ENG 199 Methods of Literary Studies (English 200 equivalent course)
Section 1: TuTh 1:00-2:20   Instructor: Andrea Stone
Section 2: MWF 10:00-10:50  Instructor: Lily Gurton-Wachter
An introduction to the English major, English 199 teaches the skills one needs to study literature with understanding and pleasure. Using examples from different periods and different regions of the English–speaking world, we will develop a sense of how poetry, prose fiction, and drama work and how they relate to one another.

ENG 200 English Literary Traditions 1 (fulfills early British period distribution)(English 201 equivalent course)
Section 1: MWF 11:00-12:10  Instructor: William Oram
Section 2: MWF 1:10-2:30    Instructor: Douglas Patey
The English Literary Tradition provides a historical survey of the development of English literature from its beginnings in the oral poetry of ancient Germanic tribes to its emergence in the 20th–century as a vast international heritage of many genres, cultures, and peoples.

We will explore the main stages in the growth of this tradition—Medieval, Renaissance, and Augustan—during the first semester; Romantic, Victorian, and Modern during the second. Readings from these periods will be selected according to two criteria: 1) works that were influential, that later writers admired, imitated, and responded to, and sometimes reacted against; and 2) works that are representative, that we consider to be especially fine examples of their author or period or genre.

These works are not idols to adore or carcasses to dissect, but composed of living words, images, stories, and ideas that moved the people who wrote and read them, that expressed their deepest fears and ideals, which they found beautiful or shocking or profound, which gave meaning to their lives. In the midst of our general overview, we will strive to be close, careful, and perceptive readers of these works, to try to understand them as they themselves were understood in their own time and place, and to see them anew in our own time. We will note connections from one author to the next and observe generic conventions, allusions, verse forms, and rhetorical devices as these developed from native English or from continental and classical traditions.

One of the chief joys of this course is the opportunity it provides to discover authors, periods, or genres that can be explored in further courses and in one's own reading. We trust that students will come to see the English literary tradition both in its continuity and in its originality, not as a narrow selection of approved texts but as a rich and potent source of new images, new forms and insights, fresh and striking eloquence, and dramatic new ways of looking at the world. This course is particularly useful for those planning to teach at the secondary (or higher) level and for those seeking a general overview of English literature.

**ENG 202 Western Classics: Homer to Dante (English 200+ elective)**
MW 9:00-10:20  Instructor: Robert Hosmer
Texts include The Iliad; tragedies by Aeschylus, Sophocles, and Euripides; Plato's Symposium; Virgil's Aeneid; Dante's Divine Comedy.

**ENG 222 Spirometers, Speculums, and the Scales of Justice: Medicine and Law in 19thC African Diasporic Literature (Anglophone or 200+ English elective)**
TuTh 3:00-4:20 PM  Instructor: Andrea Stone
During a time of rapid professionalization, medicine and law profoundly influenced New World ideas about what it means to be a human, a person, and a citizen, and how such definitions determined the rights of people of African descent. This course surveys nineteenth-century African diasporic authors’ and orators’ engagements with medical and legal theories on issues of slavery, emigration, crime, and revolution. Supplementing our readings of slave literature, crime narratives, emigration writings, poetry, and fiction, we will study contemporary and current theories of race and racial science, the human, non-human, and post-human, environmentalism, colonization, pain, disability, gender, sexuality, and legal personhood. Our literary travels will take us from colonial West Indies, Jamaica, and the antebellum U.S. to colonial Canada, Cuba, and the Bahamas.

**ENG 231 American Literature Before 1865 (English 268 equivalent course)**
MWF 11:00-12:10 PM  Instructor: Richard Millington
This version of English 231 will focus on the extraordinary burst of literary creativity that coincided with the emergence of a recognizably modern American culture—a culture whose key questions of meaning and value remain pressingly our own. In the period stretching (roughly) from the 1820s through the 1860s, American writers interpreted and criticized American life with unmatched imaginative intensity and formal boldness. Though this was a post-revolutionary generation of writers, their great theme remained “liberty”—but their target was not British control but the subtler entrapments of orthodox thinking, constricted vision, a self-poisoning psyche, and a repressive or unjust social life. This freedom-seeking is most directly and heroically apparent in the great slave narratives of Frederick Douglass and Harriet Jacobs. Meanwhile, Emerson, Thoreau, and Melville challenge the forms of self-making and self-seeking a marketplace world purveys to its citizens (a battle rich in ironies: in the past few years sentences from “Self-Reliance” have sold Reebok shoes, while ads for mutual funds cite Walden with abandon); Hawthorne, Margaret Fuller, and Fanny Fern create powerful female rebels; and several writers explore the psyche with an acuity worthy of Freud. Finally—and perhaps most spectacularly—this period unfolds the achievement of two of the most original poets who ever wrote in English: Walt Whitman and Emily Dickinson.

