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Please note: For your convenience, here is a list of the English Department faculty, their office locations, phone extensions, and office hours for fall '18. If office hours are not convenient, please make an appointment.

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EN 103  
4 credits

WRITING SEMINAR I

*Designed to be accessible to a wide range of students, this course uses a variety of real-world topics and text types as students build audience-based writing skills for effective communication and persuasion. Students will learn reliable strategies to gain confidence and develop an academic voice in a supportive community of writers, with special emphasis on making effective grammatical and*

An interdisciplinary exploration of love as explained and represented by thinkers and artists over the centuries. From Plato to Kundera, Erich Fromm to Colette, perspectives of philosophy, psychology, anthropology, and myth studies will be featured along with drama, fiction, and film.

Why is racism such a durable force in the United States? Couldn't we end it by simply refusing to see differences between people? In this course, we'll consider the limits of "colorblindness" by studying some of the structures that shape race in America, as well as their effects upon people of color. Reading works by James Baldwin, Ta-Nehisi Coates, and Claudia Rankine alongside critical race theory, we will first examine different forms of racism and the way that race intersects with gender and sexuality. Turning to the history of housing segregation, we will then consider the consequences of government policy for what has been called "the racial wealth gap" and ask if reparations could offer an answer to that injustice. Finally, we will study mass incarceration and its role in perpetuating racial inequality. Through this course, students

What does someone stand to gain by sustaining ambivalence, and what does she risk losing? You will be asked to write analytical essays about these questions in the works of others, and you will also be asked to write at least one essay on a topic about which you yourself can't make up your mind. Course requirements include regular writing, peer-editing, and revision assignments.

Is the Space Age over? Space exploration feels at once futuristic and nostalgic: looking at the night sky means looking into the past, and the term "Space Age" conjures retro images of Apollo modules and alien invasion cartoons. Yet the afterlife of the Space Age lingers in contemporary America, most obviously in Trump's proposed Space Force—

What do you want to be when you grow up? Do your parents want you to think harder about how you will  
Get A Job after graduation? What even is an intern4ww (T)6.2 (do)-2.3(c 0 Tw 1n'-4.6 (s(nk)0.9)-T.6 (w)-4 (n)1 (a) w)

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.” Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” for a television series. The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from *Forbes*: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case may be, presentable prose. Expect frequent short assignments, most of them graded.

This course will take us into the land of absurdity, as mapped by fiction writers, filmmakers, poets, essayists, and playwrights. We will venture into regions of dark humor, charged outrage, searing satire, and profound silliness, with the aid of such writers as Fyodor Dostoyevsky, Samuel Beckett, Franz Kafka, and Lewis Carroll and such film directors as Stanley Kubrick, Spike Jonze, and Terry Gilliam. (And don’t forget Monty Python.)

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Sinister, ludicrous, surreal, irreverent, these portrayals and explorations will help us to think about and especially, to write about ways that seeming incoherence can be made coherent. We’ll reckon with the limits of reason and our terror of uncertainty; we’ll discover that an appreciation of paradox can deepen and

This course will introduce students to the study of literary fiction, from early to contemporary forms. We will learn to identify and examine the unifying elements of diverse examples of fiction—examples that employ both convention and invention and that depict a wide range of settings and characters. These common elements include plot, story structure, characterization, point-of-view, details, and thematic resonance/meaning. Primarily we will be looking at short-form fiction and short novels, as we consider both readerly experience and writerly process, engaging both analytical/intellectual and affective/emotional approaches to fictional works. Assignments will include weekly, active preparation for discussion via Blackboard, three essays, and an exam.

Ghosts tend to be associated with fiction and film, but is there such a thing as a “ghost poem”? In this class, we will pose that question across centuries and locations. Poems, says Susan Stewart, often seem “haunted by others.” We might think of these “others” not only as literary and cultural inheritances that haunt the crafting of new poems, but also as strange lyric voices that seem to speak from beyond time and even beyond the grave. Our readings will be organized by type of poetic ghost: sound effects of rhyme and rhythm that give the impression of a mysterious voice guiding a poem; rhetorical devices such as apostrophe and prosopopeia that purport to rouse inanimate things, ideas, or people; poems written to honor or revive the dead; and poems that feature ghosts of loved ones, murder victims, the self, and other poets.

Each of these thematic units will introduce you to corresponding skills as you build a toolkit of terminology and methods for interpreting poetry. You will read relatively few poems, but you will read them intensely. Your sustained interaction with poetry will train you to read attentively, creatively, and responsibly across genres. Assignments will include essays, quizzes, and a final project.

