

DEPARTMENT OF ENGLISH
Fall 2018 COURSE OFFERINGS

ENG 101 Writing Seminar

Offered in series A, C, F, G, H, J, I, M, K, L

PC English

Focuses on the creation of complex, analytic, well-supported arguments that matter in academic contexts. Students receive regular feedback on their writing, both from their peers and the instructor, and learn flexible strategies for revision. Assignments promote an awareness of stylistic conventions, rhetorical possibilities, and genuine inquiry. *Fulfills Intensive Writing Level I Proficiency*

ENG 161 001 & 002 Introduction to Journalism

T 4:00-6:30 or R 4:00-6:30 pm

PC English

Introduces students to basic journalistic experiences including interviewing, researching, and news, feature, and sports writing. It defines both standards of journalistic writing and the legal standards that govern journalism and combines lively writing experience with critical awareness. *Prerequisite: Intensive Writing Level I Proficiency*

ENG 175 Introduction to Literature

Offered in series C, M, F, J, H, G, O, K, E, L, I, U, A

An investigation of the three main literary genres—poetry, fiction, and drama—with an emphasis on writing. Students completing this course should be able to read with engagement and discernment, discuss literature critically, and write analytically and with an awareness of scholarly conventions. Required for English Majors. All others welcome. *Fulfills Intensive Writing Level I Proficiency*

ENG 204 001 Literary Editing and Publishing

T 2:30-5:00 pm

Chun Ye

This course provides a hands-on opportunity to gain experience in literary editing and publishing. Students help produce *The Alembic* through active involvement in the many aspects of its production—from manuscript screening to graphic design to marketing. Meanwhile, we will read and discuss literary texts in several genres to help you develop sophistication in literary criticism. You will also practice writing reviews and conducting interviews to generate publishing credit.

ENG 231 001 Survey of British Literature I

TR 2:30-3:45 pm

Raphael Shargel

An intensive survey of English Literature from the Anglo-Saxon beginnings through the 18th century. The course traces the rise of the English language as a vehicle for literary art and emphasizes historical development of literary genres. *(Pre-1800) Fulfills Intensive Writing Level II Proficiency*

ENG 232 001 Survey of British Literature II

TR 11:30-12:45 pm

Bruce Graver

This is an intensive survey of English literature from Romanticism to Modernism. The course emphasizes the development of a specific British literary tradition, manifested in a variety of literary genres. *Fulfills Intensive Writing Level II Proficiency*

ENG 285 001 Intro to Creative Writing

R 2:30-5:00 pm

E.C. Osondu

Introduction to Creative Writing in fiction and poetry for Creative Writing majors and other interested students. Classes discuss reading and writing assignments in seminar and workshop settings. Students keep reading journals, write substantive critiques of each other's work, and assemble a portfolio of their work including both poetry and fiction.

ENG 301 001 Intermediate Writing

Offered in Series F, I, C

PC English

Emphasizes argumentative writing. Students will write and discuss essays in order to master the art of persuasion. Considerable attention will also be given to matters of style and organization. *Prerequisite: Intensive Writing Level I Proficiency. Fulfills Intensive Writing Level II Proficiency*

ENG 304 001 History of the English Language

M 2:30-5:00 pm

Margaret Healy-Varley

This course examines the historical and linguistic development of the English language as revealed through selected literary texts from the Middle Ages to the present. We will examine the technical aspects of language (semantics, syntax, phonology), as well as larger literary concerns.

ENG 311 001 Shakespeare: History/Comedies

TR 1-2:15 pm

Stephen Lynch

This course concentrates on Shakespeare's early plays, primarily comedies and histories, with close analysis of the texts in the light of relevant political, social, and cultural contexts, and with some attention to stage history and film productions.

ENG 312 001 Shakespeare: Tragedies/Romance

M 4:00-6:30 pm

Russell Hillier

Concentrates on Shakespeare's later plays, primarily tragedies and romances (or tragic-comedies), with close analysis of the texts in the light of relevant political, social, and cultural contexts, and with some attention to stage history and film productions.

ENG 317 001 Seventeenth-Century Literature

MWF 1:30-2:20 PM

Robert Reeder

This course will explore three remarkable eras of British literature: the late Renaissance (1600-1642), the Interregnum (1642-1660), and the Restoration (1660-1700). The literary works of this century are as magnificent and eclectic as the culture they reflect, popularizing and refining such genres as the play, the novel, the epic, the lyric, the masque, the essay, the newspaper, and the joke book.

ENG 321 001 The Age of Satire

MR 10:00-11:15 am

J.T. Scanlan

What *is* satire? Is it a genre? A literary or artistic mode? A "spirit"? Satire has always been difficult to define, and we'll begin by trying to distinguish satire from other kinds of popular human expression that make us laugh, or at least grin.

