

COURSE DESCRIPTIONS ENGLISH DEPARTMENT
Spring 2025

NOTE: If you have any questions about how a course 'counts' in the major, please see your English Major

ENGL 2510 American Literature and Culture

M/W 3:10PM-4:25PM/3:35PM-4:50PM E slot

Matt Miller

What is lost when a book is interpreted as film? What is gained? What happens when a literary writer and a cartoonist approach the same subject, and how do novels and cartoons differ in their ability to represent events? Do song lyrics when read on the page or screen amount to poetry, or are poetry and song fundamentally different? What becomes of history when it is presented in a novel or film, as opposed to by a historian? And who defines these questions and authorizes their answers: the writer? the audience? the scholar or critic? This course asks you to think about literature as engaging with its culture. Drawing upon both literary texts and other kinds of documents, you will look at American literature in a cultural context and explore ways literary and nonliterary texts can speak to one another. Specific subjects include the recent film *Lincoln*, poems by Walt Whitman, novels including *Gentlemen Prefer Blondes*, photographs of Marilyn Monroe, Betty Boop cartoons, song lyrics by Bob Dylan and others, as well as various other media from American culture in the nineteenth, twentieth, and twenty-first centuries.

Pre-req: ENGL 1100 or 1200H or FYWR 1020. Counts toward Interpreting Lit and Art. Fulfills II C Intro for English Majors. Counts toward American Studies Minor.

ENGL 2600 Topics: Late Victorian to Modernism

M/W 1:25PM-2:40PM D slot

Seamus O'Malley

This course will take a narrow survey of the transition from late Victorian—that is, late nineteenth-century—literature into the modernist era of the early twentieth century. This is a time when writers were pushing boundaries in terms of what a reading public would allow. Writers questioned established ideas about politics, religion, childhood, gender, and sexuality. But they also questioned *how* writers should write—should a writer produce work for the masses, or for the few? Should the goal of a writer be to entertain, to instruct, or to satisfy their own need for self-expression? This period witnessed unprecedented experimentation as novelists and poets explored new styles and methods of storytelling and verse. Writers might include Christina Rossetti, Thomas Hardy, Henry James, Oscar Wilde, Ford Madox Ford, May Sinclair, Virginia Woolf, T.S. Eliot, and James Joyce.

Course requirements: 2 close-reading essays, 1 thesis-driven essay, midterm, final exam.

This is a “Forms, Identities, Reading Practices” course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a ~~IIS~~ ~~ENGL~~ ~~2600~~ ~~Requirement~~.

ENGL 2920H Virginia Woolf and the Bloomsbury Group (Honors)**M/W 10:25AM-11:40AM B slot****Seamus O'Malley**

The novelist Virginia Woolf was part of a remarkable social set known as the Bloomsbury Group that produced some of her era's greatest thinkers: John Maynard Keynes (maybe the most influential economist of the century), Roger Fry (art advisor to J.P. Morgan and the Metropolitan Museum of Art), the painter Vanessa Bell, Woolf's sister (who currently has a major new one-person retrospective on view in England), Alix Strachey (Freud's first English-language translator), the novelist E.M. Forster (*Howard's End*, *A Passage to India*), and finally her husband Leonard Woolf (intellectual architect of the League of Nations). This course will center on Woolf but also incorporate the writings, paintings, and lives of her associates. The members of Bloomsbury (named for the London neighborhood where they lived) led such fascinating lives that gossipy biographies of them are a cottage industry, so we will also ask why they continue to hold such an appeal for contemporary readers and audiences.

Course requirements include weekly writing responses; two essays; an oral presentation; a trip to the Metropolitan Museum; and a final exam.

This is a "Forms, Identities, Reading Practices" course in English, designed to pose questions about who writes and reads for whom, in what ways, and why does it matter? It fulfills a IIIC Intro. requirement for the English Major. It fulfills Interpreting Literature and the Arts. Pre-requisite: English 1100 or 1200H, and Honors Program requirements

