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## ENGLISH

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Professor: Julie Nelson Christoph, *Associate Dean*; Denise Despres; George Erving (on leave Spring 2019); Priti Joshi, *James Dolliver National Endowment for the Humanities Distinguished Teaching Professor*; Alison Tracy Hale; William Kupinse; Tiffany Aldrich MacBain, *Chair*

Associate Professor: Mita Mahato; John Wesley

Assistant Professor: Michael Benveniste; Regina Duthely; Laura Krughoff

Visiting Assistant Professor: Darcy Irvin; Suzanne Warren

Instructor: Beverly Conner; Ann Putnam

### About the Department

The English Department combines the traditional study of literature with current developments in rhetorical, cultural, and new media work. In addition to substantial courses in English, American, and Anglophone literatures, offerings include graphic novels, ecocriticism, Bollywood film, literacy studies, and medical discourse. English majors are not merely scholars and critics; they are producers and practitioners as well. Many students choose to complete a Focus in Creative Writing, honing their craft in small workshops, while analytical courses incorporate both traditional essays and creative or non-traditional assignments, often using digital tools.

In addition to providing an enduring humanistic education, the program fosters the analytical skills, effective writing, and intellectual adaptability essential to students' individual development, civic engagement, and personal and professional success beyond graduation. English majors complete the program skilled in the analysis and production of a variety of print, visual, and digital texts, and with the practical skills, critical consciousness, and creative insight necessary to face the pressing collective and individual challenges of our times. As a result, English graduates pursue a wide range of graduate programs and career paths, including law, publishing, business, education, communications, technology, government, philanthropy, and much more. As a complement to study in English, the Department strongly urges its students to obtain speaking and writing competence in a foreign language.

A student who successfully completes a major in English at the University of Puget Sound is prepared to

1. Read perceptively and critically:
  - a. recognize and characterize different literary and rhetorical styles
  - b. apprehend the relationships between aesthetic form and content
  - c. pursue connections between texts and their political, social, and cultural contexts
2. Write with clarity and sophistication:
  - a. conduct scholarly research and write original, self-directed projects that integrate multiple texts
  - b. analyze texts critically across genres and media
  - c. respond appropriately to the unique demands of different writing situations
3. Speak persuasively and from a position of knowledge:
  - a. approach literature from perspectives of both craft and analysis
  - b. engage ethically with a diversity of perspectives c. present academic research orally and engage in relevant scholarly discussion

The English Department's website ([pugetsound.edu/english](http://pugetsound.edu/english)) includes

more information about the curriculum, professors' expertise and interests, careers open to English majors, and our alumnae.

### General Requirements for the Major or Minor

General university degree requirements stipulate that 1) at least four units of the major or three units of the minor be taken in residence at Puget Sound; 2) students earn a GPA of 2.0 in courses taken for the major or the minor; and 3) all courses taken for a major or minor must be taken for graded credit. Any exceptions to these stipulations are indicated in the major and minor degree requirements listed below.

### Requirements for the Major

1. Foundations: ENGL 220 plus three (3) additional courses from ENGL 221-249.
2. Constructing Knowledge: Four (4) courses from ENGL 321-389. Students must have completed ENGL 220 and at least one other 200-level requirement to register for courses at the 300 level.
3. Senior Seminars: Two (2) courses from ENGL 430-497. Students must have completed all 200-level requirements toward the major and a minimum of two courses at the 300 level before registering for a senior seminar.
4. Works before 1800: Two of the 10 units taken for the English major must focus primarily on texts written before 1800. The following courses usually fulfill the pre-1800 requirement: English 231, 232, 234; 330 when taught by Prof. Hale; 332 when taught by Prof. Erving; 335 when taught by Prof. Wesley; 245, 353, 349, 365, 371, 372, 381 Geoffrey Chaucer, 381 William Shakespeare, 381 John Milton, 381 William Blake; 383 Studies in Medieval Literature, 383 Studies in Sixteenth-Century British Literature, 383 Studies in Seventeenth-Century British Literature, 383 Studies in Eighteenth-Century British Literature, 383 Studies in Seventeenth- and Eighteenth-Century American Literature; ENGL 431 when taught by Professor Hale; ENGL 432 when taught by Professors Despres, Erving, or Wesley. Please consult the department website for the most up-to-date list of courses that fulfill this requirement each semester; the Registrar or department can also be consulted.

### Requirements for the Major with Creative Writing Focus

Students who complete four courses from among the Department's Creative Writing offerings (ENGL 227, 228, 325-328, 434) will receive a B.A. in English with a Focus in Creative Writing noted on their transcripts.

### Requirements for the Minor

1. Foundations: ENGL 220 plus three (3) additional courses from ENGL 221-249.
2. One course from ENGL 321-389. Students must have completed ENGL 220 and at least one other 200-level requirement to register for courses at the 300 level.

### Notes

1. The student must have a grade of C- or above in each course applied to a major or minor.
2. There is no time limit on courses applicable to an English major or minor.
3. ENGL courses that fulfill the University Core (Artistic Approaches or Humanistic Approaches) cannot be applied towards the major or minor.
4. Non-majors who wish to enroll in English courses at the 300-level or above need upper-division standing or permission of the instructor.

## Course Offerings

Unless otherwise specified, each course carries 1 unit of credit and is offered at least once each academic year. Please see “Frequency of Course Offerings” on page 10.

**Seminars in Scholarly Inquiry.** See *Seminars in Scholarly Inquiry in the Core Curriculum* section of this Bulletin for course descriptions (page 10).

- SSI1 104 Why Travel?: Tales from Far and Wide**
- SSI2 104 Travel and The Other**
- SSI1/SSI2 105 Imagining the American West**
- SSI1/SSI2 126 Gender, Literacy, and International Development**
- SSI1/SSI2 132 Wild Things**
- SSI1/SSI2 133 Not Just Fun and Games: Sport and Society in the Americas**
- SSI1/SSI2 134 Dreams and Desire: The Liminal World**
- SSI1 136 Urban America: Problems and Possibilities**
- SSI2 136 Suburbia: Dream or Nightmare**
- SSI1/SSI2 138 The Cosmology of Comedy**
- SSI1/SSI2 141 Architectures of Power**
- SSI2 148 Journalism and Democracy**
- SSI2 148 Medical Narratives**
- SSI1 158 The Digital Age and Discontents**
- SSI2 160 Modernist Literature**
- SSI2 169 A Year in the Life of William Shakespeare**
- SSI1 171 Medical Discourse and the Body**
- SSI1 175 Utopia and the Imagination**
- SSI1/SSI2 176 American Autobiography from Franklin to Facebook**
- SSI1 177 Marriage in History and Literature: An Inquiry into What this Institution is For**
- SSI2 177 The Digital Present and Our Possible Techno Futures**
- SSI2 179 A Russian Mystery: Casting Shadows, Casting Light**
- SSI2 182 Against Equality? The Marriage Equality Movement and its Queer Critics**
- SSI1 193 An Investigation of Literary Naturalism**

