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**EN 105 02**  
**MW 4:00-5:20**

**LOVE: MOTIVES AND MOTIFS**

**F. Bonneville**

**EN 105 03**  
**MW 6:30-7:50**

**LOVE: MOTIVES AND MOTIFS**

**F. Bonneville**

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

**EN 105 04**  
**MWF 12:20-1:15**

**BEYOND FAVS & TROLLS:  
READING & WRITING CRITICISM**

**O. Dunn**

**EN 105 05**  
**MWF 1:25-2:20**

**BEYOND FAVS & TROLLS:  
READING & WRITING CRITICISM**

**O. Dunn**

“Criticism is more creative than creation,” wrote Oscar Wilde. Do you agree? Disagree? In this class, we’ll begin with gut reactions, but we’ll move beyond the easy task of liking or hating into the more complicated task of understanding. Through careful observation of our subject, be it visual art, literature, or American culture, we can work to form critical opinions—and then write about them. To guide our writing, we’ll read the work of many different critics, writing on many different subjects: Claudia Rankine on racism, Teju Cole on photography, Chuck Klosterman on Britney Spears, Lynne Trusse on grammar, and Miranda July on Rihanna, just to name a few. We’ll work to understand what makes criticism good—must it be serious? Outrageous? Even-tempered? Can criticism be as creative as creation? We’ll pay special attention to how each critic we read crafts her argument, how each writer persuades you to see things her way. Using these tools, you’ll create criticism of your own, from short reviews to longer, sustained works of critical thought. By the end of the semester, after drafting and revision, you’ll have a portfolio of polished writing.

**EN 105 06**  
**MWF 11:15-12:10**

**IMAGINING THE ANTHROPOCENE**

**M. Emerson**

**EN 105 07**  
**MWF 12:20-1:15**

**IMAGINING THE ANTHROPOCENE**

**M. Emerson**

The term “anthropocene” refers to a hypothesis: that when geologists of the distant future drill down through the layers of Earth’s crust, they will discover a distinctive change in its composition that corresponds to our present moment. In other words, humans have altered Earth’s systems so drastically that we have initiated

1945 and 1960. How do these artifacts record or rebel against American life in the postwar moment? What is the difference between twisting traditional forms from within and blowing them apart? What kinds of conversations can we track between the arts—between beat poetry, jazz music, and abstract expressionist painting, for example? Texts for the class may include works by Jack Kerouac, James Baldwin, Frank O’Hara, Lionel Trilling, Charles Mingus, Alfred Hitchcock, Gwendolyn Brooks, Langston Hughes, Sylvia Plath, Vladimir Nabokov, Paul Goodman, Clement Greenberg, Harold Rosenberg, Flannery O’Connor, and John Cheever. You will write about these texts in both short assignments and longer ones that incorporate stages of drafting, peer-editing, and revision.

**EN 105 009**  
**MWF 8:00-8:55**

**FOOD FIGHTS**

**C. Jorgensen**

**EN 105 010**  
**MWF 9:05-10:00**

**FOOD FIGHTS**

**C. Jorgensen**

As I write this, over fifty articles on the Internet debate President Donald Trump’s taste in steaks (30-day dry aged strip steak, well done, with ketchup). Headlines blare: “Trump’s Well-Done Steak Dinner Was an Ethical Mess,” “We’re Totally Not Judging Trump’s Well-Done Steak, Ketchup,” and “What Donald Trump’s Love of Well-Done Steak Says About Him.” Really, Internet? But in everything from blog posts to research articles, we talk about food as if we are battling for the soul of America. In this course, we will look not only at the food we eat—good and bad, delicious and disastrous—but also at the rhetoric guiding our food debates. You will develop your ability to analyze these food texts and understand their persuasive strategies, and you will learn how to enter into the debate, using the tools of rhetoric. These tools include various types of appeals (in Greek terminology, logos, ethos, and pathos) as well as strategies for invention (coming up with something to say), arrangement (organizing your thoughts), and style (writing clear, graceful, persuasive prose). There will be frequent formal and informal writing, peer review, revision exercises, and small-group workshopping. And at some point in the semester, there will probably be food.

