COURSES THAT FULFILL ENGLISH AREA REQUIREMENTS

ENGLISH LITERATURE PRE-1800

RESTORATION & 18th CENTURY
  3490 Science and Literature in the Age of Enlightenment
  3491 Swift and Franklin

AMERICAN LITERATURE TO 1900
  4515 American Gothic

19th CENTURY BRITISH/IRISH LITERATURE
  3590 Victorian Doubles

AMERICAN LITERATURE AFTER 1900
  2502 African American Traditions II
  4515 American Gothic
  4690 Detecting Gender in American Fiction
  4690 Literary Festival Workshop
  4691 Reading Sexualities in American Literature

BRITISH/IRISH LITERATURE AFTER 1900
  3620 Modern British Fiction
  3621 Contemporary British Fiction
  3690 Contemporary Black British Literature & Film
  3690 HON: Belfast Stories of Division

Other programs also offer courses that count for English credit:
Check the English listings in Novasis. Not all courses will show up in Schedulr.

Courses that fulfill the Concentration in Writing and Rhetoric:

<table>
<thead>
<tr>
<th>2003</th>
<th>Intro to Creative Writing</th>
<th>2030</th>
<th>Tutoring Writers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>Writing the Short Story</td>
<td>2041</td>
<td>Travel Writing</td>
</tr>
<tr>
<td>2006</td>
<td>The Writing of Poetry</td>
<td>2045</td>
<td>Sports Writing</td>
</tr>
<tr>
<td>2007</td>
<td>HON: Adventures in Screenwriting</td>
<td>2250</td>
<td>Ways of Reading</td>
</tr>
<tr>
<td>2020</td>
<td>Journalism</td>
<td>CST 4100</td>
<td>Writing about US Pop Culture</td>
</tr>
</tbody>
</table>
ADVANCED ENGLISH COURSES

ENG 2003-001   Intro to Creative Writing
TR 8:30 AM – 9:45 AM
Catherine Staples

This introductory writing course is designed to immerse students in the habits of writers. Students will have the chance to develop as creative writers and readers through a series of writing exercises, weekly reading of literature, and workshops. In addition to writing poetry and short fiction, students will experiment with creative non-fiction. We will look at word choice, imagery, forms and structures, place, character, voice, sensory detail, and rhythm, as well as beginnings and endings. Students will be introduced to an array of exercises designed to help them discover their subject and refine the writing process. The class concludes with revision of a few selected pieces.

This course counts toward the minor/concentration in Writing and Rhetoric
This course counts toward the minor in Creative Writing

ENG 2005-001   Writing the Short Story
TR 10:00 AM – 11:15 AM
Alan Drew

Writing is sometimes inspiration, other times epiphany, and still other times catharsis. But mostly writing is discipline and the mastery of craft. This is an introductory course to the process of fiction writing. This process will include not only the reading of many short stories by well-established writers, but also the consistent production of your own creative work. The goals of this course are to analyze from a writer’s viewpoint the work of many contemporary and classical authors, to strengthen your ability to discuss such work, and to use what you have learned throughout this process to inform your own writing. Class time will be divided between reading and discussing the work of established authors, writing exercises that emphasize various elements of craft, and the sharing and constructive discussion of students’ works in a workshop format. Since good writers are also good readers, students should expect a fairly heavy reading load outside of class. For this class to be successful in its goals, student participation is essential. This is not a lecture class, but rather a participatory experience where the work we all contribute will lead to our growth as writers. I hope for an atmosphere that is supportive, lively, thoughtful, creative, honest, and one that encourages us all to take risks.

This course counts toward the minor/concentration in Writing and Rhetoric
This course counts toward the minor in Creative Writing
**ENG 2006-001**  The Writing of Poetry
TR 2:30 PM – 3:45 PM
Lisa Sewell

This course will focus on the reading and writing of poetry. Students will be expected to explore and develop their individual voices through writing exercises, journal entries and by bringing a new poem to class each week. We will also read and discuss the work of a wide range of poets in order to expand our poetic horizons. The majority of class time will be spent reading and responding to each other’s work and learning to be careful, exacting but generous critics. There will be an emphasis on revision and on acquiring a critical vocabulary for responding to poems.

This course may be taken more than once for credit.