**Other courses offered by English Department faculty.** See *Connections in the Core Curriculum* section of this Bulletin for *Connections* course description (page 24)

- AFAM 375 The Harlem Renaissance**  
Satisfies the Connections core requirement.
- CONN 304 Invention of Britishness**  
Satisfies the Connections core requirement.
- CONN 372 The Gilded Age: Literary Realism and Historical Reality**  
Satisfies the Connections core requirement.
- CONN 379 Postcolonial Literature and Theory**  
Satisfies the Connections core requirement.
- HON 211 Literature and the Construction of the Self**  
Satisfies the Humanistic Approaches core requirement.
- HUM 201 Arts, Ideas, and Society**  
Satisfies the Humanistic Approaches core requirement.
- HUM 290 Introduction to Cinema Studies**  
Satisfies the Artistic Approaches core requirement.
- HUM 303 The Monstrous Middle Ages**  
Satisfies the Connections core requirement.
- HUM 340 Film Genres**

In addition, several courses in English serve as electives in the African American Studies Program, the Environmental Policy and Decision

Making Program, or the Gender and Queer Studies Program: See *ENGL 363, 365, and 381*.

**197 Events in English** 0.25 unit activity Under faculty supervision, students create academic and community programming to strength-enupport the English major. *Pass or fail grading.*

**198 Campus Book Club** 0.25 activity unit Students enrolled in the Campus Book Club attend weekly meetings and discuss a selection of books. The books (three or more, depending on their length and format) each follow a particular theme, genre, and/or issue chosen for that term, with a new theme introduced each term by the discussion leader/s in consultation with a faculty advisor. Students are responsible not only for attendance and preparation, but also for inviting guest speakers, organizing campus events related to the club (and perhaps to issues raised in the readings), and being active, informed members of the weekly discussion. *Pass/fail grading.*

**199 Crosscurrents Review** 0.25 activity unit Participation in *Crosscurrents*, the student literary and visual arts magazine, requires reading manuscripts, discussing submitted work, and collaboratively selecting the literature and visual art work that will appear in each semester’s issue. Required weekly meetings also involve active promotion and publicizing of *Crosscurrents* and managing the *Crosscurrents* organization as a whole. *Pass/fail grading.*

### University Core

**Texts and Contexts: Introduction to Literature and Cultural Studies**

**204 The American Dream: Loss and Renewal** This course for non-majors takes as its starting point the question: “What is the American Dream?” Who has achieved it and who hasn’t? Is it a singular dream or a tapestry of dreams made of many threads? By reading texts from a variety of genres and cultural perspectives, the course examines the themes of identity, betrayal, and redemption. The course will examine the ways these most central of human experiences can be viewed as distinctly American. Authors studied may include Franklin, Thoreau, Whitman, Twain, as well as Morrison, Silko, and Otsuka. *Satisfies the Humanistic Approaches Core requirement.*

**206 Literature by Women** This course for non-majors examines the work of women writers anywhere from the Medieval Period to the present, with attention to the historical and cultural context of texts. It asks such questions as the following: what are the canonical issues that arise from a study of women’s literature? Is women’s literature different from literature by men in some essential way? What forces have worked against women writers and what strategies have they often employed to make their voices heard? How have those strategies shaped the literature that women have produced? *Satisfies the Humanistic Approaches Core requirement and cross-listed in Gender and Queer Studies.*

**Content in Form: Studies in the Literary Aesthetic**

**212 The Craft of Literature** This course provides an introduction for non-majors to the craft of literature, engaging both critical and creative faculties. Studying and practicing methods of aesthetic and formal analysis of literary texts, students will consider the artistic choices writers make to create an imaginative experience. Students will also have the opportunity to participate in the creative process. *Satisfies the Artistic Approaches core requirement.*

**213 Biography/Autobiography/Memoir** This course for non-majors focuses on the genre of biography, autobiography, and memoir, and on the writer as subject. Students will examine this genre critically and

creatively, considering how the self both creates and is created by the text. Students will explore connections and differences among autobiography, biography, and memoir, as well as the problem of objectivity. *Satisfies the Artistic Approaches core requirement.*

### Foundations

**220 Introduction to English Studies** This course serves as an introduction to the English major and minor and provides a foundation for the study of literature through reading, analyzing, and writing about a variety of literary and non-literary texts. Focusing on the relation between form and content in a range of genres including poetry, fiction, drama, memoir, graphic texts, and film, students develop a critical vocabulary and interpretive frameworks to engage meaningfully with literature. Students are also introduced to basic literary research tools, literary criticism, and disciplinary scholarship. Course content varies by instructor, but all sections include a play by Shakespeare. *Required of all majors and minors. Offered each semester.*

### Creative Writing Courses

**227 Introduction to Writing Fiction** Combining seminar and workshop formats, the course introduces students to the interstices of imagination and narrative theory. Students read examples of literary fiction and write several short stories of their own. Students also take one or more stories through deep revision. *Offered each semester.*

**228 Introduction to Writing Poetry** Combining seminar and workshop formats, the course introduces students to the art and craft of writing poetry. Students experiment with a variety of poetic forms, read the work of poets from many eras, study versification and free verse, expand their range of subjects, and explore different strategies of revision. By the end of the semester, students will assemble a portfolio of their original poetry. *Offered each semester.*

### Works, Cultures, Traditions

**231 Medieval and Renaissance Literature** This course introduces students to some of the major works of literature written in Britain from the Anglo-Saxon invasion to the aftermath of the English Civil War in the 17th century. The surviving stories from these centuries are richly diverse in language, form, and genre, and register great shifts, yet also surprising continuities in conceptions of heroism and honor, theories of family and nation, the relationship between the church and the individual, the nature of authority, and humanity's place in the universe. Thus, strategies for thinking critically about this period's literature emerge from a combination of close textual analysis and historical context. Readings may include works by the Beowulf-poet, the Gawain-poet, Chaucer, Kempe, the Sidneys, Spenser, Shakespeare, Donne, and Milton.

**232 British Literature and Culture: Restoration to Reformation** This course surveys British literature from the Restoration of the monarchy in 1660 to the first Reform Bill in 1832. During this interval, known as "the long 18th Century," Britain emerged as the world's first commercial and industrial superpower while it also experienced an immense artistic transformation from the aesthetics of Neoclassicism to those of Romanticism. The course examines the ideas and the aesthetics of Restoration Comedy, Augustan Satire, and Romantic lyrical poetry in relation to their political, philosophical, and literary contexts.

### 233 British Literature and Culture: From Victoria to the Present

This course explores the literature and culture of the British Isles from the 1830s to the present. Covering three broad and rich periods—the Victorian era, Modernism, and Postmodernism—the roughly two centuries under study will be brought into focus by a significant theme (to be determined by the professor) as it manifests itself across the

three periods and through particular writers, genres, and movements. Writers under study may include poets such as Tennyson, Browning, Barrett Browning, Yeats, Walcott, and Boland; novelists such as Brontë, Dickens, Woolf, and Rushdie; and playwrights such as Wilde, Osborne, Friel, and Churchill.