**ENG 241 The Empire Writes Back: Postcolonial Literature (Anglophone or 200+ English elective)**
MonWed 1:10-2:30 PM  Instructor: Ambreen Hai
This introductory course focuses on Anglophone literatures (fiction, poetry and drama written in English) and some film, from Africa, the Caribbean and South Asia. We will read closely and compare world-famous writers from various parts of the former British Empire. This literature simultaneously engages the past, present, and the future, for it bears the legacies of
colonialism, critically examines the present, and tries to imagine the future, as it explores contemporary dilemmas of postcolonialism, nationhood, diaspora, gender, class, race, and individual or collective identity.

While being historically and geographically specific, we will explore many questions raised both in and by these texts. For instance, how is this English literature—what does it mean to write in the “oppressor’s” language, and how are English language and literature transformed by these writers? How is this literature both an artistic and political response to colonial domination? If nations are formed, as one critic has argued, as “imagined communities,” then how can literature be an agent in creating national and cultural communities, and in transforming our imaginations and thus our realities? How can it revise history and recover lost stories, experiences, perspectives that were left out of official histories? What is “home,” “family,” “identity” or “race” for peoples who have often been multiply displaced for multiple reasons? How can intersecting constructions of race, gender, class or sexuality be (re)defined by literature? Is the predicament of being “hybrid”—a product of two or more cultures, histories, races or languages—a matter of weakness or strength? How are women affected by—and affect—the processes of modernization and engage with often masculinist national or neo-colonial movements? Why are migration and “diaspora” (from dispersal) a central preoccupation for postcolonial studies? What implications does all this have for contemporary U.S. imperialism? How is globalization (and ensuing flows of people, goods, cultural ideas and values) addressed or reflected in these literatures? And what are the challenges of reading these literatures for each of us, located where we are? How are we to learn to read self-consciously and differently from more traditional approaches to literature? And of course, any other questions that compel you as we read.

The writers we’ll read are diverse and stunning, all in their own ways. They share commonalities, but are also unique as thinkers, artists, and as shaped by their specific cultural and national histories. Our syllabus will probably include many though not all of the following big names: Chinua Achebe, Wole Soyinka, Ngugi wa Thiong’o, Ama Ata Aidoo, Tsitsi Dangarembga, Chimamanda Ngozi Adichie, Frantz Fanon, Derek Walcott, V. S. Naipaul, Michelle Clift, Jamaica Kincaid, Salman Rushdie, Amitav Ghosh, Kamala Markandaya, Arundhati Roy, Anita Desai, Jhumpa Lahiri, Mohsin Hamid.

Requirements: three papers (5-7 pages), some ungraded reading responses (1-2 pages) and active class participation. Classes will alternate between lectures and discussion.

ENG 243 The Victorian Novel (English 202 equivalent course)
TuTh 10:30-11:50 AM                  Instructor: Cornelia Pearsall
An exploration of the worlds of the Victorian novel, from the city to the country, from the vast reaches of empire to the minute intricacies of the drawing room. Attention to a variety of critical perspectives, with emphasis on issues of narrative form, authorial voice, and representations of nation, race, class, gender and disability.

Sampling from representative examples of this crucial genre, we’ll read Charlotte Brontë’s Jane Eyre, Charles Dickens’ Our Mutual Friend, Wilkie Collins’ The Moonstone, George Eliot’s Daniel Deronda and Rudyard Kipling’s Kim. We’ll read each for its complicated plot, its extraordinary prose, and the range of immersive pleasures and demands that long-form literary works offer. In this we’ll join with generations of other readers, considering why, for example, Jane Eyre was considered by a contemporary reviewer to exhibit “the grosser and more animal portion of our
nature,” or on what grounds Henry James could state of Our Mutual Friend, “rarely have we seen a novel so intensely written.” And we’ll people our own worlds with the characters that animate these novels: Jane Eyre’s “plain Jane” and “madwoman in the attic”; Our Mutual Friend’s Jenny Wren the Doll’s Dressmaker and Boffin the Golden Dustman; Daniel Deronda’s beautiful and imperious Gwendolen Harleth; the orphaned and resourceful Kim (in Kim), called “Friend of all the World” by his Tibetan lama; Limping Lucy and the detective Sergeant Cuff, mysterious in his own right, in The Moonstone, called by T. S. Eliot, “the first and greatest of English detective novels.”