**EN 105 011**  
**TTh 12:40-2:00**

**UTOPIA**

**N. Junkerman**

When we look ahead, our imaginations often seem to run in two directions—toward either the hope of future happiness or the fear of future despair. In this course, we’ll look at how these two impulses have produced visions of utopia and dystopia in literature, film, political speech and journalism. We will examine hopeful and fearful visions of human society across several centuries, and challenge ourselves to ask big questions about the relationship between imagination and social reality. Above all, we will write and talk about writing, in essays, short assignments, peer review sessions, and we will explore how writing both reflects and shapes our dreams and nightmares. Possible texts include the sermons of Jonathan Winthrop, the speeches of Ronald Reagan, novels by Ursula Le Guin, Octavia Butler, and Edward Bellamy, and films like *Snowpiercer* and *Children of Men*.

**EN 105 012**  
**TTh 11:10-12:30**

**WRITING IN THE TANG**

**M. Marx**



race—and the written word is one place where this struggle occurs. In this course we will examine writing as a place where race is made and unmade, claimed and repudiated. We will read what others have written on the subject and, perhaps more importantly, use our own writing as a way to think through and understand this ongoing American dilemma.

EN 105H  
4 credits

WRITING SEMINAR II:  
HONORSSECTIONS

The Department

The honors sections of EN 105 offer highly motivated students with strong verbal skills the opportunity to refine their ability to analyze sophisticated ideas, to hone their rhetorical strategies, and to develop cogent arguments. Toward these goals, students write and revise essays drawing upon a variety of challenging readings and critique each other's work for depth and complexity of thought, logic of supporting evidence, and subtleties of style. Students must have an EW placement of EN105H to enroll in the class.

EN 105H 01  
TTh 9:40-11:00

WRITING ON DEMAND

L. Hall

When the essayist Joan Didion was in her twenties, she wrote editorial copy for *Vogue* magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at *Vogue* that I learned a kind of ease with words... a way of regarding words not as

**Section 03**  
**TTh 11:10-12:30**

**S. Mintz**

**Section 04**  
**MWF 11:15-12:10**

**T. Wientzen**





Students will write several short papers and as a final project will develop their own photo essay or write a substantial paper about one of the photo essays we study.

**COUNTS AS A “FORMS OF LANGUAGE AND LITERATURE” COURSE  
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 229 01  
TTh 2:10-3:30  
3 credits**

**LITERATURE IN THE DIGITAL AGE**

**P. Benzon**

What is the place of literature in the digital age? We exist in a moment when more people have access to more text than ever before, when words jostle constantly against images, videos, and sounds, and when many of us carry the tools to become globally published authors in our pockets every day. What does it mean to read and write literature within such a moment? What new social and cultural questions arise, and how might authors address those? What new possibilities emerge for writing itself in a digital context—what new modes of representation and expression? How do we as readers need to think differently in order to read within the digital?

In this course, we’ll take up these and other questions as we consider how contemporary authors represent, respond to, and employ digital technology in their writing. We’ll read novels by authors attempting to capture how recent technological changes have redefined our culture. We’ll engage with experimental works that push at the boundaries of the page and the book in an attempt to rethink print literature alongside the digital. And we’ll explore “born-digital” literature that speaks in the language of gifs and emoji and takes shape within our computers and mobile devices and across the constantly changing space of the web. Our ultimate goal will be to develop a new understanding of the creative possibilities for reading and writing within the digital environment of the twenty-first century.

**COUNTS AS A “LANGUAGE AND LITERATURE IN CONTEXT” COURSE  
COUNTS TOWARD THE MEDIA AND FILM STUDIES MINOR**

**EN 229 02  
TTh 3:40-5:00  
3 credits**

**QUEER THEATER**

**J. Cermatori**

This course offers a survey of the history of LGBTQ drama, theater







**EN 322 01**  
**TTh 12:40-2:00**  
**3 credits**

**BAD MELVILLE**

**J. Parra**

What does it mean to evaluate something as “good” or “bad”? How and why do we use these categories to describe persons, actions, and aesthetic objects? Should we always strive to succeed—to be good, live a good life, and read good books? Why?

This course will explore the virtues of badness through the work of an artist who died a failure: Herman Melville. Over the course of the semester, we will discuss the emergence of his masterpiece, *Moby-Dick*, from relative obscurity at the time of its author’s death into the pantheon of great American literature, investigating what forces made this shift possible. We will also look at a novel that many critics still consider to be Melville’s worst, *Pierre*, or *The Ambiguities*, which was described in 1852 as “a dead failure” and “this crazy rigamarole.” If we put aside the question of success or fail

**EN 351 01**  
**TTh 11:10-12:30**  
**3 credits**

**ENGLISH ROMANTICISM**

**S. Goodwin**

Blake, Equiano, the Wordsworths, Coleridge, Keats, and their peers wrote some of the most stirring, profound, and influential works in the English language. We will read them in the context of several Romantic themes that emerged out of their historical moments: freedom, slavery, Orientalism, revolutionary spirit, equality, nature, prophecy, and the primacy of poetry are among them. We will also consider visual works from the time that engage with some of these themes. You will see how much their world resembles ours, surprisingly. Work includes two shorter papers and one longer research paper in addition to a final exam.