### 234 American Literature and Culture: Colonial to Early National

This course offers a thematic introduction to significant developments in American literary history from European contact through the early-national era of the late-18th and early-19th Century. Focusing on literary works in relation to their socio-historical contexts and drawing upon a variety of genres and voices, this course provides students with a foundational understanding of important traditions and transformations in literary history and aesthetics. *Themes and readings vary by semester; consult the department for current information.*

### 235 American Literature and Culture: Long Nineteenth Century

This course offers a thematic introduction to significant developments in American literary history from the long 19th Century, spanning the post-Revolutionary era to World War I. Focusing on literary works in relation to their socio-historical contexts (e.g., Transcendentalism, U.S. Expansionism, the Civil War and Reconstruction, the Gilded Age) and drawing upon a variety of genres, this course provides students with a foundational understanding of important traditions and transformations in literary history and aesthetics. *Themes and readings vary by semester; consult the department for current information.*

### 236 American Literature and Culture: Modern and Contemporary

This course offers a thematic introduction to significant developments in American literary history from the early 20th century through the contemporary moment. Focusing on literary works in relation to their socio-historical contexts (e.g., WWI and WWII, the Great Depression, the Civil Rights Movement, the fall of the Berlin Wall) and drawing upon a variety of genres, this course provides students with a foundational understanding of important traditions and transformations in literary history and aesthetics. *Themes and readings vary by semester; consult the department for current information.*

**237 American Literature and Culture: Beyond Borders** This course engages with developments in American literary history that precede, complicate, or challenge nationalist frameworks. It focuses on the U.S. nation and/or its colonial antecedents through a lens that is transnational or multinational, considering the space we now identify as "America" (U.S.) in relation to a variety of identities, traditions, and cultures that have circulated within and around it. The course thus emphasizes an anti-exceptionalist approach to American literature, focusing instead on the circulation of ideas about or in relation to the American U.S. within larger cultural or global contexts. Historical periods and themes vary according to instructor and may include comparative colonial or imperial literatures, trans-Atlantic traditions, or America in its various international, multinational or post-national contexts. Course sub-topics might include but are not limited to the following: Anglo-American literary relations, narratives of colonization, Caribbean-American contexts, the Atlantic slave trade, U.S.-Mexico or hemispheric relations, literatures of transnational or international migration, the U.S. in a global world. *Offered every third year.*

**240 Multimodal Composition** This course offers students an introduction to multimodal composition. Building upon its theoretical foundation, the course allows for composition across various mediums. Assignments could include soundscapes using digital content, short documentary films, and reimagined commonplace books for the interpretation and analysis of multimodal texts. Modes of communication under study and production include linguistic, visual, spatial, gestural, and aura.

**242 Introduction to Native American Literature** This course is a survey of Native American literature from beginnings to the contemporary moment. Students gain awareness of tribal distinctions and points of critical and socio-political concern within the field of study. *Satisfies the Knowledge, Identity, and Power requirement.*

**245 Shakespeare: From Script to Stage** This course offers students an introduction to the development of Shakespeare's plays in an early-modern cultural context. Students learn to appreciate Shakespeare's rhetoric and poetics; approaches to genre and literary convention; exploration of political, intellectual, theological, cosmological, epistemological, moral and social constructs; treatment of gender, sexuality, and early modern identity; and creative use of the physical space of various "play spaces" (both public and private) that inspired his dramatic imagination.

**247 Introduction to Popular Genres** This topics course offers an introduction to the fiction of a designated popular genre (fairy tales, sci-fi, detective fiction, romance, etc...), covering constitutive elements of the genre and its history. Readings explore both conventional and experimental iterations of the genre, and consider the relationship between individual works, the conventions of genre, and their specific social contexts. In this course students think about the relationship between formal conventions, subject positions, and historical context, to gain a better understanding of the ways in which popular fiction reflects, refracts, or even challenges popular mores. *Satisfies the Knowledge, Identity, and Power requirement.*

**Sleuthing Justice: Multi-Ethnic Detective Fiction** This course examines the ways in which writers from diverse backgrounds utilize the de-tective fiction genre to speculate about the nature of justice, agency, and social structure. The course will briefly limn the origins and initial conventions of detective and noir fiction of the 19th century before turning its focus to the 20th and 21st centuries, with an emphasis on the formal and thematic features that undergird the genre. Exploring specific social histories that these fictions describe – and from which they arise – students will explore the myriad ways in which the figure of the detective evolves in response to historical vagaries, factors which may include labor antagonisms, anti-communism, the Civil Rights Movement, the transition in the U.S. to a consumer and information economy, immigration and the rise of multiculturalism, the proliferation of corporate culture, and the increase in class stratification.

## Constructing Knowledge

### Creative Writing Courses

**325 Playwriting** The course introduces students to the art and craft of playwriting by combining seminar and workshop formats in which members write, present, and revise monologues, dialogues, and sketches. Students work toward a final portfolio of this material as well as the completion of a short one-act play. The course also involves the analysis and discussion of published, produced plays; of conflict, suspense, characterization, plot, and other elements of drama; and of writing with actors, directors, producers, dramaturgs, and theatre audiences in mind. *Prerequisite: ENGL 220 and either 227 or 228. Satisfies a requirement in Theatre Arts. Cross-listed as THTR 325. Offered every third year.*

**327 Advanced Fiction Writing** In this intensive fiction workshop students produce a portfolio of original fiction which undergoes many revisions, building upon techniques introduced in ENGL 227: plot and structure, point of view, character, setting, tone, voice, metaphor, motif. Students explore techniques of published short stories from the writer's perspective as they develop their own techniques and writing.

Because good writing does not happen in the absence of obsessive, persistent, close readings, this is a reading and writing intensive course. *Prerequisite: ENGL 220 and 227; registration code required from the professor. Offered every semester.*

**328 Advanced Poetry Writing** This intensive poetry workshop builds upon the skills and concepts introduced in ENGL 228, culminating in a substantial final portfolio of student work. Readings in this course highlight the craft issues to be mastered by studying canonical and contemporary poems, from Shakespeare to spoken word. By revising multiple drafts of their poems, seminar participants develop the advanced skills needed to become more effective writers of poetry. The workshop format stresses writing as a process and includes weekly exercises, self-assessment essays, in-class discussions, and peer reviews. The workshop may conclude with a public reading of student work or other cumulative project. *Prerequisite: 220 and 228; registration code required from the professor. Offered every semester.*

### Studies in Genre

**330 Genre: Novel** This course explores the aesthetics and politics of the novel form. The course may focus on a particular national iteration or cultural tradition of the novel (e.g., British, American, Postcolonial), a specific formal approach or subgenre (detective fiction), or a historical or thematic subset of the genre (the rise of the novel, the sentimental novel, the roman à clef). In addition, the course may emphasize the theoretical underpinnings of the genre as a specific category of historical production, engaging theories of the novel and issues raised by the novel's formal and historical particularity. Themes and texts vary by instructor; please see department website for current information. Recent topics include the following:

**Rise of the Novel in the U.S.** This course investigates the relationship between the emergence and increasing significance of the novel and the development of the United States as a nation from the late-18th century through the mid-19th century and beyond. Beginning with a brief grounding in the precursors to and origins of the British novel, the course emphasizes works produced in the early United States and explores the form's evolution into an influential socio-political medium. The course addresses the novel's formal development, its aesthetic divisions into subgenres like the sentimental and gothic forms, its self-conscious relationship to reality and the representation thereof, and its intentional intervention into the larger social and political questions that animated the American nation.