Prerequisites: Students must have taken a sophomore seminar. It is strongly recommended that students will have taken at least one other English literature course that includes poetry.

*This course counts toward the minor/concentration in Writing and Rhetoric*
*This course counts toward the minor in Creative Writing*

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**ENG 2007-H01**  HON: Adventures in Screenwriting

*Time to be announced*
Glenn Patterson (*Visiting Heimbold Professor of Irish Studies*)

Alfred Hitchcock famously said a film is made three times: on the page, in the shoot, and finally in the edit. Film is a visual medium – a director’s medium – that nevertheless begins in words. The course will be an invitation to students to approach film as ‘first makers’: to watch as writers, as well as think as writers, and, of course, to begin to write scripts of their own. A review of Aristotle’s Poetics is unavoidable and other more recent theories and analyses of form will be referred to, though not made a fetish of. We will also compare a finished script with a film that has been shot and edited (I offer up my own for the purpose) and, week by week, devote ourselves to understanding how best to ensure our scripts receive those second and third makings.

*This course counts toward the minor/concentration in Writing and Rhetoric*
*This course counts toward the minor in Creative Writing*

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**ENG 2020-001**  Journalism

MW 1:30 PM - 2:45 PM
Jody Ross
As an introduction to the craft of reporting and writing news in an age of rapid technological and industrial change, this highly interactive, hands-on course involves intense writing instruction, analysis of recent stories that have won the Pulitzer Prize, reference to current events, and frequent discussion of legal and ethical consideration for journalists. Students conduct interviews and background research and write news, feature, and issue stories on the spot in class. Whether or not they intend to pursue writing as a vocation, this course offers students an appreciation of the challenges and skills involved in deep reporting, objective thinking, and clear writing.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2030-001  Tutoring Writers
MWF 10:30 AM - 11:20 PM
Mary Beth Simmons

In Tutoring Writers, students will study the theory and practice of effective one-on-one writing tutorials. Students will investigate their own writing processes, take part in shadow tutoring and mock tutorials, and lead class discussion one day in the semester. Readings range from the important and particular rules of grammar to first person peer tutor accounts of writing tutorials. Authors include Ben Rafoth, Anne Lamott, Lynne Truss, and Gerald Graff. There will be three formal papers, four journal entries, and a final exam. Successful completion of the course allows the student to work for a competitive wage in the Villanova Writing Center.

This course counts toward the minor/concentration in Writing and Rhetoric
Admission to this course is by invitation

ENG 2041-001  Travel Writing
MW 4:30 PM – 5:45 PM
Karyn Hollis

Have you recently returned from a breathtaking beach in Jamaica, a mind-expanding European university, or even an R5 trip to South Street? Are you eager to write about the experience for an audience beyond your own private journal? Here’s your chance! With the goal of actually publishing a piece of your writing, you will compose several travel narratives in this course, improving your descriptive and narrative techniques in the process. In addition, we’ll read many contemporary travel tales and take on the criticism which accuses travel writers of assuming a privileged, patriarchal gaze of cultural superiority when describing the exotic “others” of Africa, Asia, Central and South America. Can we arrive at a better strategy in our own travel narratives, avoiding stereotypes and “essentializing” the subjects of our gaze, aiming instead for an
informative transcultural discourse written from a perspective of self-awareness and critique? In this course we’ll try!

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2045-100  Sports Writing  
MW 6:00 PM - 7:15 PM  
Jeffrey Silverman

While sports are usually consigned to the play pen of American letters, they offer a lot more than just fun and games. Indeed, sports open a clear window onto the human experience and all that implies: victory, defeat, success, failure, courage, cowardice, will, dedication, joy, despair, commitment, excellence, discipline, leadership, responsibility, imagination, perseverance, exhaustion, selflessness and character. In one form or another, all run through the sports pages every day. Not surprisingly, then, some of our best writers have written with great power and passion on the games we play.

“Sportswriting” will raise the curtain on this marvelous literary genre. From a writer’s perspective, we’ll explore how it’s done: game stories, profiles, fiction, and long-form non-fiction. And since to be a good writer, you’ve first got to be a good reader, “Sportswriting” will carefully examine some of the best writing on sports—from as far back as Homer to as contemporary as this week’s SI—to see (a) what makes for compelling writing about sports and (b) how good sportswriting goes far beyond the final score in the way it uses sports and athletes way into looking at larger themes and issues.

