

Experience English in Spring 2018



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Saint Mary's College of California

**Department of English
Faculty Contacts
Spring 2018**

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The Department of English is located on the third floor of Dante Hall.

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Enjoy Poetry, Plays, and Literature in Spring 2018

Labels:AA: Fulfills Artistic Analysis Core Requirement, CP: Fulfills Creative Practice Core Requirement CE: Fulfills Community Engagement Core Requirement, AD: Fulfills American Diversity Core Requirement

*: Fulfills the Pre-1800 Requirement for English Majors

**: Fulfills the Pre-1900 Requirement for English Majors

19	Introduction to Literary Analysis (AA)	T/Th	11:30	Jeannine King
24	SMPP Assessment & Portfolio (.25)	TBA	TBA	Rosemary Graham
25	Creative Writing: Multi-Genre (AA/CP)	MWF	11:45	Rosemary Graham
26	Creative Writing Reading Series (.25)	Wed.	7:30p	Lysley Tenorio
27	Book Club: Film Adaptations (.25)	Wed	4-6p	Sunayani Bhattacharya
29-1	Issues in Literary Study	T/Th	11:30	Hilda Ma
29-2	Issues in Literary Study	M/F	1:00	Sandra Grayson
100	Writing for Social Change (CE)	MWF	11:45	Meghan Sweeney
101-1	Writing Adviser Training –Beg. (.25) (CE)	Tues.	9:45	Krista Possell
101-2	Writing Adviser Training–Adv. (.25) (CE)	TBA	TBA	Tereza Kramer
101-3	Writing Adviser Training-Beg. (.25) (CE)	Wed.	4:00	Krista Possell
102-1	Creative Writing: Fiction(AA/CP)	T/Th	3:00	TBA
102-2	Creative Writing: NonFiction(AA/CP)	M/W	4:00	Rosemary Graham
103	British Literature I	MWF	11:45	Robert Gorsch
104	British Literature II	M/F	1:00	Sunayani Bhattacharya
124	SMPP Assessment & Portfolio (.25)	TBA	TBA	Rosemary Graham
142*	Renaissance Drama	T/Th	1:15	Hilda Ma
144**	Gothic Literature	MWF	10:30	Sandra Grayson
152	20 th Century American Literature	T/Th	11:30	Molly Metherd
154	African-American Literature(AA/AD)	T/Th	9:45	Jeannine King
163	Anglophone Literature	MWF	9:15	Sunayani Bhattacharya
170	Getting Medieval (Theory)	T/Th	9:45	Lisa Manter
175	Shakespeare(AA)	MWF	2:45	Robert Gorsch
182	Intro to Drama: Classics to Cutting Edge	MWF	9:15	Emily Klein
198	Senior Honors Thesis	TBA	TBA	Molly Metherd
Graduate Courses				
304	Creative NonFiction Workshop	Wed.	4:00p	Shanti Sekaran
324	Fiction Workshop	Wed.	4:00p	Natalie Baszile
344	Poetry Workshop	Wed.	4:00p	Brynn Saito
363	Contemporary Poetry	T/Th	3:00p	Christopher Sindt
372	Craft Seminar in Creative NonFiction	Thurs.	4:45p	Rosemary Graham
381	Craft Seminar in Fiction	Tues.	4:45p	Lysley Tenorio
396	WAC and Composition Pedagogy	Tues.	9:35	Tereza Kramer
398	WAC Staff Workshop	TBA	TBA	Tereza Kramer
400	Thesis (Fiction, CNF, Poetry)	TBA	TBA	TBA

All start times listed are between 8am and 5pm unless otherwise noted.

English Department website: www.stmarys-ca.edu/english

The English Major

Lower Division:

The lower-division requirements are as follows:

- **English 19:** Introduction to Literary Analysis (**prerequisite to English 29**)
- **English 29:** Issues in Literary Study (**prerequisite to English 167, 168, 170**).

It is recommended that students take these courses prior to the junior year.

Upper Division:

The upper-division requirements are as follows:

- **English 103:** British Literature I
- **English 104:** British Literature II
- **English 175:** Shakespeare
- **One** course in literary criticism or literary theory: **English 167, 168, or 170.**
(**It is recommended that this course be taken in the senior year.**)
- **One** American literature survey, chosen from the following:
 - **English 150:** American Literature Before 1800
 - **English 151:** American Literature 1800-1900
 - **English 152:** Twentieth-Century American Literature
- **One** course in English or American literature prior to 1800
- **One** course in English or American literature prior to 1900
- **Four** additional English courses - no more than one of these may be lower division.

English 3, 4, and 5 **do not** count towards the major.

10-17-14

Emphases Within the English Major

The English major provides a broad foundation in the discipline. Students who desire to focus on a special area of interest may do so by choosing electives within the major that meet the following requirements.