**331 Genre: Autobiography** This course examines the genre of autobiography as it has evolved over time. Students consider how autobiographies written at specific points in history relate to the social, political, and aesthetic trends of the period; how the "non-fictional" genre of autobiography may be distinguished from fictional forms such as the *Bildungsroman*; and what characterizes major subgenres such as spiritual autobiography, slave narrative, autoethnography, and memoir. *Themes and texts vary by instructor; please see department website for current information.*

**332 Genre: Poetry** This course provides advanced study of lyric, narrative, and dramatic poetry. Specific forms studied include the sonnet, ballad, villanelle, and other stanza-forms; the epic, ode, and elegy; and free verse. The course also involves the study of prosody and examines poems from different historical periods, nations, and cultures. *Themes and texts vary by instructor; please see department website for current information.*

**335 Genre: Drama** This course studies a selection of plays in light of the history and theory of the genre, the relationship between performance and text, cultural context, and literary scholarship. While the course may incorporate acting, dramaturgy, as well as the analysis of live or filmed performance, its emphasis is on how drama is and has been interpreted as a literary artifact. Through the careful study of language and form students develop the skills for analyzing drama chiefly in terms of its place in the discipline of English studies, without losing sight of the productive interaction between the literary and theatrical. *Themes and texts vary by instructor; please see department website for current information.*

**338 Genre: Popular Literature** This course focuses on one or more genres of popular writing. Examples include detective fiction, science fiction, fan fiction, westerns, romance novels, fantasy, or non-fiction. Students engage popular texts through rigorous literary analysis to ponder how such “light entertainments” are inextricably linked to aesthetic, historical, and social circumstances. Possible topics include the relationship between popular literature and “the literary”; the relationship between popular literatures and their historical or cultural contexts; the ideological work of genre fiction; the possibilities, limitations, and permeability of genres; as well as the politics of race, class, and/or gender in popular genres. *Themes and texts vary by instructor; please see department website for current information.*

**339 Genre: Print Media** This course explores diverse genres of print media and considers topics such as how facts are constructed in news reporting, how print and electronic media relate to each other, how ethical guidelines affect print media, how different publications represent similar events, and how social forces and journalistic writing shape each other. Readings include genre theory, journalistic writing in current print and electronic publications, and case studies involving ethics and representation. *Themes and texts vary by instructor; please see department website for current information.*

**340 Film Genres** This course explores some of the major theoretical and cinematic approaches to film genre, and provides the opportunity for students to produce a short film project based upon this exploration. The specific genre (e.g., documentary, horror, melodrama, film noir, etc.) under study for any given semester is at the discretion of the professor. Through the analysis and subsequent production of the selected film genre, students interrogate the ways that industrial, social, technological, and aesthetic factors shape the development, circulation, and reception of a film genre over time. In addition to regular class time, evening film screenings are required. *Cross-listed with HUM 340. Prerequisite: HUM 290 or permission of instructor.*

#### **Textual Explorations**

**346 Jane Eyre and Its Afterlives** This course is concerned with the endurance of the “Jane Eyre” story (itself an elaboration of the Cinderella myth). Beginning with Charlotte Brontë’s *Jane Eyre* (1847), students examine a variety of stories, novels, and films that rework aspects of Brontë’s vision. Students study the context of each revision and its commentary on the original text and examine shifts in the critical and feminist reception of these texts. Texts vary, but are selected from the following: Braddon, Gissing, James, Woolf, Forster, du Maurier, Rhys, Kincaid, Balasubramanyam, Winterson. Students produce both creative and analytic work.

**347 Gothic American Literature** This course explores the theoretical, political, and aesthetic dimensions of the gothic literary tradition in the U.S. from its late 18th-century inception to the current day. Along with a variety of primary literature, students consider foundational theoretical

texts (Freud, Lacan) and secondary sources relevant to the uniquely American iteration of the Gothic, particularly those that interrogate the tradition’s functions as dark counter-narrative to progressive U.S. ideology. Authors may include the following: Brown, Poe, Hawthorne, Crane, James, Wharton, O’Connor, Faulkner, Jackson, Capote, Whitehead.

**348 Illness and Narrative: Discourses of Disease** The discursive negotiation between illness (its politics, histories, and personalities) and language is at the heart of this course. Through a close examination of a variety of texts (novels, plays, comics, film, etc.) that take illness as their central subject matter, students explore a series of questions including: What influence does illness (epidemic or personal) have on narrative? What is the relationship between social and political attitudes toward disease and the way texts characterize healthy and sick? What are the recuperative or reformative functions of narrative? Texts under study will be drawn largely from the 20th and 21st centuries and will include a number of theoretical and critical readings on illness and narrative.

**349 Captivity and American Identity** Beginning with the genre’s origins in colonial America, this course historicizes and contextualizes the captivity narrative—a category first constructed around white men and women living among Indians, or kidnapped by Barbary pirates and held captive in Africa—in relation to the emergence of ideological Americanness in the colonial and early national periods. The course investigates the rise and function of emblematic captivity stories like those of Mary Rowlandson, Elizabeth Hanson, and Mercy Short as they constituted a particular racial and cultural notion of white identity in contrast to a “savage” Other. In addition to such conventional readings, however, this course also incorporates works by Native Americans (such as William Apess and Zitkala-Ša) and African Americans (David Walker, Harriet Wilson, Harriet Jacobs) who frame their experiences with white America as a kind of captivity, in order to examine how their works complicate the ideological assumptions of the genre and offer contradictory perspectives on the nature of captivity, race, and identity. *Offered every third year.*

**353 The Bible and the Literary Tradition** The Christian Bible, comprising the Hebrew Bible (or Old Testament) and New Testament, continues to shape imaginative literature, which in turn has a long and dynamic history of engaging scripture in response to various social and ideological issues. A study of the interaction between the Bible and literature is therefore not simply an analysis of what the Bible says, but also of how the Bible has been understood or interpreted by various cultures, an examination that may include an introduction to the traditions that shaped the very composition of certain Hebrew and Christian texts. Instructors may focus on a specific period and translation—for example, the literature that shaped and responded to the King James translation of the 17th century—or provide a comprehensive survey of Biblical texts in relation to literature both ancient and modern.