**EN 363 01**  
**TTh 2:10-3:30**  
**3 credits**

**THE WILD(E) NINETIES**

**B. Black**

The 1890s in England was an infamous decade. And the harrowing misbehavior of Jekyll and Hyde will be our entry point. In this course, we will explore the preoccupations of this era: gender and sexuality, theater and theatricality, empire and culture, morbidity and the cult of suicide, the city and decadence, socialism and aestheticism. We will read widely in the corpus of Oscar Wilde, including *The Picture of Dorian Gray* and Wilde's vexed and vexing letter from jail, *De Profundis* a text that defies traditional readings. While Wilde is the course's presiding genius (as he was for the decade), we will also read such works as Olive Schreiner's *Story of an African Farm* a scathing indictment of the era's gender and race politics, and Arthur Conan Doyle's *The Sign of Four* a fantasy of empire gone horribly wrong. Be prepared to examine the aesthetics of camp in Gilbert and Sullivan's musical *Patience* Michael Field's (a.k.a. Katherine Bradley and Edith Cooper) queer poetics, Aubrey Beardsley's art of the grotesque, H. G. Wells's visions of the apocalypse, and the radical journalism of *The Yellow Book* we aim to reanimate the vitality and intensity of the decade's literary and artistic culture.

**COUNTS TOWARD**

**EN 363 03**  
**3 credits**

**TESTING THE LIMITS OF  
DOCUMENTARY PRACTICE**

**C. Aldarondo**

Note: This course meets 5 times during the semest



that emerged in the wake of empire. We begin by examining the rise of multicultural England as a literary and historical phenomenon, including colonial emigration and novels by writers like Sam Selvon and Jean Rhys. We will consider how the new economics of the “welfare state” influenced gender relations and class dynamics. Looking at historical and literary documents—from British feminism to punk rock—we will consider how the influx of new, largely nonwhite immigrants into England configured the political movements of the post-imperial moment. This course will conclude with a critical examination of English identity and multiculturalism by looking at Salman Rushdie’s *Satanic Verses* and race riots of the 1980s. Students will complete a long research paper, focusing on one aspect of post-imperial culture and identity.

**COUNTS AS A CULTURAL DIVERSITY COURSE**

**EN 364 01**



# ADVANCED WORKSHOPS

EN 379 01

POETRY

**EN 375 02**  
**W 6:30-9:30**  
**4 credits**

**SENIOR SEMINAR:**  
**CAPTIVITY**

**N. Junkerman**

Early American literature is filled with stories of captivity. These tales told by prisoners of war, victims of kidnapping, and slaves offer powerful accounts of cultural collision, redemption and loss, and violence and transformation. In this course we will consider captivity narratives from the seventeenth and eighteenth centuries, paying particular attention to how they describe the chaotic, fluid, and diverse cultural landscape of early America. Readings will include Mary Rowlandson's *The Sovereignty and Goodness of God*, John Williams's *The Redeemed Captive*, and Olaudah Equiano's narrative of his life. Toward the end of the course we will also think about how the form of the captivity narrative survived and thrived in the nineteenth century, both in novels like Catharine Maria Sedgwick's *Hope Leslie* and in the autobiographical writings of American slaves.

**FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**PREREQUISITES: ONE SECTION OF EN 380 AND ONE SECTION OF EN 377F,  
FULFILLS THE CAPSTONE REQUIREMENT FOR THE ENGLISH MAJOR**

**EN 381N 01  
WF 12:20-1:40  
4 credits**

**ADVANCED PROJECTS IN WRITING: NONFICTION**

**M. Wolff**

In Advanced Projects students craft one independent nonfiction work of 30 pages or more in length; meet frequently in conference with the Projects mentor to discuss the manuscript in progress; and present drafted pages to the class for discussion on a regular basis until final revisions.

Expect four mandatory page submission dates and optional submission opportunities; group and