ENGL 2936 Monstrous Imaginations**T/Th 10:25AM-11:40AM K slot****Nora Nachumi**

This course proposes that we can learn a great deal about nineteenth-century British literature and culture by paying attention to its monsters. Portrayed as outsiders, monsters and monstrous humans help to define specific qualities and behaviors as either ordinary and acceptable or strange and taboo. Often, however, literary representations of monsters also may call such distinctions into question and in doing so raise the frightening possibility that monsters and human beings are not so different after all. By examining the characteristics nineteenth-century British writers gave to their monsters (whether human or not), we will attempt to understand the sorts of cultural anxieties that gave rise to these literary monsters and the ways these monsters, in turn, comment on these anxieties. We also will be reading contemporary non-fiction on politics, gender roles, science and economics in order to understand the cultural issues and concerns with which our writers, their readers, and their monsters are engaged. Assigned fiction will include Mary Shelley, *Frankenstein*; Emily Bronte, *Wuthering Heights*; Mary Elizabeth Braddon, *Lady Audley's Secret*; Robert Lewis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Bram Stoker, *Dracula*. Requirements: short reading quizzes and close-reading assignments, a group presentation, participation in a mock trial requiring research, a final essay with a research component.

Pre-req: ENGL 1100 or 1200 or 1200H or FYWR 1020. Fulfills IIIC Intro. It fulfills Interpreting Literature and the Arts.

ENGL 2950H Classic Texts/Contemporary Revisions (Honors)**M/W 9:00AM-10:15AM A slot****Shaina Trapedo**

"No poet, no artist, of any art, has his complete meaning alone," declares T.S. Eliot in his 1919 essay "Tradition and the Individual Talent." While profoundly impactful, Eliot is not the first to argue that all texts are somehow connected to a complex network of existing writing and art forms, though he does champion the notion that indebtedness to tradition amplifies, rather than inhibits, originality and invention. ENGL 2950 invites students

to read classic works alongside later texts written in response, aiming to understand the ways writers reimagine and respond to canonical texts. In this class, we'll be taking the 1611 King James Bible, often dubbed "the book of books," as our canonical starting point and consider artistic "revisions" (read: re-visions) of biblical narratives in a variety of forms from poems to paintings, theater to film, and beyond. Such works in various genres compel us to consider what is gained (and lost) in terms of aesthetics and ethics through their biblical intertextuality and how such projects amplify, challenge, or reimagine aspects of their scriptural sources for their intended audiences. Milton, Twain, Hawthorne, Steinbeck, DeMille, Andrew Lloyd Webber, and other artists of various modes will be included. We'll also enrich our exploration of the multiple definitions and practices of adaptation and appropriation with theorists including Robert Alter, Roland Barthes, Julia Kristeva, Harold Bloom, and J. Hillis Miller, among others.

Pre-

ADVANCED LITERATURE COURSE: Category III (Topics)

ENGL 3920 Advanced Topics: Global Short Fiction

T/Th 1:35PM-2:50PM M slot

Ann Peters

In this course, you will have the opportunity to step beyond the limits of English literature and the boundaries of Western culture to read stories from around the world. The course will focus both on the short story as a literary form and on the way that fiction can help us understand cultures other than our own.

Obviously, some of what you encounter in this course will be read in translation. Works will include (but not be limited to) stories by Achebe, Borges, Chekhov, Dinesen, Ginzburg, Joyce, Kafka, Garcia Marquez, Murakami, and Yi Yun Li.

As this is an advanced course, you will be expected to write a research paper, and in preparation for this final paper, there will be a series of smaller scaffolded assignments to help you move toward the final paper. These assignments include: a three-page general introduction to a writer and their place of origin; a presentation on a critical article on a work you've read; and a short analysis of two stories of your own choosing by one of our assigned authors. You will also be required to visit the upcoming Kafka exhibit at the Morgan Library. Course Requirements: three reading responses (2-3 pages), one of which will be on a story of your own choosing; regular reading quizzes; a response to the museum visit; an oral presentation; a biographical sketch of your chosen author; and a final research paper in two drafts (8-10 pages). There will be no midterm or final.

Pre-req: one Introductory Literature class or a flat A in English 1100 or 1200H or FYWR 1020. Fulfills III Advanced. It fulfills Interpreting Literature and the Arts.

English Department Course Grid, Spring 2025

Monday	Tues	Wed	Thurs
A 9-10:15	J 9-10:15	A 9-10:15	J 9-10:15
ENGL 1100: Composition, Grimaldi ENGL 2950: Classic Texts / Contemporary Revisions (cat. IIC Intro, Honors and Strauss), Trapedo	ENGL 1100: Trapedo	ENGL 1100: Composition, Grimaldi ENGL 2950: Classic Texts / Contemporary Revisions (cat. IIC Intro, Honors and Strauss), Trapedo	ENGL 1100: Trapedo
B 10:25-11:40	K 10:25-11:40	B 10:25-11:40	K 10:25-11:40
ENGL 1200H: Trapedo ENGL 2920: Virginia Woolf and			