**354 Literatures of Empire** This course studies the British empire of the 19th Century and its slow dissolution during the course of the 20th century. The primary emphasis is on Britons’ engagement with and responses to the idea of empire, as reflected in literary and non-literary texts of the time, and is informed by contemporary political and postcolonial theory. Students consider debates about imperialism, the role of culture in imperial expansion, the conception of national character, and the process of decolonization are studied, as the class traces the theory of empire in the metropole and its practice in the colonies. Writers may include Hastings, Macaulay, Kipling, Schreiner, Anand, Conrad, Yeats, Joyce, Forster, Greene, Achebe, Gordimer, Rushdie, Chandra, and Friel.

**355 Books of the Booker Prize** From 1968 to 2013, the Man Booker prize was awarded annually to the “finest” full-length novel written by a citizen of the British Commonwealth or the Republic of Ireland, and bestowed honor, recognition, and controversy upon the winning author. The Booker inhabits an uneasy intersection of high art and mass cultural approbation, and while the judges would likely assert that the prize considers aesthetic matters only, a more realistic assessment would suggest that issues of historical contingency inevitably deflect the selection process. By studying winning novels by such authors as J. G. Farrell, Salman Rushdie, A. S. Byatt, and Ben Okri and considering relevant literary criticism and scholarship on the marketing of literary fiction, this course explores what the Booker Prize reveals about changing notions of postcolonial politics, economic structure, and gender roles—in short, of British national identity and Commonwealth affiliation.

**356 Bollywood Film** This course focuses on “Bollywood” cinema from the 1950s (immediately following India’s independence) to the present. It asks why Indian popular cinema has a wider global audience and appeal than Hollywood and who is watching Bollywood films. In tracing the development of Indian cinema, the class addresses the ways films articulate the new nation’s dreams and desires, fears and follies, anxieties and growing pains.

**357 City as Text** This course examines the city as a social, cultural, and historical construct. Drawing on texts from a variety of genres, as well as cultural products that may include diaries, maps, photographs, and motion pictures, students consider one, two, or three selected cities as they have developed over time. The course highlights the function of rhetorical and ideological constructions such as “the city,” “citizenship,” and “urbanity,” and explores the symbolic and political associations of such terms. The particular cities, topics, materials, and historical scope are determined by the instructor; please consult the department website for the most current information.

### Cultural Traditions

**361 South Asian Fiction** This course is an introduction to some of the variety and complexity of fiction from India. It focuses primarily on novels and short stories written in English and considers the role they played in colonial, anti-colonial, and nationalist struggles and in definitions of who constitutes an “Indian.” It also engages post-colonial theorists of the last two decades, including G. Viswanathan, P. Chatterjee, B. Ashcroft, A. Loomba, H. Bhaba, and H. Treadwell. The course studies the work of literary writers selected from among the following: Tagore, Anand, Narayan, Rushdie, Ghosh, Roy, Sahgal, Hariharan, Chandra, Desai.

**362 Native American Literature** This course considers the Native American literary tradition and related historical and critical developments. Emphases vary by semester but are selected from major concerns and movements within the tradition and may include oral literatures, “mixed-race” and tribal identities, forced assimilation, literary colonialism, and American Indian nationalism. Students gain mastery of a critical vocabulary specific to the subject and, with increasing sophistication, articulate their own responses to the literature. *Prerequisite:* ENLG 242 or 235 recommended.

**363 African American Literature** This course considers African American literature in its aesthetic, cultural, historical, and political contexts. Focusing on both the history of African American literary production and representations of African Americans in literature, this course addresses literary genres such as slave narratives and pivotal cultural movements as the Civil Rights Movement. The course examines the relationship among literary aesthetics, race/racialization, and social context selecting from a broad range of historical periods as the Antebellum

era to the contemporary “post-racial” moment. Topics may include the Black Atlantic, Black Feminist Literature, and Neo-Slave Narratives. *Satisfies an African American Studies requirement.*

**364 Asian American Literature** This course explores important works of Asian American literature, including poetry, novels, nonfiction, and drama. This course considers Asian American literature’s historical emergence and relationship to canonical American Literature, attending to the way that literary form mediates authors’ responses to socio-historical circumstances like migrant labor, exclusion, immigration, forced internment, assimilation, and racialization. At the fore are theoretical questions about how these works engage and challenge notions of identity in light of pervasive social stereotypes and the ways the investments and injuries of identity inform the form and function of chosen works, even contesting the idea of an Asian American Literature. The course studies the work of such writers as Carlos Bulosan, Jessica Hagedorn, Theresa Hak Kyung Cha, Fae Myenne Ng, John Okada, Chang-Rae Lee, Sigrid Nunez, and Karen Tei Yamashita.

**365 Gender and Sexualities** This course explores the dynamics of gender, sexuality, and sexual identity as expressed in literature. Students explore literary texts that address the intellectual, social, cultural, political, and philosophical contexts from which gendered and sexual identities emerge and in which they are contested or negotiated. The course addresses some or all of the following topics in any given semester: sexual politics and power; the relation of imperialism and racism to questions of gender; and the influence of gender on writing as an act of self-definition and political or social identification. The course may emphasize material from the historical literary tradition or contemporary authors. It may also address identities comparatively or focus on a specific category of identity as it emerges or develops over time. *Satisfies a Gender and Queer Studies elective. Themes and texts vary by instructor; please see department website for current information.* Recent topics include the following:

**Sex/Gender in Early America** This course asks what forms and understandings of gender identity and/or sexual identities, masculine and feminine, were extant or emergent in the U.S. from colonial times to the mid-19th century. Students consider literary and historical texts, as well as sermons, essays, and autobiography, as they provide insight into how early Americans constructed and negotiated their roles as sexed and gendered beings and how they produced spheres of influence as masculine and feminine. The course addresses how literary and other works produced and enabled understandings of personhood that were specific to the historical era, and considers as well how those definitions of sexual identity interacted with larger questions of politics, race, and nationhood.

**Early American Masculinities** This course considers the emergent and contested notions of manhood as it shaped and was shaped by the development of a national American identity. Focusing primarily on the revolutionary, early national, and antebellum eras, students read primary works that foreground masculinity as a category of being—that is, as a subjectivity that facilitates and negotiates personal, national, political, sexual, and racial identities. The course attends specifically to the racialized and heteronormative functions of white manhood and to key figures such as William Apess and Frederick Douglass who challenged that narrow definition.

**366 Critical Whiteness Studies** This course engages with “whiteness” as a category of identification in order to develop a theoretically informed understanding of the history, function, and effects of racial encoding within literature and upon the society it influences and reflects. Course materials offer a corrective to the tradition of Anglo-American

and European denial of dominant racial construction(s), and grapple with implications of rendering “whiteness” visible.