Creative Writing Emphasis:

- **English 25** (preferably freshman or sophomore year)
- Any three upper division Creative Writing classes:
 - **English 102** (Poetry, Fiction, Non-fiction, Dramatic Writing, Screenwriting) or **English 100** (Advanced Composition)
- Two semesters of **English 26** (.25 credit)

Literary Theory and History Emphasis: (preparation for graduate study)

- One additional course in literary criticism or theory
- One additional pre-1900 course
- **English 198** (honors thesis) in the fall semester of the senior year
- Recommended: **English 300**, the graduate-level course in modernism (undergraduates must apply to enroll in this course)

Dramatic and Film Arts Emphasis:

- **English 125** or **126** (Film)
- Any three of the following:
 - **English 102**: Dramatic Writing or Screenwriting
 - **English 182**: The Drama
 - **English 183**: Topics in Drama
 - **English 184**: Contemporary Drama
 - **English 185**: Individual Dramatists
- Other English and upper division January Term courses with film or drama-based content may also apply to the emphasis

For the Subject Matter Preparation Emphasis, please see the SMPP page (page 7).

Students may petition for the emphasis to be listed on their transcripts.

10-17-14

The English Minor

A minor in English can strengthen your reading and writing skills to aid you in your academic or career goals.

The minor in English requires:

- **English 19:** Introduction to Literary Analysis
(prerequisite to English 29)
- **English 29:** Issues in Literary Study
- **English 175:** Shakespeare
- **Three** upper division English electives

*Updated June 2004
Effective Fall 2002*

The Creative Writing Minor

The Creative Writing Minor is designed for students who wish to explore their creative potential as writers. The creative writing minor is also excellent preparation for students who wish to gain a greater appreciation of the art of writing, who wish to pursue a career in writing or journalism, or who simply wish to develop their academic or business writing skills.

The minor in Creative Writing requires:

- **English 19:** Introduction to Literary Analysis
- **English 25:** Creative Writing: Multi-Genre Studies
- **English 26:** Creative Writing Reading Series (.25 units), two semesters
- **Three upper division courses** chosen from the following:

English 100: Advanced Composition

English 102: Creative Writing Workshop (may be repeated for credit in fiction, poetry, creative non-fiction, drama, and screenwriting)

10/2014

Subject-Matter Preparation Program(SMPP)

All students in the Subject-Matter Preparation Program must enroll in the following special courses:

English 24/124: SMPP Assessment and Portfolio

English 24 (*offered in Spring Only*)

English 24 is a .25 credit course that students in the English Subject-Matter Preparation Program, designed for prospective secondary school teachers, are required to register for once prior to their senior year. The course assists students in beginning their portfolio and preparing them for the initial assessment interview required by the SMPP.

English 124

English 124 is a .25 credit course that students in the English Subject-Matter Preparation Program are required to register for during one semester of their senior year. The course assists students in assembling the final version of their portfolio and preparing them for the final assessment interview required by the SMP program.

Instructor: Rosemary Graham

Schedule to be arranged with students.

4+1 PROGRAM

Incoming first year students and qualifying sophomores who are committed to earning a single subject teaching credential and becoming middle or high school teachers may participate in the 4+1 program by declaring an English major and a Single Subject 4+1 minor in Justice, Community and Leadership. Students earn their Bachelor's degree in English at the end of four years and begin credentialing courses in the Kalmanovitz School of Education during their senior year. They earn their single-subject credential, and often a Masters in Teaching (MAT), in the fifth year by fulfilling additional coursework and research components.

Full requirements for the SMPP are listed on the following pages.

Spring 2011

Subject-Matter Preparation Program in English

Saint Mary's College has been approved by the Commission on Teacher Credentialing of the State of California to offer a student who majors in English appropriate preparation for a teaching credential in English. The following course of study is the normal preparation for a prospective secondary school English teacher. Those who complete this program are allowed to waive the CSET exam required for high school classroom teaching.

I. CORE STUDIES: 13 courses (12.25 units)

Composition and Rhetoric – 2 courses (1.25 units)

English 100: Advanced Composition

English 101: Writing Tutor Workshop (.25 units)

Linguistics – 1 course

English 110: Linguistics—Language, Mind, and Culture

Literature – 8 courses

English 19: Introduction to Literary Analysis

English 29: Issues in Literary Study

English 103 and 104: Major British Writers

English 175: Shakespeare

English 150, 151, or 152: American Literature

One course in English or American Literature before 1800

One course in English or American Literature before 1900

Speech, Media and Creative Performance – 2 of the following courses
(Choose **1** in Communication and **1** in Performing Arts):

Communication 2: Communication and Social Understanding

Communication 3: Communication Inquiry

Communication 10: Argument and Advocacy

Performing Arts 1: Perceiving the Performing Arts

Performing Arts 33: Acting 1: Principles of Performance

Performing Arts 132: Performing Arts in Production

(continued)

II. EXTENDED STUDIES: 9 courses (7 units)

The extended studies curriculum is designed to supplement the core by providing students with depth, breadth, areas of concentration, and an introduction to classroom teaching and teaching technology.

