas about what a play is and ought to be. Student playwrights will ask essential questions such as: What is my process as a writer? What are my materials as a playwright? What is my aesthetic point of view? Students will gain techniques for writing practice and broaden and refine vocabularies for the discussion of creative writing. They will sharpen critical and evaluative skills of thought, speech, and writing applicable to a variety of disciplines including

but not limited to theatre. *Prerequisite:* participation in Instant Play Festival writing workshops or consent of instructor.

335 Early British Literature

4 credits

Courses will cover one area of Pre-Romantic British Literature in depth. Any current offerings follow.

336-341 Studies in British Literature

4 credits

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. Any current offerings follow.

336 VT: Medieval Literature: Social Bodies, Social Boundaries

Fall

Raschko

4 credits

This course will explore how diverse works of Old and Middle English literature characterize individual and communal identity. We will pay special attention to those on the social margins, exploring how race, ethnicity, class, and gender affect medieval subjectivity, and we will read narratives focused on cross-cultural interactions brought about by migration, war, and pilgrimage. Although the course will primarily feature analysis of medieval texts, we will consider how claims about medieval society influence modern identity politics (especially white nationalism) and how the lack of diversity among medieval scholars affects our understanding of the period. Course readings will include *Beowulf*, selections from the *Canterbury Tales*, *Piers Plowman*, and *Confessio Amantis*, as well as crusader stories, travel narratives, and a miracle play. Distribution area: humanities.

337 VT: Studies in Renaissance Literature: Writing Matters

Spring

DiPasquale

4 credits

Why do writers write? Sixteenth- and seventeenth-century English literary works comment upon a wide range of writerly motivations, from love of art to spiritual aspiration, erotic seduction, and desire for fame. In this course, we'll read and write about such texts, paying close attention to the writers' ends and to our own. What are the purposes or functions of poetry, prose fiction, meditative essays, plays, critical and theoretical essays, and scholarly annotations? What do literary, theatrical, and scholarly texts *do* to or for their writers, readers, and audiences, and what is the effect when a text contains passages that comment reflexively on what the writer or performer is doing? To answer such questions, we'll study English Renaissance theories about the function of art and delve into the social functions of writing in early modern England, taking into account not only the works themselves, but the print, manuscript, and theatrical or liturgical contexts in which they were presented. We'll consider how these works facilitate pursuit of power or enact forms of submission, instruct readers or mock them, scorn popular acclaim or seek profit of various kinds. We'll explore how early modern writers articulate their authorial goals in a variety of literary modes: pastoral, tragic, comic, erotic, satiric, and heroic. Finally, as we write critical and scholarly essays on Renaissance texts, we'll examine the intellectual, creative, and ethical goals that underlie our work. Distribution area: humanities.

339 VT: Romantic Literature: Romantic Poetry

Spring

Alker

4 credits

This class will explore the reconstruction of poetic genres by the major Romantic poets (Wordsworth, Blake, Coleridge, Shelley, Keats, and Byron) in response to literary, cultural, and political revolutions. After analyzing the way these canonical writers' 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. We

will pay particular attention to the representation of nature in these poems, viewing poetic production of the period through an eco-critical lens. May be taken for credit toward the Environmental Humanities major. Distribution area: humanities.

341 VT: British Literature, 1900 to Present: Modernist Deviance and Its Legacies
Spring **Majumdar** **4 credits**

As modernism offers several shocks to aesthetic conventions, it also revises moral orthodoxy. We will consider literary revisions of different kinds of propriety, while studying various factors that provoked the condemnation of modernist texts as dangerous or morally “deviant.” Further, the class will trace the legacies of modernist deviance in contemporary literature, in a film by Terry Gilliam, as well as in excerpts from British popular music. Among the writers whose works we will study are Woolf, Mansfield, Joyce, Eliot, Auden, Beckett, Martin Amis, Carol Ann Duffy, Zadie Smith, and Claire-Louise Bennett. Distribution area: humanities.

347 Studies in American Literature
4 credits

This includes two period courses designed to introduce students to American literature and culture in two broad periods: early and middle American literature as well as modern and contemporary literature. One special topics course, 347, with a topic that will vary every year, will examine one area of American literature in depth. English 347 can be taken twice if a different topic is offered and both times can be counted toward the elective requirement. Any current offerings follow.

