



SPRING 2018 COURSE DESCRIPTIONS

ENG 225 – Intro to Literary Studies TR 9:45-11:10

Prof. J. McDonald

(While not an upper-division course, this is one new majors should be mindful of.) Provides English majors and others with an introduction to literary research and theory, applying both to works of literature. Also provides students with an introduction to effective use of the academic library and of online resources as part of the research process.

ENG 303 – American Lit. Survey I: beginnings to 1900 TR 14:30-15:55 Prof. J. Orr

Survey of representative authors and texts from the colonial days through the 19th century, with special attention to key historical, political, and cultural developments and their impact on literary production.

ENG 311 – Advanced Writing (3 credits)

Section A: TR 12:55-14:20

Prof. J. McDonald

Section B: TR 14:30-15:55

Prof. J. McDonald

Section C: MW 14:40-16:00

Prof. P. Hannon, CSC

The writing and editing of various kinds of essays in a workshop setting, plus an examination of the writing process itself and the reading of fine essays.

ENG 342 Introduction to Poetry and Poetics MWF 12:30-13:25 Prof. J. Swidzinski

This course will introduce students to the major forms and theories of poetry that have shaped the writing of verse in English. We will explore a wide range of influential voices in the British and American traditions, ranging from Renaissance lyrics to popular music and contemporary experimental poetry. We will learn to examine the essential formal elements of verse (parallelism, rhythm, meter, metaphor, etc.) and we will discuss how these elements have shaped the experience and meaning of English poetry throughout its history. At the same time, we will investigate poetry's many cultural and intellectual functions by attending to its status as a mode of longing, devotion, rebellion, critique, erotic exchange, and philosophical speculation.

ENG 352 Film & Literature: Adaptation W 19:10-21:55 Prof. L. Larson

In our age of screens, when the visual increasingly competes with the verbal, this course will analyze text-to-film adaptations. We'll acquire a technical vocabulary for understanding how these two media communicate, and we'll learn how writing's varied genres (screenplay, play, short story, novel, graphic narrative, nonfiction essay) translate to the screen. A demanding reading load, a willingness to do close analysis, and the writing of many argument-based papers all will help us discover which written elements may be fittest for survival in their (inevitable) evolution into the visual. Texts will include a fistful of theoretical essays (Bazin, Benjamin, Corrigan), Stephen Apkon's *The Age of the Image*, Shakespeare's *Macbeth*, William Faulkner's "A Rose for Emily", Marjane Satrapi's *Persepolis*, Harper Lee's *To Kill a Mockingbird*, and Susan Orlean's "Orchid Fever." Matching films will include Ron Fricke's wordless *Samsara*, Orson Welles's *Citizen Kane*, Christopher Nolan's *Memento*, Spike Jonze's *Adaptation*, and others.

ENG 363 Environmental Literature W 1610-18:55 Prof. S. Weiger

In the nineteenth century, the most widely circulated text in England (aside from the Bible) was Gilbert White's *Natural History of Selborne*, a series of letters written by White to a circle of his friends and fellow naturalists. In this course, we will recover that grand (yet humble) tradition of natural history journaling and environmental literature, tracing it from the eighteenth century to today. We'll move from White's letters to the Romantic poets and then from England to America and the famed journals of Henry David Thoreau. We'll consider how canonical forms of nature writing influenced and morphed into the literature of citizen science and environmental protest in the 21st century. Authors we read will include John Clare, Luther Standing Bear, John Muir, Rachel Carson, Michael Pollan and Rebecca Solnit, among many others.

ENG 370 Studies in Women Writers MW 14:40-16:00 Prof. G. Brassard

This version of *Studies in Women Writers* will focus on British women writers from the 19th through the 21st century, including Jane Austen, Charlotte Brontë, Christina Rossetti, Virginia Woolf, Elizabeth Bowen, Penelope Lively, Jeanette Winterson, and Zadie Smith. Secondary readings in feminist theory and criticism, such as Woolf's *A Room of One's Own*, Showalter's *A Literature of their Own*, and Gilbert & Gubar's *The Madwoman in the Attic*, will also be included.

ENG 401 Seminar in British Literature I: Chaucer M 16:10-18:55 Prof. C. Hersh

What happens when a woman with five husbands, a man too drunk to sit on his horse, and a hotel manager with a gambling streak get together? Chaucer's *Canterbury Tales*. This course will introduce you to the above characters in addition to a gallery of equally colorful and unforgettable men and women in Chaucer's writing. Wending our way alongside these chatty narrators we will take frequent rest stops to survey the terrain of Chaucer's late medieval English world and his own reading list of literary sources. In addition, we will look ahead and try to figure out what it is about Chaucer's writing that has proved to be so influential for so long. Like the many different characters that populate Chaucer's texts, our questions about them will be numerous and varied as we examine issues such as gender, language, violence, religion, science, exploration, the environment, economics, and nation-building. Also, if you like fart jokes this class is for you!

ENG 499 Senior Capstone Seminar T 16:10-18:55 Prof. M. Hiro

Seminar course required of all majors, with emphasis on applying and mastering all major skills (close reading, critical thinking, integration of sources, and persuasive writing) through the development of individual research project from portfolio of prior course assignments. English majors only.



ALSO, FYI:

SUMMER 2018

-ENG 391 Shakespeare in Ashland. Oregon, 2nd session, MTWR 10:50-12:30 Prof. Hersh

This class is team taught with a professor from Philosophy and explores both the metaphysical and literary aspects of Shakespeare's plays. We will read four plays in this summer course (three by the Bard and one non-Shakespearean) and then spend four nights in Ashland seeing live performances.

-ENG 391 Modern Chinese Literature in Translation. Beijing, 1st session

Prof. Orr

-ENG 391 Identity Abroad: Americans in Europe. Salzburg, 2nd session

Prof. Larson