This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2102-001  British Literary Traditions 2: Romantic to Modern  
MWF 10:30 AM – 11:20 AM  
Evan Radcliffe

In this course, we survey some of the great British and Irish literature of the past two centuries, starting in the late 18th century with William Wordsworth and William Blake and ending with Seamus Heaney, who died in 2013. Through class discussion, we will look carefully at poetry, fiction, and drama, paying attention to both continuities and change, including the ways in which later writers respond to earlier ones. While our main concern is literary form, we will also explore such topics as changing portrayals of childhood and the presence of history within lyric poems.

ENG 2250-001  Ways of Reading: The Way We Argue Now  
TR 11:30 AM – 12:45 PM  
Mary Mullen
This course will demystify literary studies by teaching students “how we argue now.” This phrase suggests that 1) that there is a “we”—a community of people who make, revise, and learn from arguments about literature; 2) that there are different “ways” to argue; and 3) that how we argue about literature (and how we understand literature!) changes over time—”now” differs from “then.” In other words, our arguments about literature emerge from our own situated positions in history and culture. We will read diverse literature by Adrienne Rich, James Baldwin, Kazuo Ishiguro, Elizabeth Barrett Browning, Jean Toomer, Gwendolyn Brooks, and Brian Friel as we learn the tools of literary study and develop the necessary skills to make sophisticated arguments about literary texts. We will consider important theories and methodologies, including formalism, historicism, narrative theory, Marxist theory, postcolonial theory, and feminist theory.

This course fulfills the Junior Research Requirement and is required for all English majors
This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2250-002 Ways of Reading
TR 4:00 PM - 5:15 PM
Kamran Javadizadeh

What goes on in a college English classroom can often seem rather mysterious. How do we know that texts mean what we claim they mean? This course aims to clear up some of that mystery. We will read a manageably small batch of primary literary texts, allowing ourselves the time not only to ask what they mean but also to explore and unpack the theoretical questions that underlie our interpretive conclusions. We will familiarize ourselves with a rich archive of literary theory—principally to lay bare the assumptions that we make as readers of texts and also to expand and refine our sense of what can be done in literary criticism. We will also study some examples of scholarly writing on our primary texts. This will give us a chance to connect our theoretical work to questions of methodology and will allow you to work intensively on your own critical writing. The goal of the course, then, is to give you a sense of what kinds of questions to ask about a literary text and the tools to begin to answer those questions in a sophisticated way.
Assignments will include several short papers and informal oral presentations. Primary texts will include works by Elizabeth Bishop, Jhumpa Lahiri, Colson Whitehead, Tom Stoppard, Daniel Torday, and Claudia Rankine.

This course fulfills the Junior Research Requirement and is required for all English majors
This course counts toward the minor/concentration in Writing and Rhetoric

ENG 2340-001 Modern Short Story
The course surveys the modern short story by examining writers from various countries. In reading and discussing these works, we witness the range of human experience and grapple with the question of what constitutes an artful rendering of that experience. Some of the writers covered: Gogol, Kafka, Chekov, Oates, Murakami, Lahiri, Mukherjee, Alexie, Atwood, ZZ Packer, Flannery O’Connor, Cheever, Hemingway.

Course Goals:
* To strengthen analytical skills by reading a work with care and deciphering its meaning on a variety of levels;
* To strengthen oral communication/argumentation skills through class discussions of the various works;
* To strengthen written communication skills by brief and extended analyses of works of short fiction;
* To write a piece of short fiction in order to appreciate the skill/creativity required to do it well.

ENG 2502-001  African American Traditions 2
MW 3:00 PM – 4:15 PM
Ellen Bonds

This course explores the range of twentieth century African American literature from the Harlem Renaissance to the early twenty-first century. The course considers writing of all genres—the political treatise, the essay, autobiography, poetry, drama, the short story, and the novel—and is designed to introduce students to many of the important black writers who have helped to form an American literary canon.

The readings will include Gwendolyn Brooks, Ralph Ellison, August Wilson, and Toni Morrison to name a few.