An introduction to the art of film, this course invites students to think about the many different kinds of works available in a medium that reaches pretty much everyone but continues in many quarters to be associated—for obvious reasons—









So in what ways have the English defined themselves as uniquely English?

In this course we will seek for answers in both the history of the English language from its earliest development through its rise in status as a literary language and the history of English literary imaginings of the English nation, enquiring into the roles literature has assumed in forming national identity.

To American revolutionary Patrick Henry, it is “a book worth all other books which were ever printed.” To philosopher Immanuel Kant, its “Existence is the greatest benefit of the human race. Any attempt to belittle it, I believe is a crime against humanity.” And to President Theodore Roosevelt, a “thorough understanding” of it “is better than a college education.” The book they are describing is the Bible. The sacred text of the Judeo-Christian traditions, the Bible is one of the foundations for much of British and American literature, whether as source material, imagery, allusions, or original translations. But the Bible is also a work of literature in its own right, worthy of study as a literary text. This course provides students with an introduction to the Bible as a literature, concentrating on careful readings of select books from the Old Testament and the New Testament. We will supplement our study with examinations of translations of the Bible, methods of Biblical criticism, typology, and the history of the Bible. Course work includes three formal papers, a class blog, oral presentations, and a final exam.

Many, if not most, writers are proficient in more than one genre. This introductory course will engage students with experUpS53 0 Td(12 I6gv -18v6 0 Tdcr)-T0r9 (pS-1.6 i)-4.6 --2.3 (t)-4.6 onasnon ( )10.9 (a)-1.6 itn pax19

A treasonous fascist who spent twelve years in a psychiatric hospital following a breakdown in a cage in Italy. An Irish senator who studied magic. An antisemite who took a vow of celibacy and wrote whimsical poems that became the musical *Cats*. These three giants of modernist poetry—Ezra Pound, W.B. Yeats, and T.S. Eliot—sought to produce prophetic work that exceeded the bounds of the individual, even as their dramatic biographies have captivated critics and inflected subsequent ideas about poetry (often for the worse). Modernist poets wrote during large-scale crises and innovations in the first half of the twentieth century, from national revolutions to World War I to the discovery of the expanding universe. They seemingly had much more to worry about than lyric poetry's conventional preoccupation with the self. And yet, poems of the period are obsessed with the fragmented modern self and its relation to the social structures that both produce and alienate it. In this seminar, we will consider some of the major works of modernist poetry through the idea of subjectivity. This issue is a basic poetic one: who—or what—is the voice that seems to guide a poem? But it is also a historically situated one: how did poems register changes in ideas about consciousness, including the rise of Freudian psychoanalysis? And how did factors of race, gender, sexuality, and class affect the presentation and reception of a poetic self? In addition to studying poems by key figures like Yeats, Eliot, Robert Frost, Langston Hughes, Marianne Moore, and Wallace Stevens, we will read short critical works by these poets to consider their theories alongside their practices of poetic craft. We will also attend to how discoveries in other disciplines, from anthropology to physics, came to bear on the era's poetic crisis of the self. Assignments will include two papers, a presentation, and

This course focuses on early modern theater (1600–1750) from a comparative perspective, situating the English tradition within a larger cultural and performative context. We will read theater texts from England, (i)-gr 2l ö tn(e)1





Pre-modern Europe was thoroughly enchanted by God, magic, and spirits that coursed through everyday life and nature. Then came Enlightenment, divorcing spirit from nature and the workaday world. This divorce enabled modernity's distinctive ideologies: realism, secularism, and exploitation of nature. Yet this widespread "disenchantment of the world" could not entirely eliminate enchantment: it surfaces occasionally in Europe's re-enchanting radical movements and it continues to flourish widely in many non-Western life-worlds. This course will look at both categories of continuing enchantment in the modern world to see how they relate to each other and to the more broadly disenchanted world. All of our inquiries will connect aesthetics to politics and philosophy

: Attendance; dedicated discussion; prose presentations on a regular schedule; three long essays drafted and revised; significant readings; workshop critiques and participation. One essay on the literary form will be required at mid-term.

An intensive workshop for committed writers. Though there will be informal discussion of published writing, our primary task will be the critiquing of student work. Attendance, class participation, and thoughtful written response to student writing are of paramount importance. Main creative requirement: two short stories of 10-12 pages each, both of which will be revised after being workshopped.



This is a course in advanced fiction writing for students serious about writing. There will be regular meetings in a workshop format and individual meetings as needed. All work will be discussed in detail.

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