One of the following courses:

English 167: Literary Criticism: From the Ancient Greeks to the Romantics

English 168: Literary Criticism: the 19th and 20th centuries

English 170: Problems in Literary Theory

One of the following courses:

English 153: American Ethnic Writers and Oral Traditions

English 154: Studies in African-American Literature

Two of the following courses:

English 102: Creative Writing

English 105: Children's Literature

English 125 or 126: Film

English 140: Literary Genres (Including Popular Genres)

English 163: The Other English Literatures

English 173: Women Writers

English 182, 183 or 184: Drama

Internship and SMPP Requirements

All of the following courses:

Registration in SMPP: English 24 first semester in program (.25 units)

Registration in SMPP: English 124 senior year in program (.25 units)

Education 122: Field Experience (1 unit)

* * *

SMPP Coordinator: Professor Rosemary Graham

Dante 312, (925) 631-8016

rgraham@stmarys-ca.edu

10-9-13

Updated 9-25-2017

English 19: Introduction to Literary Analysis

This course fulfills a **English Major/Minor and Creative Writing minor requirement.*

This course fulfills the core requirement: **Artistic Analysis.*

There are courses in speed reading. This is a course in slow reading, for reading works of literature is a reading that never quite finishes. A good reader has a hard time getting to the end. There is so much to pay attention to along the way: a surprising word or comparison, a distracting digression by the narrator ... Why won't that narrator get out of the way?

Although primarily designed as an introductory course for English majors, this course is open to all lovers of literature. It will give more experienced readers a chance to perfect their analytical skills and less experienced readers a chance to acquire new skills. We will concentrate on learning how to pay the kind of attention that literature demands and how to ask and answer fruitful questions. We will begin to master the language of literary criticism, the technical vocabulary that makes it possible for a reader to ask and to answer interpretive questions with clarity and precision.

Text: Michael Meyer, *The Compact Bedford Introduction to Literature*

Requirements: Active participation in class discussions, group presentation, three short essays and three quizzes.

Instructor: Jeannine King

TTH 11:30 – 1:05

English 25: Creative Writing - Multi-Genre

**This course fulfills a Creative Writing minor requirement.*

**This course fulfills the core requirements: Artistic Analysis and Creative Practice.*

Over the course of the semester, you will **study** and **experiment** with various writing forms and techniques, using exercises from our text as well as other sources. You will **analyze** and **critique** established writers' work, with a special emphasis on form and technique. You will **employ** these techniques as you **write** and **revise** your own personal essays, poems, fiction and drama.

Texts:

Janet Burroway, *Imaginative Writing: The Elements of Craft*
Assorted stories, poems, and plays.

Basis for final grade:

- Daily creative exercises, graded as a whole 25%
- Four creative pieces, expanded and revised: 25%
- Short analytical essays: 25%
- Participation. 25%. Lively participation is expected; you will frequently read aloud from your work.

No experience required! *This course is open to all.*

Instructor: Rosemary Graham MWF 11:45 - 12:50

English 26: Creative Writing Reading Series (.25)

**This course fulfills a Creative Writing minor requirement.*

Every semester, some of our finest contemporary writers visit Saint Mary's to read from their work and to discuss their writing processes. English 26 is a quarter-credit class designed to give students an opportunity to be more active members of the audience. The student will attend the events in the Creative Writing Reading Series and Afternoon Craft Talks, read the work of visiting writers, and have a chance ask the visitor questions about the life of a writer.

Requirements:

Regular attendance at all events in the Reading Series and at least one Craft Talk; brief reviews of all events and a longer review of one writer's book.

Instructor: Lysley Tenorio Wednesdays 7:30 - 9:00pm

English 27: Book Club: Film Adaptations (.25)

This .25 credit course meets every other week to discuss works chosen jointly by the instructor and students.

Students will have the opportunity to pick with the instructor the books to read and the films to view at the beginning of the semester.

Books and the films based on them may include fantasy, fiction, memoir, detective fiction, or contemporary writing.

Instructor: Sunayani Bhattacharya Wednesdays 4:00 - 6:00pm



(Films/Books featured above may or may not be included in course)

English 29(two sections): Issues in Literary Study

This course fulfills a **English Major and Minor requirement.*

This is an introductory course for English majors and minors, and also for any student who wants to know what concerns those who study literature in college and beyond.

In English 19, or other introductory English courses, you learned to value reading a text closely for its form and aesthetic features. In this course, we'll start with a brief review of this formal (text-based) approach to literature. Then we'll read a range of literature and learn how different interpretive approaches can enrich our reading and writing about texts. We'll ask many questions: Is it possible (or desirable) to read a text "objectively"? Why might we want to read familiar literature "against the grain"? Can we really say that some texts embody "timeless values" and teach "universal truths"? What's the role of ideology in interpretation? What does it mean to say that texts and readers are "situated"? Why do we read and discuss certain texts in the classroom and not others? What's the distinction between "serious" and "popular" literature? Is the distinction meaningful?

By the end of the course, you'll be a more sophisticated reader, with new reading strategies: new questions to pose about texts, new ways to answer those questions. You'll understand why and how serious readers of literature can disagree. With the new perspectives you'll develop, you'll find literature a richer field of exploration.

Requirements: Careful reading and re-reading, scrupulous attendance, active participation in class discussion, short essays, final exam.