*For English majors, this course can count for the American Literature after 1900 area requirement*

*This course counts toward the minor/concentration in Africana Studies*

*This course fulfills the Diversity 1 requirement*

ENG 2790-100  Graphic Novels into Film
TR 6:00 PM - 7:15 PM
Hugh Ormsby-Lennon

We shall study graphic novels/comics by R. Crumb, Harvey Pekar, Alan Moore and Scott Mc Cloud (among others) in conjunction with films made from, or based upon, their
works. Not all movies will be screened in full; students will be responsible for watching them independently. NB: This class will require intensive and careful reading of both words and images.

**ENG 2800 Teaching Practicum**

This course gives senior English majors, with a GPA in the major of 3.5 or above, the opportunity to work as teaching assistants in introductory level courses under the supervision of a faculty member. Prior to registration, interested students should approach the professor with whom they would like to work and ask about the possibility of arranging an assistantship (faculty are under no obligation to work with an assistant). The professor and student should work out the specifics of the assistantship together, but the teaching assistant would probably be expected to: attend all classes and read all course texts; work one-on-one with the students on their writing; teach several classes over the course of the semester; lead small discussion groups or writing workshops within the class; help generate questions for class discussion and topics for papers.

The student receives three credit hours for the course; the course is graded and counts as an elective towards fulfilling the requirements of the major.

*Restricted to senior English majors with a GPA of 3.5 or above. Permission of consulting teacher and Chairperson required.*

**ENG 3490-001 Science and Literature in Enlightenment**

TR 1:00 PM - 2:15 PM
Joe Drury

The Scientific Revolution of the seventeenth century helped create the modern world by introducing a new method for establishing truth and a new emphasis on the practical application of knowledge as a way of increasing humanity’s power over nature. In the Enlightenment period that followed, the new science spread beyond its origins in a philosophical elite to become the governing ideology of Britain’s emerging consumer society and its rapidly expanding empire. In this course, students will read and analyze some of the key philosophical texts that established the founding principles of modern science alongside literary texts from different genres that explore its social meaning and its moral and political implications. While many authors embraced science’s utopian ideals and responded hopefully to its promise of unlimited social and material progress, others ridiculed its reliance on gimmicks and gadgets, attacked its ambitions as arrogant and unrealistic, and warned darkly of the dangerous consequences of unregulated curiosity and the reckless exploitation of nature. Readings may include Daniel Defoe’s *Robinson Crusoe*, Jonathan Swift’s *Gulliver’s Travels* and Mary Shelley’s *Frankenstein,*
poems by William Blake, and philosophical texts by Francis Bacon, David Hume, and Denis Diderot.

*For English majors, this course can count for the Restoration & 18th Century portion of the English Literature pre-1800 area requirement*

**ENG 3491-001  Swift and Franklin**
TR 4:00 PM - 5:15 PM
Hugh Ormsby-Lennon

Freak Streak? Ben Franklin and Jonathan Swift: Satire, Science, Freakery,

Benjamin Franklin was America’s great satiric penman. Not merely across his own eighteenth-century anglophone Atlantic world (wherein he was the best-traveled American of his day). For Ben maintains his sturdy priority within our own national canon of humorists and comedians. So lauded are Franklin’s other achievements—as benevolent, scientist, inventor, civic benefactor, currency theorist, Founding Father, international statesman &c—that English majors may neglect the down-to-earth immediacy and accessibility of his homespun prose. Master of this “plain style,” Franklin wrote poetry too! A primary influence upon Ben was the half-Anglo/half-Irish minotaur Jonathan Swift, Protestant Dean of St. Patrick’s Cathedral Dublin: Swift remains the greatest satirist, in prose and verse, within the world’s pantheon. Ireland and the Thirteen Colonies have both been regarded as early victims of England’s colonial depredations.

Ben and the Dean comprise an odd couple. Swift was a cranky, conservative misanthrope who threw tantrums against modernity and science. What did Franklin—progressive, modern-minded, free-thinking—find in Swift’s satires to enjoy? Anarchy: dirty-worded, freaky, irreligious. Parodying so well what he disliked, the Dean provoked guffaws from readers of every kind. Franklin sought order in nature; Swift revelled, grimly but compulsively, in disorder. For Swift, life was an appalling, incomprehensible freak-show. Franklin strove to understand (apparent) “freaks of nature” like lightning and waterspouts; on the side, he remained fascinated by old-fashioned freak-shows. If imitation is the sincerest form of flattery, then Franklin adored Swift’s wild sense of odd fun. But did Ben, ultimately, share the Dean’s vision of humankind? Students must come to their own conclusions.