347 VT: American Poetry, 1800-1945

Spring **A. Gordon** **4 credits**

This course offers a historical survey of the development of American poetry from the early nineteenth to the mid-twentieth century. Besides treating fundamentals of poetic analysis and major movements such as American romanticism, the Victorian genteel school, and literary modernism, the course traces the evolving role of poetry in the cultural life of the nation. Over the course of fifteen weeks, we’ll proceed from the Fireside poets of antebellum period to jazz-inflected voices of the Harlem Renaissance, the personal lyrics of Emily Dickinson to the populism of Carl Sandburg, the nationalism of “The Star-Spangled Banner” to elegies mourning the Civil War dead, the political resistance of slave songs and Native American poetry to the formal experimentation of H. D., Ezra Pound, and the “Little Magazines.” While covering a wide array of poets and topics, we’ll go into greater depth with certain key figures such as Henry Wadsworth Longfellow, Edgar Allan Poe, Emily Dickinson, Walt Whitman, Paul Laurence Dunbar, Emma Lazarus, Hart Crane, Langston Hughes, Marianne Moore, Robert Frost, and Wallace Stevens. In the process, we’ll interrogate the very notion of canon formation itself by asking series of questions: Why do certain poets achieve wide renown while others remain obscure? How has the American poetic canon shifted over time alongside changing criteria of literary value? How and why have Americans read poetry at different points in the country’s history, and how have the forms through which poetry circulated reflected these different uses? Finally, how has poetry both created and interrogated the very idea of America itself? Distribution area: humanities.

348 The American Literary Emergence, 1620 - 1920

Fall **A. Gordon** **4 credits**

Beginning with the pre-Revolutionary texts by those newly arrived to the Atlantic Coast colonies, and including the writings of those already present on the continent, we will study how an “American” literature came into being. As the population boomed and expansion moved westward, the newly formed United States became a national entity and global presence. We will study the development of American individualism, the rise of genres such as the captivity narrative and the slave narrative, and major literary movements such as the shift to realism and naturalism. Authors may include Bradstreet, Emerson, Douglass, Hawthorne, Whitman, Twain, Wharton, James, Dunbar, and many more.

349 American Literature: Modern to Contemporary**Fall****Leise****4 credits**

A study of select American literary works across genres from the rise of Modernism into the present, with special emphasis on changes and continuities in literary form. Topics may include issues of race, class, and gender; reconsiderations of American “individualism”; and the role of capital, technology, and the corporation in contemporary American culture. Assignments include a carefully researched and well-written term paper. Prior college-level literature coursework is suggested but not required.

350 Chaucer**Not offered 2018-19****4 credits**

A study of medieval England’s most famous, influential, and humorous poet. Course texts will include *The Canterbury Tales*, *Troilus and Criseyde*, and select shorter poems. Students will learn to read texts in the original Middle English.

353 Studies In Shakespeare**4 credits**

A course on the dramatic and non-dramatic works of William Shakespeare, the course will focus on close reading of the primary texts, with attention to questions arising both from the Early Modern English culture in which they were written and to their cross-cultural significance in later literature, theatre, and film. The course will vary from year to year and will be organized by theme. Any current offerings follow:

353 VT: Reading, Writing, Performance, and Interpretation**Spring****DiPasquale****4 credits**

Shakespeare's writings often feature literate characters; many are skilled in literary or theatrical arts. They read, write, act, sing, and compose; they script and interpret plays, letters, riddles, oracular texts, and inscriptions; they react to books, works of visual art, and performed dramatic texts; and they use their skills as writers or as improvisational performance artists to entice, entrap, motivate, or inspire particular readers and listeners. We will consider several texts by Shakespeare in light of such critical and theoretical studies as David M. Bergeron, ed. *Reading and Writing in Shakespeare* (1996), Patrick Cheney, *Shakespeare's Literary Authorship* (2008), Robert Weimann and Douglas Brewster's *Shakespeare and the Power of Performance: Stage and Page in the Elizabethan Theatre* (2008), and Lukas Erne's *Shakespeare as Literary Dramatist* (2nd edition, 2013). Shakespeare texts to be studied will include *Titus Andronicus*, *Hamlet*, *Twelfth Night*, and additional texts to be determined. Distribution area: humanities.

357 Milton**Not offered 2018-19****4 credits**

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

367 Selected Works by One Author

An intensive study of one influential English-language author, designed to include texts from the beginning to the end of that writer’s career. Any current offerings follow.

370 Underrepresented Literatures Variable Topics**4 credits**

Courses will cover one area of underrepresented literatures in depth. Any current offerings follow.

371 Dramatic Literature: Medieval through Eighteenth Century**Not offered 2018-19****4 credits**

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. Offered in alternate years.

372 Dramatic Literature: Nineteenth Century to Now

Not offered 2018-19

4 credits

A study of the directions modern dramatic literature has taken from the 19th century to the present. Dramatists to be studied may include Ibsen, Strindberg, Chekhov, Shaw, Brecht, O'Neill, Williams, Miller, Beckett, Pinter, Fornés, Mamet, Kushner, Suzan-Lori Parks, and Caryl Churchill. Offered in alternate years.

375 Literary Theory Variable Topics

Not offered 2018-19

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 do we read literature? How do characters in literary texts themselves read? How do these texts 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. Any current offerings follow.

376 Studies in Colonial and Anti-Colonial Literature

4 credits

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. The course will discuss works of literature, as well as theoretical and critical texts. Writers may include Kipling, Tagore, Conrad, Manto, Emecheta, Carey, Gordimer, and Rushdie. Offered annually. Can be taken to count for the major's "Underrepresented Literatures" requirement. Any current offerings follow.