ENG 250 Chaucer (English 201 substitute course or 300+ English elective)
MonWeds 2:40-4:00 PM   Instructor: Nancy Bradbury
This course is devoted to a study in the original language of The Canterbury Tales, Geoffrey Chaucer’s best known and most innovative work. It offers a lively introduction to the medieval world through the eyes of one of its shrewdest observers. Chaucer’s richly varied tales represent the most popular genres of the Middle Ages, including romances of chivalry, indecent comic tales, moral allegory, literary parody, and saint’s legend—serious tales mixed with those that are outrageously funny. Like Shakespeare and Cervantes, Chaucer takes an exceptionally inclusive and humane view of who and what matters in literature and in life. Chaucer’s Wife of Bath is the one of the very first female characters in English fiction to narrate her own story; his Miller, a peasant character, steps up to challenge the Knight’s storytelling and his aristocratic worldview.

As well as appealing to those intrigued by the Middle Ages, The Canterbury Tales will also appeal to students who love words and language. By learning to read Middle English—not a foreign language but an earlier stage of the language we speak—students gain a much deeper familiarity with the English of our own day. As we work through the General Prologue and the first two tales, we will discuss the differences between Middle and Modern English and examine the crafting of Chaucer’s verse. We will listen to recordings, read aloud, and translate in class. This close work with Chaucer’s language will help students explore the diversity of voices that speak in The Canterbury Tales. Our critical approach will be historically contextualized close reading, and informal written exercises allow students to relate primary materials in our sourcebook to Chaucer’s poetry as we work together to build some interpretations of Chaucer’s ambitious and enduring literary project.

Required Texts:

ENG 256 Shakespeare (English 221 equivalent or 200+ English elective)
MWF 1:10-2:30 PM   Instructor: William Oram
Shakespeare only rarely made up the stories dramatized in his plays. Usually he took his material from other writers and transformed it, giving it meaningful shape. The class will focus on the means by which Shakespeare builds these meanings, including his densely suggestive language, his use of stage action, and his organization of speeches, scenes and plays. While the class is run by discussion, there will be a good deal of lecturing about the historical, religious and cultural backgrounds of the works.
We’ll read Macbeth, A Midsummer Night’s Dream, As You Like It, the first part of Henry IV, King Lear, Macbeth, Coriolanus and The Tempest. (One play may be dropped in order to concentrate on the others.) We’ve chosen the plays to represent the various genres with which Shakespeare experiments, and we’ll consider how and why he mixes comedy and tragedy in particular works.

There is a lot of writing in this course. The class will write three 5-8 page papers over the semester, of which the first two will be submitted first in draft and then rewritten. In addition roughly once a week students will turn in ungraded one-or-two page papers before class to prepare for discussion. There will be a final exam. The class is limited to 25; seniors have priority.

ENG 276 Contemporary British Women Writers (English 200+ elective)
MonWeds 1:10-2:30 PM     Instructor: Robert Hosmer
Consideration of a number of contemporary women writers, mostly British, some well-established, some not, who represent a variety of concerns and techniques. Emphasis on the pleasures of the text and significant ideas—political, spiritual, human, and esthetic. Efforts directed at appreciation of individuality and diversity as well as contributions to the development of fiction. Authors likely to include Anita Brookner, Angela Carter, Eva Figes, Molly Keane, Edna O’Brien, Barbara Pym, Jean Rhys, Muriel Spark, Elizabeth Taylor, Hilary Mantel, and Jeanette Winterson; some supplementary critical reading.

ENG 245 Worldbuilding: Topics in Reading and Writing Creative Fiction (English 200+ elective)(creative writing specialization)
MonWeds 1:10-2:30 PM     Instructor: Gillian Kendall
**Topic: The Landscapes and Cityscapes of Creative Fiction.** Whether in fantasy, science fiction, or more mainstream narratives, storylines evolve in a carefully constructed world space. Imaginary settings—whether they be Narnia or New York—involve the creation of spatially coherent locations, a backstory and a world that is peopled. It’s now recognized that “setting” is a limited concept, one that cannot be separated from the intricate rules that govern the fictional world. In this course, students will examine fictional worlds and learn to build those worlds themselves, brick by brick and stone by stone. While we will be examining fictional texts throughout the semester, this creative writing class functions simultaneously—indeed, primarily—as a fiction-writing workshop. The goal of the class is simple: to write exciting new fictions that contain beautifully imagined worlds. This class is not limited to but is recommended for students interested in fantasy, science fiction or speculative fiction.