Class requirements: lively conversation (not least about freak-shows and *lusi naturae*!); mid-term essay (to be revised); final paper; final examination. Trigger-warnings? Life, sex, death, (ir)religion, Swift, and bits of Franklin.

*For English majors, this course can count for the Restoration & 18th Century portion of the English Literature pre-1800 area requirement*
ENG 3590-001    Victorian Doubles
TR 1:00 PM – 2:15 PM
Mary Mullen

Whether imagining split personalities (The Strange Case of Dr. Jekyll and Mr. Hyde) or representing how the past uncannily repeats itself in the present (Wuthering Heights), Victorian literature is interested in the merger, juxtaposition, and collision of opposing pairs. In this class, we will think through a few of these pairs—self and other, women and men, past and present, public and private—as we read novels and poetry from the period. We will consider how Victorian genres are famously double—the dramatic monologue combines the conventions of the drama and the lyric, and Victorian realism seeks to merge the world with a fictional representation of the world. By thinking through these doubles, we will learn about key historical developments in nineteenth-century England such as changing constructions of gender, industrialization, and imperial expansion. We will read novels by Emily Brontë, Elizabeth Gaskell, George Eliot, and Robert Louis Stevenson and poetry by Elizabeth Barrett Browning, Robert Browning, Alfred Lord Tennyson, and Christina Rossetti.

*For English majors, this course can count for the 19th Century British/Irish Literature after 1900 area requirement*

ENG 3620-001    Modern British Fiction
TR 1:00 PM - 2:15 PM
Megan Quigley

Why did the British novel at the beginning of the 20th century become so strange? What was modernism? This course pairs novels with essays by the same authors in order to see whether the novelists’ own explanations can help us to understand their novels. We will focus on works by Henry James, Joseph Conrad, Ford Madox Ford, James Joyce, Virginia Woolf, E. M. Forster, and Jean Rhys. We will also examine the historical, technological, and cultural changes occurring in the first decades of the 20th century to see how the condition of modernity in ‘Britain’ relates to the literary field of modernism. Finally, we’ll look at how modernism’s literary experimentation continues to influence contemporary fiction today.

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

ENG 3621-001    Contemporary British Fiction
TR 10:00 AM - 11:15 AM
Megan Quigley
The Contemporary British Novel course will explore British fiction after the Second World War, examining what “British” literature means when England is suddenly what E. M. Forster called a “Shrinking Island.” What kind of novel is written in this post-period (Post-War, Postmodernist, Postcolonial, Postfeminist, Posthuman)? What characterizes and drives this fiction and what earlier genres does it attempt to incorporate? We will read novels stretching from earlier works such as Evelyn Waugh’s *Brideshead Revisited* and Kingsley Amis’ *Lucky Jim* to later works such as Zadie Smith’s *White Teeth* and J. K. Rowling’s *Harry Potter*. Finally, our course will also examine the kinds of nostalgia at work in television programs including *Brideshead Revisited* (1981) and *Downton Abbey* (2010-), and understand how these programs are informed by postwar British attitudes.

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*

**ENG 3690-001  Contemporary Black British Literature and Film**
MW 3:00 PM – 4:15 PM
Chiji Akoma

In this course we explore representations of contemporary British society in Black British literature and film. To be clear, the term “black” in Britain, especially when applied to literature and ethnicities, commonly refers to the political and cultural amalgam of persons originally from non-Western nations and regions such as the Caribbean, Asia, and Africa. The solidarity stems from common experiences as “ex-colonials,” immigrants, and from a shared sense of otherness defined by sexuality, religion, nationality, and ethnicity. Though there have been cracks in that coalition in recent times, leading to new categories along more conventional regional and ethnic considerations, this course is premised on the complications of “blackness” in the UK. Through a study of prose fiction and drama, music, and film, we will examine the notion of “blackness,” the pleasures and challenges of immigration, and, hopefully, gain insight into contemporary British society.