Readings: *Texts and Contexts: Writing About Literature with Critical Theory* by Steven Lynn; a variety of literary texts

<u>Instructor (29-1):</u>	Hilda Ma	TTH	11:30 - 1:05
<u>Instructor (29-2):</u>	Sandra Grayson	M/F	1:00 - 2:40

English 100: Writing for Social Change

This course fulfills a **Creative Writing minor and **SMPP requirement**.*

This course fulfills the core requirements: **Community Engagement*

This Community Engagement course invites you to write for and with local non-profit organizations to help them enact change and help others.

Theoretically, the class will ask you to consider how writing acts rhetorically to affect change in society. We will establish a conceptual base by reading rhetorical genre theory and applications of the theory to explore how professional and/or public writing operates as rhetorical responses to and reflections of the situations in which they are used. In addition, we will meet with our community partners to begin to understand their goals and programs, examining them through the theoretical lens we continue to build. Finally, we will complete several writing projects for the community partners. You will meet with the partner throughout the writing process to receive revision suggestions and more. Below is a list of some of the partners and projects they would like us to complete for or with them:

Partners:

Alameda Point Collaborative
Monument Crisis Center
Oakland Lacrosse Club
St. Vincent de Paul of Alameda County

Projects:

Annual reports
Call to action to funders
Descriptions of programs for grants
Donor letters
Opinion pieces for newspapers
Social media marketing projects

This course will be a Community Engagement (CE) class and students will be actively involved in writing for social change for a local community partner of CILSA (Catholic Institute for Lasallian Social Action). Saint Mary's College of California defines service-learning as "a form of teaching and learning in which students engage in purposeful action that addresses community goals and through critical reflection to integrate the action with academic objectives to foster civic responsibility and social justice."

Course Requirements:

Attendance, active preparation and participation, service-learning logs, writing projects for partners, oral presentation.

Prerequisites: English 4 and 5. In some cases, transfer students with advanced standing may take this course in lieu of English 5. Students must petition the Director of Composition for this exception.

Instructor:

Meghan Sweeney

MWF 11:45 - 12:50

English 101-01/03: Writing Adviser Training Beginning (.25 credit course)

This course fulfills the core requirement: **Community Engagement.*

We explore ways of helping peer students express themselves during all stages of the writing process – from discovering and organizing ideas to editing drafts. By learning practical techniques, we strengthen our own writing and develop confidence in working with others. We also learn strategies for helping peers write in diverse genres, situations, and academic disciplines.

This training is especially valuable for those who are considering working as teachers, counselors, lawyers, business executives, or other positions that involve mentoring and professional communication.

After this course, students are eligible to apply to work in the Center for Writing Across the Curriculum.

<u>Texts:</u>	As assigned
<u>Requirement:</u>	1.5 class hours per week
<u>Instructor (01):</u>	Krista Possell Tuesday(01)9:45-11:20
<u>Instructor (03):</u>	Krista Possell Wednesday(03) 4-5:35p

English 101-02: Writing Adviser Training Advanced (.25 credit course)

This course fulfills the core requirement: **Community Engagement.*

This is a weekly Staff Workshop for students who have passed English 101-01, have been hired, and currently work as Writing Advisers in the Center for Writing Across the Curriculum (CWAC).

Through the learning element of our Service-Learning work, we are always building our repertoire of skills to offer peer writers and simultaneously improve our own writing and empathic skills. We explore various facets of Writing Center work, weaving in ideas from scholarly research and our practical experiences in CWAC. We reflect upon and discuss these topics, and we work on collaborative projects that enhance our learning and benefit writers of all disciplines across the college.

<u>Texts:</u>	As assigned
<u>Requirement:</u>	1.75 workshop hours per week
<u>Instructor:</u>	Tereza Joy Kramer Tuesday 6:30-8pm.
<u>Enrollment:</u>	Prerequisite: ENGLISH 101-01

English 102: Creative Writing - (TWO SECTIONS)

Both sections of this course fulfill a **Creative Writing minor requirement.*

Both sections fulfill the core requirements: **Artistic Analysis and Creative Practice.*

English 102-01: Fiction

This course aims to help you become a better writer of fiction and, thus, a better reader of fiction. Whether or not you plan to become a professional writer, you'll find that an awareness of craft will enhance your critical appreciation of art. While this might sound lofty, writing fiction might also enhance your appreciation or understanding of the human condition.

Over the course of the semester you will write a lot. You will also read a fair bit. You will read fiction by accomplished professional writers and stories by your peers. Unlike other English courses, in Creative Writing you will read *as a writer*, with careful attention to craft. You will work hard in this course. But you will have fun doing it.

Requirements: Two original short stories, substantially revised after workshop; critiques to all workshop stories; as well as numerous writing exercises completed both inside and outside of class.

Instructor: TBA TTH 3:00 - 4:40

English 102-02: Creative NonFiction

We will read and study a wide variety of essays and borrow (or steal, choose your verb) their techniques, organizational strategies, and styles to generate our own best writing. Class will consist of discussion, workshop and writing time. For each class meeting, you will be given a writing prompt based on that day's reading. After vigorous discussion of the day's reading assignments, you will be asked to read your draft essays aloud. Your classmates will respond, suggesting ways to build on the essay's promise.