### **Theoretical Perspectives**

**370 History of Literary and Critical Theory** Ranging in breadth from antiquity to the present, this course familiarizes students with a tradition of writing about art and literature and debates about the meaning and meaningfulness of literature. Core concerns may include historically changing definitions of the literary, arguments about the value of art and literature, methodological approaches to the study or interpretation of texts, the relationship between art and culture or society, theories of language and representation, and the relationship between representation and identity. These works address such fundamental questions as how and why do we read literature? How does literature work and what might it mean? And what is the connection between literature and the extant world? Because the field of criticism and theory is so broad and varied, particular emphases vary by instructor. Areas covered may include Classicism, Neoclassicism, Romanticism, Hermeneutics, New Criticism, Reader-Response, Marxism, Psychoanalysis, Structuralism, Post-Structuralism, Cultural Criticism, New Historicism, Cognitive Theory, Speculative Realism, and Narrative Theory.

**371 History of the English Language** The aim of this course is to come to an understanding of our English-language ancestries and to develop a critical appreciation for the lexicons that we carry with us in every utterance or essay, text, or tweet. This offering is unlike other English courses, and in fact more closely resembles courses in history, foreign language, and science. Students examine the development of the English language from its Indo-European roots to the present day, gain the knowledge to approach pre-modern texts with confidence (including the rudiments of Old English and Middle English), develop sensitivity to the ways language functions and changes, and explore the current state of English as a world language.

**372 History of Rhetorical Theory** This course examines major concepts and theorists within the rhetorical tradition from antiquity to the present. Issues central to the course include whether the goal of rhetoric is necessarily persuasion, and whether the mode of presentation in speech or writing alters the meaning of rhetoric. Students explore the implications of rhetorical theory for daily life, particularly through the intersections of rhetorical theory and writing instruction, political and social activism, and visual media. *Satisfies the Knowledge, Identity, and Power graduation requirement.*

**373 Writing and Culture** This course investigates the enigmatic and shifting term “culture” by examining how writers, theorists, and artists express themselves when responding to a variety of circumstances, events, or existing forms of expression. Texts under study include literature, journalism, critical theory, photography, and film, as well as the places that mediate these texts (bookstores, museums, cinema houses, the classroom, the Internet). In approaching culture through these different mediators and media, students also investigate strategies to express such encounters in their own writing. Because this course requires students to experience culture in a hands-on way, attendance at a number of activities (including a museum visit and film viewing) is expected.

**374 Literature and the Environment** This course studies the development of environmental writing in English-language texts with an emphasis on 20th- and 21st-century fiction, poetry, and memoir. Covering a wide range of geographical settings and literary genres, this course investigates each text as an argument for a particular “reading” of the

environment and further considers the real-world consequences of that reading. Informed by recent ecocritical scholarship on topics ranging from animal studies to embodied nature to “Dark Ecology,” ENGL 374 explores works by authors such as Henry David Thoreau, Barbara Kingsolver, Octavia Butler, Gary Snyder, and Helon Habila as it considers the intersection of aesthetic practice and ethical intervention.

**375 Rhetoric of Literacy** Challenging the seemingly straightforward idea of literacy as the ability to read and write, this course asks what literacy means at particular social and political moments, emphasizing the ways these meanings are rhetorically constructed. Course readings include theoretical and critical readings from the New Literacy Studies, ethnographic and narrative accounts of literacy practices within specific cultures, and debates about literacy in the popular press.

**376 Narrative: Literature/Film** This course explores the nature, form, and function of a selection of narratives, reflecting on how a story unfolds depending upon the medium through which it is told. Drawing on theories of narratology, students consider the techniques that writers employ to convey their stories and, in turn, how filmmakers translate these techniques for cinema audiences. To facilitate this exploration, concentration is placed on the narrative mechanics that are unique to specific genres, auteurs, or movements. The particular approach will be determined by the professor; please check the department website for the most current information.

**377 The Book and the Marketplace** This course investigates the external forces that shape what authors write and how readers read. Rather than study the stories contained within the pages of a book, students concentrate their analyses on the economic and cultural influences that affect the production and reception of books, whether the stories they tell are old or new, fiction or nonfiction, bestsellers or cult hits. Although there are opportunities in this course to study the internal mechanics of the books in question, such investigations serve and are subordinated to inquiries involving the culture of the book in the marketplace. Topics for such inquiries might include the history of the book, the publishing trade, the forms in which texts are transmitted, censorship, intellectual property, marketing and marketability, booklists and book clubs, professional and amateur reviews, and the politics of prize selection.

**378 Visual Rhetoric** This course investigates how texts might generate and require a literacy that is visual before it is lexical. By tracing the relationship between words and images in a variety of genres including illustrated novels, photographic essays, comic books, film, and zines, students explore how images convey, argue, and narrate cultural, political, and personal stories. In addition to these primary texts, readings include seminal essays in semiotics and cultural studies that enable students to examine the distinctions between visual literacy and print literacy, the relationship between word and image, and what it means to be visually literate.

**379 Special Topics in Theory** Courses under this number may explore either a single theory or small group of literary theories, as well as their application. As opposed to a broad survey of theory, this course aims to give students a deep knowledge of particular theoretical fields, resulting in conceptual and lexical fluency that will contribute to literary analysis across the curriculum.

### **Authors, Movements, Eras**

**381 Major Author(s)** This course number is reserved for the study of specific authors. Specific content, emphases, materials, and methods are determined by the instructor offering the course. Themes and texts

vary by instructor; please see department website for current information. Recent topics include the following:

**Geoffrey Chaucer** This course introduces students to the major and minor poems of Geoffrey Chaucer (c. 1343-1400), including his dream visions, *Troilus and Criseyde*, and *The Canterbury Tales*. Students study the art of poetry as it developed in a manuscript culture (as opposed to a print culture) and learn to read Middle English. Chaucer's works are placed against the rich and complex backdrop of fourteenth-century war, politics, social struggle, and cultural development.

**William Shakespeare** This course explores the formal aspects of William Shakespeare's (c. 1564–1616) language and the ways in which his drama engages cultural issues, conventions, and developments particular to his age, also known as the English Renaissance. Through the analysis of plays, cultural texts, critical readings, and film and live performance (depending on local offerings), students gain an appreciation for the ways these plays are shaped by 16th- and 17th-century debates about religion and court politics; conceptions of family, race, and gender; notions of authority and the individual; the theatrical practices of London's first public stages; and by subsequent cultures and stages, including our own.

**John Milton** This course studies the works of John Milton (1608-74) both biographically and historically, and situates the analysis of poetry and prose within the tumultuous religious and political contexts of 17th-century England, including Milton's own radical views on Christianity, marriage, monarchy, and freedom of the press. Texts explored may include selections from his prose works, including *Areopagitica*, "The Second Defense of the English People," and "Of Education," while early works of poetry such as the Sonnets, "Lycidas," and *Comus* provide the foundation for studying Milton's epic, *Paradise Lost*.