*For English majors, this course can count for the British/Irish Literature after 1900 area requirement*
This course counts toward the minor/concentration in Africana Studies
This course fulfills the Diversity 3 requirement

**ENG 3690-100  Larkin and PostWar British Poetry**
R  6:00 PM - 9:30 PM
Margaret Boerner

WARNING: Graphic sex and religion.
A post-WWII English poet, notorious for his lines about parents, “They f*ck you up, your mum and dad,” Philip Larkin was nonetheless (in typical British fashion?) ultimately chosen as Britain’s best-loved poet of the previous fifty years. In 2008 The Times named him Britain’s greatest post-war writer. He has even been acclaimed “the greatest poet of the twentieth century” --a title he would have eschewed.

His poetry is immediately available to the reader so those who are not versed in reading poetry won’t have trouble. However, as we shall see, his poetry can deliver uncomfortable experiences. But that’s what fiction does, and Larkin is a master of it. We shall combine reading Larkin with some others of his contemporaries, to be announced, including Kingsley Aimis, Thom Gunn, Charles Causley, Sylvia Plath, John Betjeman, and Ted Hughes.

If you want to read up on Larkin’s scandalous love life, consult https://en.wikipedia.org/wiki/Philip_Larkin, which also tells you more about his importance to British cultural life.

**Fast Forward 4: Course Dates: March 2016 – April 2016**

Open only to students in College of Professional Studies

For English majors, this course counts for the British/Irish Literature after 1900 area requirement

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**ENG 3690-H01 HON: Belfast Stories of Division**

Time to be announced

Glenn Patterson (Visiting Heimbold Professor of Irish Studies)

The purpose of this course is to consider fiction and film from Belfast in relation to works of – or from – other divided cities, real or imagined. ‘Home’ texts will include *Eureka Street*, Robert McLiam Wilson, *All the Beggars Riding*, Lucy Caldwell and *The Truth Commissioner*, David Park, while *The City and the City*, China Miéville, will head up an ‘away’ team that will also feature Graham Greene’s *The Third Man*, both the novel and 1949 film adaptation (director Carol Reed’s previous film, *Odd Man Out* was set and filmed in Belfast), and Walter Hill’s *The Warriors*, based on the novel by Sol Yurick. There will be an introductory session on Belfast’s geography and recent history, although the course will be concerned not so much with the politics as the psychology of division.

For English majors, this course can count for the British/Irish Literature after 1900 area requirement

This course counts toward the minor/concentration in Irish Studies

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**ENG 4515-001 American Gothic**

MW 1:30 PM – 2:45 PM
Michael Berthold

“‘Tis so appalling--it exhilarates” ~ Emily Dickinson
This course will survey American literature’s abiding fascination with the horrifying, the mysterious, and the uncanny and will examine a variety of texts from the nineteenth and twentieth centuries. We will consider how the Gothic tradition is Americanized, how it has evolved, and how it continues to be pertinent for contemporary American culture. Readings for the course include works by Charles Brockden Brown, Poe, Hawthorne, Pauline Hopkins, King, and Rice.

For English majors, this course can count for the American Literature to 1900 area requirement OR the American Literature after 1900 area requirement

ENG 4690-001 Detecting Gender in American Fiction
TR 2:30 PM – 3:45 PM
Jean Lutes

This course studies detective fiction as an intellectually rich phenomenon that critiques social and economic realities and addresses fundamental questions about the nature of knowledge itself. As its title suggests, it also assumes that ideas about gender are central to narratives of detection—and that a rigorous inquiry into the genre yields insight into the startling array of meanings our culture has associated with sexuality and gender. Surveying a selection of American detective fiction beginning with Edgar Allan Poe’s short stories, we will read the genre as both an art form and an index of cultural beliefs. We will ask some hard-boiled questions of our own, including: How might this immensely popular genre reinforce existing power relations, and how might it undermine them? What desires are created, fulfilled, or neglected by detective fiction? Finally, what can be known, how, and by whom?

Likely texts include Dashiell Hammett’s The Maltese Falcon (1930), Raymond Chandler’s The Big Sleep (1939), Patricia Highsmith’s The Talented Mr. Ripley (1955), Chester Himes’s A Rage in Harlem (1957), Amanda Cross’s Death in a Tenured Position (1981), Walter Mosley’s Devil in a Blue Dress (1990), Patricia Cornwell’s Postmortem (1990), and Denis Johnson’s Nobody Move (2009).