Perhaps because of its eagerness to ridicule, criticize, and condemn public figures and institutions, satire seems particularly relevant in moments of heightened political awareness--times like our own. It is no surprise that during the last year or so, Alec Baldwin has created something of a second career for himself satirizing President Trump on *Saturday Night Live*, which has seen its ratings skyrocket. Much the same could be said of many contemporary satiric writers and artists, on both the left and the right, whether they write intellectual satiric prose or create wildly funny "viral" YouTube videos.

The principal subject of the course will satiric literature in English, from roughly 1680 to 1745—a time when the best writers seemed to work principally in satire; accordingly, we'll focus much of our energy on recovering, as best we can, the historical contexts of their work. On the other hand, I expect you'll find their zest for writing critically about everyday life strikingly contemporary.

Students from all majors are welcome. There is no prerequisite for this class, other than believing in the importance of maintaining a good sense of humor.

ENG 349 001 Nature and the Arts

TR 2:30-3:45 pm

Bruce Graver

Looks at the poems of Virgil and 17-century continental landscape painting, then examines the ways 19th and 19th century British writers and arts adapted these models to express their own attitudes towards nature and rural life. Writers include Milton, Gray, Wollstonecraft, and Wordsworth; artists include Claude, Rubens, Gainsborough, Constable, and Turner. Usually includes fieldtrips to the Hay Library at Brown to view their works on 19th-century landscape gardening, to the RISD Museum to view their collection of British landscape watercolors, and to the Yale Center for British Art to view the collection of Constable and Turner landscapes. *Fulfills Intensive Writing Level II Proficiency*

ENG 356 001 American Literature 1865-1914

MWF 11:30-12:20 pm

Margaret Reid

This course studies American literature through a tumultuous historical period, the years after the Civil War, during which industrialization, urbanization, mass immigration, Reconstruction and Jim Crow laws presented legal, ethical, and social challenges. Themes of race and gender, as they influence the development of individual and cultural American identities, will be prominent in our readings, as will the often depressing but always intriguing deterministic and naturalistic world views of many authors at this time. We'll balance the reading of longer novels with short stories, novellas, and poetry. Among the authors likely to be included are: Twain, James, Dreiser, Dickinson, Chesnutt, Gilman, Cahan, and Wharton, among others. This course values student participation and encourages the expression of diverse interpretations; it is not a lecture course. *Same as AMS 356.*

ENG 358 001 Communications Internship

By Arrangement

Juniors and seniors may obtain internships at local businesses and agencies to develop and apply skills in writing and analysis in the workplace. In addition to the 10-15 hours per week of supervised experience, students must compose and fulfill a contractual learning agreement. *Pass/Fail credit only.*

ENG 363 001 Twentieth-Century British Novel

MR 8:30-9:45 am

Alexander Moffett

Surveys the pre-World War I period, the inter-war years, and the post-1945 period. Authors include Conrad, Joyce, D.H. Lawrence, Forster, Woolf, Greene, Ford, Orwell, Waugh, Burgess, and others. Occasionally, non-British works are included. Topics for discussion range from the modernist revolt and the age of crisis, to the tensions between tradition and change.

ENG 364 001 Modern American Fiction

MWF 12:30-1:20 pm

Suzanne Fournier

Covers American fiction since World War I. Authors include Anderson, Hemingway, Fitzgerald, Cather, Dos Passos, Faulkner, Welty, O'Connor, Salinger, Heller, Percy, Pynchon, Morrison, and Bellow. Topics include the search for identity through tradition, the disillusionment of the '30s, the Southern Renaissance, and the problematics of mass society. *Same as AMS 364.*

ENG 365 001 Twentieth-Century African American Literature

TR 2:30-3:45 pm

Tuire Valkeakari

A reading-intensive introduction to 20th-century African-American fiction, autobiography, drama, and poetry, with particular attention to social and cultural contexts. Writers include Nella Larsen, Ralph Ellison, Amiri Baraka, Toni Morrison, John Edgar Wideman, and Anna Deavere Smith. Focus on race, class, and gender, and on the authors' approaches to the role of literary art in society. *Fulfills Intensive Writing Level II Proficiency, Diversity Proficiency. Same as AMS 365 and BLS 365*

ENG 368 001 Twentieth Century American Drama

TR 1:00-2:15 pm

Stephanie Boeninger

As the most public of literary forms, theater has long been an important medium through which communities define themselves. Plays often articulate the values of a given community, demonstrating what makes its members different from (and they might think superior to) other ethnic, racial, national, or linguistic groups. In this course, we will examine twentieth-century plays that make an argument about what it means to be an American, including famous texts like Thornton Wilder's *Our Town* and Tennessee Williams' *A Streetcar Named Desire*. Many of the plays that we read will challenge the dominant narratives of American identity, those that posit the United States as a white, Christian nation and those that extol the freedoms and possibilities of the American Dream. Playwrights like Lorraine Hansberry, August Wilson, and Suzan-Lori Parks will consider the place of African Americans in the American nation, while writers like Lillian Hellmann and Tony Kushner will examine the experience of LGBTQ communities in America.