Three times during the semester, you will undertake a substantial expansion and revision of one of these draft essays.

Requirements: Attendance. Daily prompts, monthly polished essays. Workshop participation.

Instructor: Rosemary Graham M/W 4:00 - 5:35

English 103: British Literature I

**This course fulfills an English Major Requirement*

In this course we will survey a thousand years of British literature, from its beginnings to 1700. We will start with the writings of the Anglo-Saxons, above all *Beowulf*, texts that look back to the world of Germanic tribes that had not yet migrated to the island of Great Britain. We will learn to read the Middle English of Geoffrey Chaucer and his contemporaries. And we will explore the rich literary production of the English Renaissance, the period that gave us Marlowe, Shakespeare, Donne, and Milton.

Readings will include *Beowulf*, *Sir Gawain and the Green Knight*, selections from Chaucer's *Canterbury Tales*, *Everyman*, lyric poetry by Sidney, Spenser, Shakespeare, and Donne, selections from Spenser's *Faerie Queene*, Marlowe's *Doctor Faustus*, Webster's *The Duchess of Malfi*, selections from Milton's *Paradise Lost*, and Congreve's *The Way of the World*.

Requirements: Careful reading and re-reading, scrupulous attendance, active participation in class discussion, short essays, a take-home final.

Instructor:

Robert Gorsch

MWF 11:45 - 12:50

English 104: The Making of a Rational World—British Thought from the Long 18th Century to the Modern (British Literature II)

**This course fulfills an English Major Requirement*

England of the long 18th century (~1688-1815) is a period of tumultuous change as it grapples with Enlightenment reason, and human beings as rational creatures. *Frankenstein's* creature despairs, "What did this mean? Who was I? What was I? Whence did I come? What was my destination?" and he is far from being the only rational being posing these questions. This preoccupation with reason influences much of 19th and 20th century literature as well, as established ideas about language, gender and sexual roles, social status, work, wealth, truth and nature are both challenged and consolidated. In this course, we will examine the literature of these three centuries in light of Enlightenment rationality and its far-reaching repercussions.

The texts we will read for the course include novels, plays, poems, and essays by Mary Shelley, Alexander Pope, John Locke, P.B. Shelley, Byron, Wordsworth, Coleridge, Thomas Carlyle, Matthew Arnold, Arthur Conan Doyle, Virginia Woolf, and E.M. Forster. We will discover what happens to literature in times of rapid change, as writers create new forms to construct new visions of what it means to be human.

Required Texts

Norton Anthology

Alexander Pope, *The Rape of the Lock*

Thomas Carlyle, "Signs of the Times"

Virginia Woolf, *A Room of One's Own*

E.M. Forster, *A Passage to India*

Instructor:

Sunayani Bhattacharya

M/F 1:00 - 2:40

English 142: Renaissance Drama

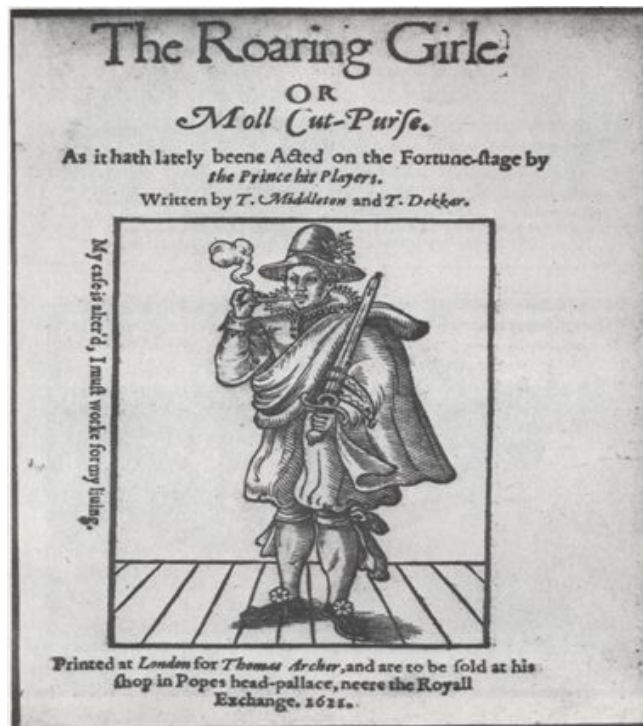
**This course fulfills the Pre-1800 requirement for English majors.*

This course will focus on the major works produced for the Elizabethan and Jacobean stage. In addition to Shakespeare, this age of theater shaped a host of influential playwrights – Kyd, Marlowe, Middleton, Dekker, and Webster, to name a few – and with them, a collection of masterful plays. We will look at some of the chief thematic concerns not only of the Renaissance stage, but also of the society within which these plays were produced. This was a time when theater catered to both the elite and popular masses; it reaffirmed religious and political pieties, yet it threatened social conventions and expressed cultural anxieties. Some of the topics that we will explore include contributions to the court-centered Cult of Elizabeth, expressions of homosocial desire, representations of occult practices, and depictions of domestic treason in late Jacobean plays. Throughout our readings, we will examine how the period's dramatists were products of their ideology and culture, as well as producers of them.