**William Blake** This course studies the illustrated works of William Blake (1757-1827), British Romantic period poet, painter, engraver, philosopher, political radical, religious nonconformist, and visionary genius. Emphasis is primarily upon his illustrated poems and "minor prophecies" of the 1790s whose interlocking aesthetic, political, and philosophical registers reveal the fascinating worlds Blake inhabits. These include the mysterious subculture of London's artisan class, a British nation at war with France and with itself over the political ideals advanced by the French Revolution, and the visionary worlds of his "prophecies" where imaginative energy does battle with the forces of social injustice and intellectual oppression.

**Jane Austen** This course takes as its focus the novels of Jane Austen (1775-1817) and the social, political, literary, and domestic contexts that influenced her craft. While recent cinematic and literary adaptations have promulgated the idea that Austen's novels are easily digestible romances, her "home-bound" perspective on issues including marriage, dandyism, colonialism, healthcare, and class showcase an intricate discursive exchange between domestic and political spheres that demands engaged and nuanced reading. In identifying how Austen's novels showcase ambivalent movements between these spheres, students explore the unique and groundbreaking narrative stylings that have made Austen a cultural and literary touchstone. This course satisfies an elective in Gender and Queer Studies.

**Herman Melville** While he is often designated America's first world-class novelist, only Melville's early novels won him much

literary, popular, or financial success. His magnum opus, *Moby Dick*, sold fewer than 3,000 copies in his lifetime before disappearing from view, and he spent much of his time writing poetry that most of his contemporaries found at least somewhat unreadable. Melville (1819-1891) experienced and wrote about some of the most cataclysmic issues and fascinating chapters in U.S. history—slavery, the rise of industrial capitalism, American exploration and imperialism, waves of economic and cultural globalization, exotic paradises, the aesthetics and politics of sentimentalism and popular culture, and, of course, the maritime and economic adventure of whaling. This course introduces students to a sampling of the finest and most compelling of Melville's work, including, of course, *Moby Dick*, some of Melville's best-known short fiction, his early "popular" works, and his poetry.

**Henry James** Henry James (1843 - 1916) is widely regarded as the master of American literary Realism. The course examines thematic preoccupations of James's oeuvre, for example, social subjectivity, "Americanness," socio-economic class, sexuality, and gender. It also addresses developments in James's narrative style, with attention to innovations that reflect and respond to the author's commitment to English letters as much as his interests in companion fields like philosophy, psychology, and biology. As students gain familiarity with James's major and minor works of literature and criticism, they develop a framework for understanding his cultural impact and ongoing significance.

**James Joyce** This course explores all of Joyce's major texts, beginning with the "scrupulous meanness" of his short story collection *Dubliners* (1914), working through his *Künstlerroman* *A Portrait of the Artist as a Young Man* (1916), studying in depth his masterpiece *Ulysses* (1922), and dipping its toes into the waters of the Liffey with a selection from *Finnegans Wake* (1939). Along the way, the course will consider portions of lesser-taught texts such as the poetry collections *Chamber Music* (1907) and *Pomes Penyeach* (1927), as well as Joyce's only play, *Exiles* (1918). The reading of Joyce's texts will be enriched by engagement with historical and aesthetic contexts, and it will also be illuminated by the reading of theoretical texts drawn from gender studies, postcolonial studies, queer theory, and ecocriticism.

**382 Movements** Courses under this category organize texts into the study of particular and discrete movements. These movements may be defined literarily, historically, politically, or culturally, among other possible groupings. The course may focus on self-defined literary movements or movements that have been defined retrospectively. Themes and texts vary by instructor; please see department website for current information. Recent topics include the following:

**Irish Literary Revival** The period in Ireland from the late 19th through the early 20th century saw the creation of a remarkable body of literature that shaped both the island's politics and its sense of national identity. This course explores Irish literary and cultural history from the Fenian uprisings in 1867 to Irish neutrality in World War II, with particularly emphasis on the armed rebellion against Britain between 1916 and 1921. Students examine the development of Irish literature written in English during this period through the study of poetry, drama, fiction, and nonfiction. Course material considers a wide range of writers, but particular emphasis is given to J. M. Synge, Lady Augusta Gregory, W. B. Yeats, Sean O'Casey, and James Joyce,

**383 Eras** This category designates courses that organize the study of literature into discrete historical eras and their significant cultural, aesthetic, or political concerns. “Eras” courses differ from historical surveys in that they focus on a single historical period, rather than bridge multiple historical periods, thus emphasizing depth within the period over breadth encompassing multiple periods. The emphasis on literary texts is balanced with attention to secondary sources and literary scholarship. The course also includes perfecting methods of literary analysis, instruction on writing about literature, and challenging writing assignments. Specific themes, authors, and texts vary by semester; please see department website for current information. Themes and texts vary by instructor; please see department website for current information. Recent topics include the following:

**Studies in Medieval Literature** The course explores medieval literary genres and writers in a historical context, situating the production of literature in a manuscript culture, asking students to explore the politics of literacy, writing, and audience. This course necessarily negotiates the idea of shifting epistemologies and cultural values. Cultural constructs explored include the idea of courtly love, individualism, gender, authorship, mystical experience, and the conflicting worldviews of paganism and Christianity. Students are asked to engage these issues in seminar discussion, direct discussion, write abstracts, produce a contextual study on the writer of their choice. Authors studied may include Chaucer, Langland, the Pearl Poet, Julian of Norwich, Christine de Pizan, Marie de France.

**Studies in Sixteenth-Century British Literature** The course addresses the work of English writers of the 16th century, especially More, the Sidneys, Spenser, Marlowe, and Shakespeare. At different times it focuses on such issues as the consequences of the introduction of the printing press; the status of the poet and the courtier; writing by women; the cult of love and the development of the sonnet; the literature of the “Renaissance” of Humane Learning and the Reformation of the Church; the Bible in English; politics in the Elizabethan drama and epic; and competing styles of comedy and tragedy on the stage.

**Studies in Seventeenth-Century British Literature** This course examines British literature of the “early” 17th century (1603-1660), from the death of Queen Elizabeth to the restoration of the monarchy under Charles II. The period is marked by severe political and religious conflicts that led to the Civil War (1642-51), daring experiments in representative government, colonization of the Americas, and new conceptual systems for understanding humankind’s place in the universe. The course examines how writers of the period (for example, Bacon, Donne, Wroth, Herbert, Hobbes, Browne, Milton, Marvell, Dryden, Behn, Bunyan, Newton, and Locke) responded to such issues as the cultures of the court and the town, the representation of authority in religion, politics, and art, the development of Baroque and Classical styles, the emergence of “modern” perspectives in the physical sciences, and the political concept of the individual. The kinds of literature under investigation may include the letters, tracts, and pamphlets of Anglicans, Catholics, Puritans, and Quakers, writings by women, Metaphysical and Cavalier poetry, Jacobean and Restoration drama, and the Miltonic epic.