ENG 373 001 U.S. Fiction Since 1960

TR 11:30-12:45 pm

Eric Bennett

The focus is on prominent writing done or recognized in this period with attention to the infection of nonfiction with fictional techniques and the "democratization" of the term literature to include sci-fi, mystery, reportorial writing, and the wide range of ethnic and gender concerns.

ENG 375 001 Page to Screen

TR 4:00-5:15 pm

Raphael Shargel

Books are often made into films, and of all kinds. Everything from Shakespeare to Stephanie Mayer, Kafka to J.K. Rowling has been adapted for the movies. But film and literature are distinct art forms. What happens in the transition? How possible is it really to transform a printed text into a cinematic experience? In this course, we will study the similarities and differences between literature and film by watching and analyzing movie versions of works that first appeared in print. The aim is to enhance the understanding of both literature and film by looking at each through the lens of the other.

ENG 380 001 Creating Writing: Fiction

M 7:00-9:30 pm / Alison Espach

T 2:30-5:00 pm / E.C. Osondu

This course helps students learn to write short stories. Exercises are designed to strengthen students' skill in rendering the elements of fiction. All work is discussed in a workshop situation. An anthology of short stories is read along with students' work. A folio of exercises, short stories, and revisions provides the basis for the course grade. *Fine Arts Core Requirement*

ENG 381 001 Creative Writing: Poetry

R 4:00-6:30 pm

Chard deNiord

This course helps students learn to write poetry. Exercises are designed to sharpen students' skill in rendering the elements of poetry. All work is discussed in a workshop situation. An anthology of poetry is read along with student work. A folio of exercises, poems, and revisions provides the basis for the course grade. *Fine Arts Core Requirement*

ENG 400 001 Literary Criticism and Theory

TR 11:30-12:45 pm

Cristina Rodriguez

An intensive examination of major works of literary criticism, from Plato to the present. Students will learn to write theoretically about literature and will be asked to apply specific critical methods to literary works. Readings may include Plato, Aristotle, Coleridge, Nietzsche, Freud, Derrida, Foucault, Nussbaum, and Cixous. *Prerequisite for students writing a senior thesis. Fulfills Intensive Writing Level II Proficiency*

ENG 441 001 Studies in Lit: Literary Translation

R 2:30-5:00 pm

Chun Ye

This workshop-style course focuses on the practice of the art of translation. Each student will choose an international poet to engage with throughout the semester and produce translations of his/her work. Throughout the course, we will also read critical essays on literary translation, charting its major development from the 17th century to today. While becoming familiar with

the main arguments in the field, we will inevitably ask the questions: How do I translate? Why do I translate the way I do?

ENG 442 001 The Prose Poem

TR 1:00-2:15 pm

PC English

Designed to be both a literature and a creative writing course. Introduces students to prose poetry, and traces the development of its tradition both here and abroad. Scrutinizes this hybrid form and traces its enigmatic history. Students will also write some prose poems.

ENG 480 001 Other Selves

Friendship and Love in Early English Literature

MR 10:00-11:15 am

Robert Stretter

- Can men and women be friends?
- Is Aristotle right that a friend is “an other self”?
- Who is more important, your “other self” or your spouse?
- If a man’s “other self” is a woman, is he less of a man?
- If friends have sex, are they still “friends”?
- What do you do if your best friend falls in love with your fiancée?
- Is it OK to kill your kids to help your sworn brother?

These are just some of the questions that we’ll explore in “Other Selves,” a seminar on the theme of friendship and love in Medieval and Renaissance English literature. Along the way, we will acquaint ourselves with the tenets of a highly theorized definition of “perfect” same-sex friendship that dates back to ancient Greek philosophy. We’ll learn how writers in the Middle Ages and Renaissance imagined friendship and how friendship influenced ideas about love, marriage, gender, sex, identity, and religion; we will discuss the problem of distinguishing between “friendship” and “love”; we will consider how classical ideals of friendship were revived and propagated in the Middle Ages and Renaissance; we will examine the tug-of-war between the rival ideals of same-sex and male-female love; and we will discuss how friendship continues to play a role in the way we think about human relationships.

Readings will include Geoffrey Chaucer’s *Canterbury Tales* and *Troilus and Criseyde*, romances of sworn brotherhood, stories of the medieval “art of love,” Sir Thomas Malory’s legends of King Arthur and the Knights of the Round Table, Renaissance love poetry (including Shakespeare’s *Sonnets*), the friendship poems of Katherine Philips, and the drama of Christopher Marlowe and William Shakespeare. *Fulfills the English pre-1800 literature requirement and the Oral Communication Proficiency core.*

ENG 498 001 and ENG 499 001 Senior Thesis

Staff

Designed for seniors wishing to undertake a significant research project. Students work with a faculty advisor who will guide them from the planning stages of the thesis to its completion. A written proposal must be approved by a faculty advisor and department chair before registering. The thesis will be evaluated by the advisor and a second reader. *Prerequisite: ENG 400.*