Text: Bevington, David, et al, eds. *English Renaissance Drama: A Norton Anthology*. New York: Norton, 2002.

Requirements: Weekly response papers, two formal essays, careful reading, participation in class discussions, a midterm and a final exam.

Instructor: Hilda Ma TTH 1:15 - 2:50



In *The Roaring Girl*, Moll Cutpurse is a sword-fighting, tobacco-smoking, cross-dresser.

English 144: The Gothic Imagination, Nineteenth Century Literature

**This course fulfills the Pre-1900 Requirement for English majors.*

**This course is cross-listed with Women's and Gender Studies 144.*

In Gothic writing, darkness and shadows prevail. The past reaches into the present, and things are often not what they seem. Heroines and heroes may be tortured by their own imaginations, their own desires.

Gothic fiction became a dominant literary genre in nineteenth-century England, as writers used this form to challenge traditional understandings of the self, exploring self-division, dreams, and sexual desire. These novels and stories address issues their society suppressed, questioning the social order, especially conventional gender roles. Heroines repeat patterns of imprisonment and escape; male protagonists try to transcend limits on human existence. Technically, these texts employ multiple narrators, comparing versions of reality, and presenting experience as subjective and unverifiable. Gothic novels and stories still have the power to unsettle readers, evoking pleasure, fear, questions, and thought.

In this course, we'll study some early classics of a genre still popular today. We'll ask how subversive Gothic writing is, and why it remains so compelling after hundreds of years.

Readings will include Emily Brontë's *Wuthering Heights*, LeFanu's *Carmilla*, Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stoker's *Dracula*, Marsh's *The Beetle*, Wilde's *The Picture of Dorian Gray*, and short fiction by Mary Shelley, Elizabeth Gaskell, and others.

Requirements: Active class participation, brief responses to readings, one class report, one formal essay, final exam.

Instructor:

Sandra Grayson

MWF 10:30 - 11:35

English 152: 20th Century American Literature

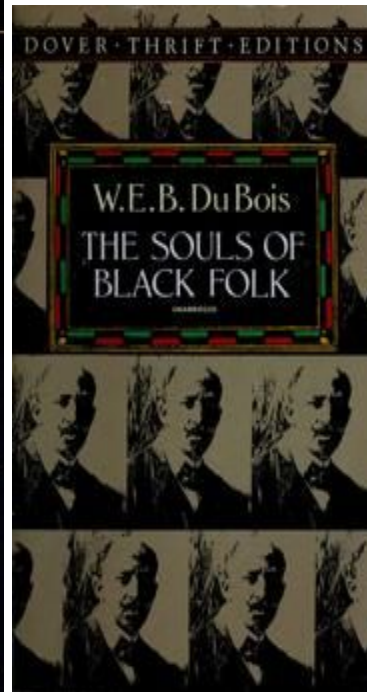
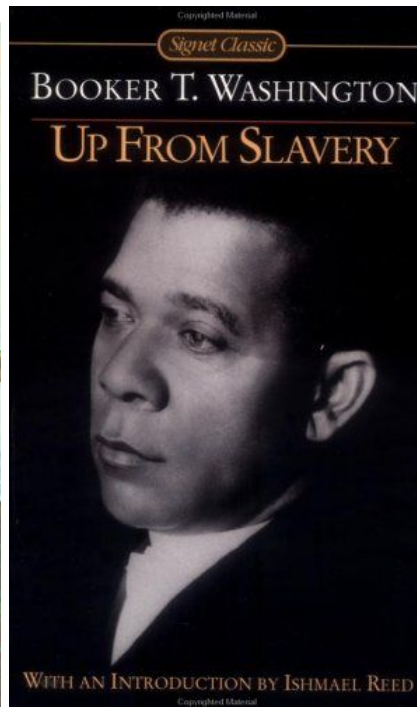
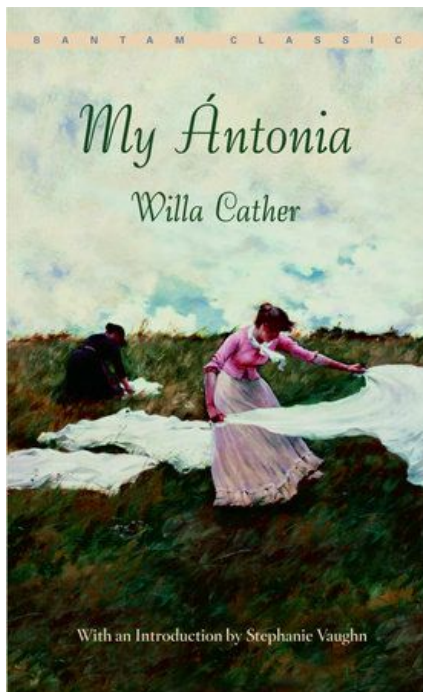
**This course fulfills: American Literature Survey requirement for English Majors*

In this survey course we will read a broad range of American literary works from the twentieth century. We will start at the beginning of the century with Willa Cather's novel *My Antonia*, and selections from Booker T. Washington's *Up From Slavery* and WEB DuBois's *The Souls of Black Folk*. We will examine the impact of the two world wars on the American consciousness and explore American Modernism including readings by authors in the Harlem Renaissance and the Beat Generation. Throughout the course will examine competing notions of American myth, place and memory and explore how voices from the margins, including women and minority authors, have altered our sense of American identity.