376 VT: Solidarity, Success, and Failure in Anti-Colonial Literature

Spring

Majumdar

4 credits

This course will study how anti-colonial literature links, and reflects upon, solidarity and "failed" constructions (of architecture, the self, language, transnational friendships, and international communities). We will investigate works by Jawaharlal Nehru, E. M. Forster, Louise Bennett, Claude McKay, Kamau Brathwaite, J. M. Coetzee, Anita Desai, Salman Rushdie, and Yasmine El Rashidi—alongside theoretical claims by Edward Said, Gayatri Spivak, Paul Gilroy, Édouard Glissant, and Leela Gandhi, among others—to trace how the mimetic failures depicted in these texts theorize fluctuating notions of postcolonial success, as well as tensions among cosmopolitanism, solidarity, and colonialism. May be taken for credit toward the Race and Ethics Studies major. Can be taken to count for the major's "Underrepresented Literatures" requirement. Distribution area: cultural pluralism or humanities.

377 Rhetorical Bodies

Spring

McDermott

4 credits

This course examines the rhetorical construction of bodies as well as the ways in which bodies are often used rhetorically. In order to carry out this examination, we will apply a variety of critical rhetorical lenses to written and visual texts. We will be particularly concerned with the intersections of social factors such as gender, race, class, sexuality, and disability and the ways in which these intersections are written on our bodies. We will read texts by classical and contemporary theorists and authors, such as Hippocrates, Quintilian, Judith Butler, Kenneth Burke, Patricia Hill Collins, Debra Hawhee, and Robert McCruer. This course will be writing intensive. May be taken for credit toward the Race and Ethnic Studies major. May be elected as Rhetoric Studies 380.

387 Special Studies

4 credits

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

389 Special Studies in Craft

4 credits

Studies of literary craft not considered in other courses offered by the department, intended for upper-level creative writing students. Active participation in rigorous discussions and intensive workshops expected. Final portfolios of creative and critical works. Specific material will vary from semester to semester. The distribution area is fine arts. *Prerequisites:* English 250, 251, or equivalent, and consent of instructor. Any current offerings follow.

389 VT: Writing Dissent

Fall

Schlegel

4 credits

In this creative nonfiction writing class, we'll consider how the essay engages difficult issues such as environmental degradation and social injustice with artful results. We'll ask: How might the essay allow us to remake conventional modes of "nature writing" or "activist" literature? More broadly, what is the impact of such writing? What is the impact of language in this time of language misused and appropriated? What aesthetic and ethical questions arise when writing about experiences that aren't ours? While reading Thoreau, John Hersey, Valeria Luiselli, James Baldwin, Roxane Gay, and others, students will write about subjects of their choice and participate in workshops. *Prerequisites:* Intermediate creative writing course or permission of the professor. Interested students without the prerequisites are highly encouraged to contact the professor. *Prerequisite:* an intermediate creative writing course or consent of the instructor. Distribution area: fine arts.

401, 402 Independent Study

Fall, Spring

Staff

1-4 credits

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 instructor.

491 Seminars in English and American Literature

4 credits

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. Any current offerings follow.

491 VT: Building, American, Progress

Fall

Leise

4 credits

This course will study novels, short stories, and essays by contemporary U.S. authors whose work addresses how Americans think about ideas of progress in relationship with infrastructure development and built environments. Writers may include Colson Whitehead, Ken Kesey, Marilynne Robinson, Don DeLillo, Eric Gansworth, Thomas Pynchon, and Ruth Ozeki. *Prerequisites:* English 290 and an English Major. Distribution area: humanities.

491 VT: The British Gothic

Fall

Alker

4 credits

This literature in this course will lead us through ruined castles, haunted landscapes, dark vaults, ghostly secrets, and the tormented imagination of sinners and scientists. We will begin with Shakespeare's *Macbeth*, a crucial influence on the gothic, and from there will examine: the emergence of the British gothic novel in the eighteenth century; the development of gothic conventions; contemporary critiques of the gothic, most especially in Jane Austen's *Northanger Abbey*; gothic romanticism in both fiction and poetry; and the late nineteenth-century progeny of the gothic, ending with Henry James's *Turn of the Screw*. We will use a plethora of approaches, including studying the representation of the psyche, the uncanny use of space and time, the configuration of passion, and the way in which the gothic reflects social anxieties. In addition to the authors mentioned above, authors may include

Horace Walpole, Ann Radcliffe, Robert Burns, John Keats, James Hogg, Matthew Lewis, Robert Louis Stevenson and Bram Stoker. *Prerequisite:* English 290 and an English Major. Distribution area: humanities.

497 Thesis

Fall, Spring

Staff

4 credits

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

Fall, Spring

Staff

4 credits

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:* 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*.