**Studies in Eighteenth-Century British Literature** This course examines British literature from the “long” 18th century (1660-1800). The course focuses on poetry, drama, and/or prose in the context of literary, cultural, philosophical, scientific, social, economic, or political movements of the period. Subjects to be investigated may include

Restoration literature, the Enlightenment, Neoclassicism, Sensibility, Early Romanticism, empire, or revolution. Authors studied may include John Dryden, William Congreve, John Wilmot, Aphra Behn, Jonathan Swift, Daniel Defoe, Joseph Addison, Alexander Pope, Samuel Richardson, Eliza Haywood, Henry Fielding, Samuel Johnson, Fanny Burney, James Thomson, Thomas Gray, Oliver Goldsmith, William Cowper, and Anna Laetitia Barbauld.

**Studies in Nineteenth-Century British Literature** This course considers late 18th- and 19th-century British literature, the Age of Sensibility through Romanticism to Victorianism. In one iteration, the course may focus on the Gothic novel, the sentimental novel, the revolution in English poetry during the Regency, and the transition to Victorianism in the early years of the reign of George IV. Another may emphasize ideas of Englishness and of empire during the Victorian era. Radcliffe, Edgeworth, Austen, Scott, Wordsworth, Keats, Byron, Peacock, Gaskell, Hardy, Dickens, Collins, and Carlyle are among the writers that the course may study.

**Studies in Twentieth- and Twenty-first-Century British Literature** A study of important British and Commonwealth literary artists from 1900 through the present. Students study a range of critical methodologies that help them explore canonical and non-canonical works. Among the topics to be investigated are emerging themes of aestheticism, futurism, feminism, socialism, and postcolonialism. The course also includes an examination of important literary periods and movements—including Edwardianism, modernism, and postmodernism—through the works of major writers of the period. Authors to be studied may include H. G. Wells, Rebecca West, James Joyce, W. B. Yeats, Stevie Smith, Philip Larkin, Sam Selvon, Salman Rushdie, and Zadie Smith.

**Studies in Seventeenth- and Eighteenth-Century American Literature** This course considers early American literature from the 17th and/or 18th centuries. The course may address literary, cultural, or political movements of the period, including Calvinism, the Great Awakening, the American Revolution, and Federalism. Possible course topics include Early American autobiography, Puritan poetry, literature of the Early American Republic, and literature of crime and punishment. Authors studied may include Mary Rowlandson, Increase and Cotton Mather, Olaudah Equiano, Phillis Wheatley, Hannah Webster Foster, Susanna Rowson, Charles Brockden Brown, Benjamin Franklin, and Judith Sargent Murray.

**Studies in Nineteenth-Century American Literature** This course considers American literature from the 19th century. The course may address literary, cultural, or political movements of the period, including nationalism, Transcendentalism, the American Renaissance, sentimentalism, revivalism, abolitionism, feminism, Realism, and Naturalism. Possible course topics include the literature of reform, literature of the frontier, American Romanticism, expansionism. Authors studied may include Edgar Allan Poe, James Fenimore Cooper, William Apess, Catherine Maria Sedgwick, John Rollin Ridge, Frederick Douglass, Harriet Jacobs, Nathaniel Hawthorne, Herman Melville, Walt Whitman, Emily Dickinson, Mark Twain, Charles Chesnut, Zitkala-Ša, Paul Laurence Dunbar, Sui Sin Far, Henry James, and Edith Wharton.

**Studies in Twentieth-Century American Literature** This course focuses on specific historical, literary, and cultural topics in 20th-century American literature. Topics may include war and peace, political and economic change, ethnicity and gender, marginalization, canonical and extra-canonical texts, and modernism

and postmodernism. Authors discussed may include T.S. Eliot, Ezra Pound, H.D., Djuna Barnes, Zora Neale Hurston, Marianne Moore, W.C. Williams, Flannery O'Connor, Ralph Ellison, James Baldwin, Jack Kerouac, Allen Ginsberg, Ishmael Reed, Louise Erdrich, and Toni Morrison.

**Studies in Contemporary American Literature** This course explores the diverse aesthetics and cultural locations of U.S. literature written from 1945 to the present. Situating contemporary U.S. literature in the aesthetic, historical, and cultural contexts pertinent to its creation, the course may emphasize any number of issues, among which might be canon debates, postmodernism, the relation of history and literature, the politics or history of literary form, the increasing prominence of literature by women and writers of color (e.g. feminist, black nationalist, Chicano/a, Asian American, Native American, and gay and lesbian), the institutional conditions of literary production, or other developments of cultural importance (such as environmentalism, digital media, and post-industrialism, to name a few). By situating the movements in broader contexts, the course considers whether contemporary literature requires new categories of analysis. Genre emphasis (e.g. poetry, fiction, drama) is at the discretion of the instructor, and different iterations of the course will focus on different genres and/or media. Authors studied may include Junot Diaz, Jorge Anaya, Colson Whitehead, Victor LaValle, Don DeLillo, Joan Didion, Robert Stone, Theresa Hak Kyung Cha, Gayl Jones, Octavia Butler, Philip Roth, Randall Kenan, Philip Levine, Ai, Joy Harjo, and Cathy Park Hong.

### Senior Seminars

The senior seminars are designed to facilitate advanced study and the production of substantial work on topics related to the student's interest. Please consult the English department website to determine the specific topics offered in a given semester. All senior seminars must be completed on the Puget Sound campus. Senior seminars are offered both for students pursuing an analytical or scholarly project and those pursuing a substantial project in creative writing.

Seminars in literary scholarship or cultural and rhetorical analysis involve students in an in-depth examination of a specific topic, and guide them in crafting a scholarly project that engages the critical literature on that topic. The early part of the semester emphasizes building a shared base of knowledge that will inform the independent projects, while the latter part emphasizes independent research, and the production of a substantial piece of scholarly analysis.

The creative writing senior seminars facilitate the writing and revision of an original work: a collection of short stories, a novel or novella, a chapbook or volume of poems, a play, a film script, or other substantial piece of student writing. Like the literary scholarship seminars, the creative writing seminars devote the early part of the semester to building a shared expertise that will inform creative projects in multiple genres; the latter part of the semester the production of a polished manuscript.

The Writing Internship has two components, fieldwork and classwork. Students work as writing interns in advertising, public relations, journalism, television, and other areas. The classroom component is conducted as a senior seminar in which students make presentations on a variety of topics, discuss internship experiences, and receive information on career and professional development.

**431 Senior Seminar: American Literature** An advanced seminar. Open to students of advanced standing by permission of instructor. Individual course topics and emphases vary by instructor. Consult the department website for current offerings.

**432 Senior Seminar: British Literature** An advanced seminar. Open to students of advanced standing by permission of instructor. Individual course topics and emphases vary by instructor. Consult the department website for current offerings.

**433 Senior Seminar: Rhetoric and Literacies** An advanced seminar. Open to students of advanced standing by permission of instructor. Individual course topics and emphases vary by instructor. Consult the department website for current offerings.

**434 Senior Seminar: Advanced Projects in Creative Writing** An advanced workshop. Open to students of advanced standing by permission of instructor. Individual course topics and emphases vary by instructor. Consult the department website for current offerings. *Prerequisites: ENGL 227, 228, 327, and 328 or permission of instructor.*