Texts: *Norton Anthology of American Literature*, Volumes D and E

Requirements: Midterm Exam
Final Exam
2 short papers
Class Participation

Instructor: Molly Metherd TTH 11:30 - 1:05



English 154: African American Literature

This course fulfills the core requirements: **American Diversity and Artistic Analysis*

This course is cross-listed with **Women's and Gender Studies 154 and Ethnic Studies 154*

Modern life begins with slavery... These things had to be addressed by black people a long time ago: certain kinds of dissolution, the loss of and the need to reconstruct certain kinds of stability. Certain kinds of madness, deliberately going mad in order not to lose your mind." These strategies for survival made the truly modern person. They're a response to predatory western phenomena. You can call it an ideology and an economy, what it is is a pathology. (Toni Morrison)

Slavery sought to repress the human instinct to question, to resist, and to love. While this endeavor failed in many respects, it did create a pathology, one that novelist Toni Morrison attributes to "predatory Western phenomena." One example of these phenomena is the master narrative of Truth that repressed the psyches of African-Americans, hindering their ability to speak their own truth. In this class, we will consider literature and artistic expression as antidotes to the master narrative and to psychological trauma.

Texts:

Morrison, Toni. *Beloved*
Jacobs, Harriet. *Incidents in the Life of A Slave Girl*
Toomer, Jean. *Cane*
Petry, Ann. *The Street*
Larsen, Nella. *Passing*
Baldwin, James. *The Fire Next Time*
Supplemental readings

Requirements:

Active class participation
Essays (2)
One-page Talking Papers (7)
Group presentation

Instructor:

Jeannine King

TTH 9:45 - 11:20

English 163: At the Edge of the Empire - Colonial and Postcolonial Anglophone Literature

English, when thought of as a *lingua franca* often assumes the shape of a single global “English”. Yet, how do we, then account for the multiplicity of literatures written in a variety of Englishes? In this course, we will examine a range of texts written in the many Englishes that make up the Anglophone world, and understand how “Anglophone” becomes a category in response to colonial and postcolonial realities. We will begin in 19th century Bengal, and make our way to 20th century South Africa, as we read around the edge of the British Empire.

As part of the course, we will read novels, poems, plays, and short stories by Anglophone authors such as Bankimchandra Chattopadhyay, Charles Harpur, Nadine Gordimer, J.M. Coetzee, Chinua Achebe, V.S. Naipaul, Salman Rushdie, and Arundhati Roy. We will discuss the politics of English and Anglophone literatures, and explore what it means to inhabit a different “English”.

Required Texts

J.M. Coetzee, *In the Heart of the Country*
Chinua Achebe, *Things Fall Apart*,
Charles Harpur, selections from *Collected Poems*
Bankimchandra Chattopadhyay, *Rajmohan's Wife*
Salman Rushdie, *Haroun and the Sea of Stories*

Assignments

2 short close reading essays
Midterm
Final Exam
Daily Reading Journal

Instructor:

Sunayani Bhattacharya

MWF 9:15 - 10:20

English 170: Getting Medieval: Middle English Literature & Postmodern Theory

****This course fulfills the second part of the Core's Writing in the Discipline requirement. If you are not taking this course to fulfill English 170, you may petition it to satisfy the pre-1800 requirement. Note: it cannot satisfy both 170 and the pre-1800 requirement.***

****This course is cross-listed with Women's and Gender Studies 170.***

Pre-requisite: English 29

Most people look at studies in medieval literature as the purview of stogy, tweed-wearing, pipe-smoking scholars. Well, I'm here to tell you, there's something else. The New Medievalism, queer theory, and other approaches, which take a look at Chaucer & Co. from a postmodern slant. We'll be looking at medieval texts that you've read in Major British writers I, Seminar, and some new ones, as a chance to discuss issues of that are still very much in the spotlight today: politics, power, class, gender, sexuality, and identity.

Textbook list:

All texts are required except for Sarup. I would highly recommend Sarup's text if you would like a firmer understanding of postmodernism or intend to pursue graduate studies.

Primary Texts

Chaucer, Geoffrey, *The Canterbury Tales* (selections)

Christine de Pizan, *The Book of the City of Ladies*

Julian of Norwich, *Revelations of Divine Love*

Kempe, Margery, *The Book of Margery Kempe*

Malory, Thomas, *The Morte Darthur* (selections)

Marie de France, *The Lais of Marie de France*

Secondary Texts

Hubbuck, Susan M. *Writing Research Papers Across the Curriculum*. 5th ed. Thompson, 2004. Reader

Films (though the list is open to revision)

Monty Python and the Holy Grail, *The Seventh Seal*, *Excalibur*, *Camelot*, *A Knight's Tale*, *Vision*, *Anchoress*, *Sorceress*, *Beatrice*.