For English majors, this course can count for the American Literature after 1900 area requirement
This course counts toward the minor in Gender and Women’s Studies
Check Novasis to see whether this course receives Diversity 2 designation

ENG 4690-H01 Literary Festival Workshop: Writers On and Off the Page
TR 4:00 PM – 5:15 PM
Alan Drew & Lisa Sewell
This course will introduce you to the work of five contemporary writers, while providing you with the unique opportunity to interact with them and hear them present their work. By reading the work of these living, breathing authors, we will have the chance to ask questions about the shape, direction, and focus of recent literature as well its relevance to contemporary culture. In addition, we will be able to explore literature in ways not generally pursued in literature courses—namely, the specific conditions, motivations, and processes by which writers produce their work. You will also have a chance to explore your own creative impulses: though we will primarily focus on discussing and analyzing the work of our visiting writers, all members of the class will produce at least one creative project. Visiting authors and poets for spring 2016 are: Dan Torday, Asali Solomon, Glenn Patterson, Gregory Pardlo, and Jean Valentine.

For English majors, this course can count for the American Literature after 1900 area requirement.
This course counts for the Fine Arts requirement.

ENG 4691-001    Reading Sexuality in American Literature
TR 10:00 AM – 11:15 AM
Travis Foster

This class studies depictions of lesbian, gay, bisexual, and transgender lives in the past 150 years of American literature. We’ll hone our skills for understanding queer texts by dividing our time among three prominent representational trends.

We begin with texts that have not traditionally been defined by their queer themes (you’d never find them in the “gay lit” section of your local bookstore), but that nevertheless help us to analyze the integral role sexuality plays within U.S. social, racial, gendered, and political histories. We’ll then study the works of authors and artists who rely upon formal and aesthetic experimentation in order to articulate their expressions of sexual difference and gender deviance. Finally, we’ll move to texts that depict queerness as, to borrow from Willa Cather, “the inexplicable presence of the thing not named.”

Throughout these many readings, we’ll keep our attention focused on a central question about not only what it means to be queer in America today, but also about the politics of subcultural identity more broadly: What are the rewards and costs of social legitimacy?

Texts will likely include:
Elizabeth Bishop, Selected poems (1930s and 40s)
Willa Cather, ”Paul’s Case” (1905)
Anonymous, "The Man Who Thought Himself a Woman" (1857)

*For English majors, this course can count for the American Literature after 1900 area requirement*

*This course counts toward the minor in Gender and Women’s Studies*

*This Course fulfills the Diversity 2 requirement*

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**ENG 5000-001 Senior Seminar: Melville & Alcott**

MW 3:00 PM – 4:15 PM

Michael Berthold

This senior seminar will survey a variety of texts by Herman Melville and Louisa May Alcott but will concentrate on close extended study (and comparison) of two representative “big” nineteenth-century American novels—Moby-Dick and Little Women. As a senior seminar, the course will also explore the relationship between the primary texts and the secondary criticism they have generated—with the assumption that the criticism might well enhance both our understanding and pleasure of the literary works themselves. We will also consider how Moby-Dick and Little Women have been revised and re-imagined since they were published and how they continue to inform contemporary American culture.

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**ENG 5000-002 Senior Seminar: Jane Austen Then and Now**

TR 11:30 AM - 12:45 PM

Joe Drury

Jane Austen’s novels have never been more popular nor more widely read than they are today. Hardly a week goes by without a new film, TV show, book or website appearing that revisits and pays tribute to her life and work. In this course, students will attempt to discover the source and nature of Austen’s enduring appeal. In addition to reading all six of her completed novels, we will explore the historical context of their original composition and reception in the early nineteenth century, several influential modern critical interpretations, and some recent movie adaptations. We will ask: how does Austen respond to the debates about gender and politics in her own time? What is the secret of her distinctive style? How might we read “against the grain” of Austen’s own narration and discover meanings and nuances her original readers might never have imagined? And what do modern adaptations and reimaginings of her novels tell us about the way she is read today? Students will be required to give a presentation on one example of Austen’s presence in contemporary popular and literary culture and to complete a research paper on a topic of their choice. Janeites are welcome, but no prior knowledge of her work is required!