Instructor:

Lisa Manter

TTH 9:45 - 11:20 (and film viewings)

English 175: Shakespeare

This course fulfills a **English Major and Minor requirement*

This course fulfills a core requirement: **Artistic Analysis*

By the 1800s, a consensus had emerged that "Shakespeare" was one of the greatest writers ever, ranking with Homer, Sophocles, and Dante--maybe even the greatest writer who had ever lived. It was also in the 1800s that people, including writers such as Mark Twain, Henry James, and others, started arguing that some truly great genius--not this fellow Shakespeare, just some actor from Stratford-upon-Avon with a modest education--must have written Shakespeare's plays. Could it have been Sir Francis Bacon? The Earl of Oxford? Maybe some committee of the Elizabethan best and brightest?

Shakespeare's cultural impact over the past four hundred years has been so great that many people have been unable to believe that his plays were not the creations of some mysterious and hitherto unidentified genius. Shakespeare is so great that he could not have been Shakespeare.

And yet he was spoken of in his time and in the generation after as a friend and a colleague and a real person. Shakespeare's contemporary Ben Jonson eulogized him as "Soul of the age!/ The applause, delight, the wonder of our stage!" But Jonson also spoke of him as a real life colleague, someone who had weaknesses as a craftsman: "I remember, the players have often mentioned it as an honor to Shakespeare that in his writing, whatsoever he penned, he never blotted out line. My answer hath been, 'Would he had blotted a thousand!' . . . [H]e flowed with that facility that sometime it was necessary he should be stopped. . . . His wit was in his own power; would that the rule of it had been so too."

In this course we will examine Shakespeare's (supposed) supremacy among the poets. We will pay attention to the controversy over authorship (Did William Shakespeare really write the plays ascribed to him?), to the sonnets which promise so much in the way of self-revelation (Do we really know who he was?), and to select plays and, in some cases, to the sources he relied upon in writing these plays (Just how original was he as a writer?).

Course Requirements: Faithful attendance, careful reading, engaged participation in class discussion, two short papers, and a take-home final.

Readings: Sonnets, selected plays, readings in the authorship controversy.

Instructor: Robert Gorsch MWF 2:45 - 3:50

English 182: Intro to Drama: Classics to Cutting Edge

**This course fulfills a Requirement for Dramatic and Film Arts English majors.*

**This course is cross-listed with Women's and Gender Studies 182.*

Crowd surfing, stage diving, selfies, and drama queens:
these contemporary terms have a long history in the theatre.

In this class, we'll ask what distinguishes drama from literature, television & film. Have the Internet & YouTube hijacked essential elements of the drama or revived them...or both? What qualities does a text need to have to be considered a drama? And most crucially, how do the elements of presence, liveness, orality and embodiment make the drama unique?

Starting with ancient Greek comedy and tragedy, we will trace drama's origins from Dionysian rituals to Commedia dell'Arte and other Renaissance forms that influenced Shakespeare and his contemporaries. Later, we will investigate how modern & contemporary drama have been influenced by the rise of social realism, absurdism, & postmodernism. To help us think about the drama as a live, staged performance event, class work will include film screenings, staged readings, critical discussions & attendance at two local productions.

Instructor: Emily Klein MWF 9:15 - 10:20



English 198: Senior Honors Thesis (Independent Study)

Directed reading and research under the supervision of a department faculty member, culminating in the writing of an academic thesis.

Prerequisites

1. Senior standing in the English Major (for the semester in which thesis is to be undertaken)
2. 3.70 GPA in the English Major

Exceptions must be pursued with the Department Chair Prof. Molly Metherd.

Application and Deadlines

To undertake an Honors Thesis in Spring 2018, apply by November 15, 2017.

Students are responsible for contacting and proposing projects to potential faculty supervisors. They must then submit a proposal containing the following to the Department Chair, Molly Metherd by the above deadline. Final approval rests with the Dept. Chair

1. a page-long description of the academic project to be undertaken
2. the signature of a faculty supervisor for the project, to be solicited by the student
3. evidence of 3.70 GPA in major

Course Credit

Students will receive 1 course credit for English 198. The course must be taken for a grade and may not be repeated for credit.

Requirements

1. Regularly scheduled meetings with faculty supervisor to establish a reading list, organize research, and confer on progress and on drafts of the essay.
2. To equip the student with the skills necessary to complete a significant research study, the student will meet early in the semester with the librarian subject specialist (Gina Kessler Lee) who will assist the student in formulating a search strategy, and in identifying, using, and evaluating appropriate sources of information.
3. The final project for this course will be a scholarly research essay of at least 20 pages, in addition to a Bibliography or Works Cited list. The essay must conform to MLA citation procedures. The faculty supervisor must approve and grade the final project.