ENG 290 Crafting Creative Non-fiction (English 300+ elective)(creative writing specialization, English 385 equivalent course)
Thurs 3:00-4:50 PM       Instructor: Andrew Leland
Creative nonfiction” is a liberatingly—and perhaps problematically—capacious genre. It encompasses literary forms as diverse as memoir, reportage, essay, criticism, history, prose poetry, and others. This course will conduct a critical survey of creative nonfiction’s expansive terrain, as we read, evaluate, and enjoy major texts, from the origins of the essay to recently published work. Students will engage with questions of structure, facticity, appropriation, representation, style, voice, and so on. Because of the course’s prevailing concern with the demands and difficulties of genre, we will study works that challenge nonfiction’s conventions. Texts will include hybrid work by writers such as Maggie Nelson, Claudia Rankine, Anne Carson, and others. (Please note that this list is subject to change.)
This critical component will inform the course’s workshop sessions. Throughout the semester, students will compose their own creative nonfiction, including short exercises as well as sustained efforts. This student writing will receive careful attention, in class and in written responses, from peers as well as from the instructor. At least one long piece will be substantially revised over the semester, and students will leave the class with a portfolio of creative work.

Permission of instructor required. Interested students should submit a writing sample of at least 500 words (prose submissions only, fiction or nonfiction are acceptable) to jroberts@smith.edu by April 15.

ENG 295 Advanced Poetry Writing (English 300+ elective)(creative writing specialization, English 356 equivalent course)
Tues 1:00-4:00 PM  Instructor: Arda Collins
Where does poetry come from? Goethe says it is "a mysterious power which everyone senses and no philosopher explains." This mysterious power might also be called a poet's sensibility and we will focus on developing it in this advanced workshop. Through close reading of student work and published poems, this course explores how a poem comes into being and emphasizes an understanding of artistic choices and poetic form.

To apply for admission to this course, students should submit 5-7 pages of poems and a short description of their workshop experience and reading interests. Submissions should be sent to the department assistant, Jennifer Roberts (jroberts@smith.edu) no later than Friday, April 15th.

ENG 296 Advanced Fiction Writing (English 300+ elective)(creative writing specialization, English 355 equivalent course)
Tues 1:00-4:00 PM  Instructor: Ruth Ozeki
This class is for students who are serious about writing fiction and have been writing short (or long) stories for several years. My goal is to help you become stronger writers in a supportive context that encourages experimentation, contemplation, and attention to craft. The class will include all the traditional elements of a fiction writing workshop, focusing on writing skills and technique, close reading, and the production of new work. In addition, we will practice brief mindfulness exercises to help you cultivate your writerly powers of concentration, observation, imagination, and creative expression on the page. You will be asked to submit manuscripts for discussion in class, to revise and edit your work, comment on your classmates' stories, and to keep a process journal about your writing practice. You will read fiction by established authors in a range of genres and lead a class discussion on a published short story of you choosing. We will also do occasional in-class writing exercises, focusing on aspects of craft. Reading Like A Writer, by Francine Prose, is a required text for the class. I strongly encourage applicants to read A Tale for the Time Being, or any of my previous novels, before the start of the semester, so you know what I do, and can benefit from what I have to offer as a writer and teacher.

Enrollment is by permission. Please submit a writing sample of no more than 3-4 pages of your fiction to the English department assistant, Jennifer Roberts, by Friday, April 15th. Your sample should highlight what you feel is strongest about your writing. Please also include a short note (no more than a page) explaining why you would like to enroll in this class at this time. If you’d like, you may also explain why you chose this specific writing sample, and what you hope it demonstrates about you as a writer and thinker.
ENG 399 Teaching Literature (English 300+ elective)
Weds 7:00-9:30 PM  Instructor: Samuel Scheer
This course is a workshop designed for Master of Arts in Teaching students and for seniors who plan to go on to teach literature in secondary school. As the catalogue tells you, we will discuss short poems, stories, novels, and plays often assigned in high school, thinking about ways to teach them effectively. We will also focus on things teachers do: designing syllabi, planning individual classes, thinking up writing assignments and reading the results.

I plan to invite some colleagues, local teachers and experienced ones to the class to discuss teaching strategies they have found successful (as well as things that haven't worked). We will work collaboratively to develop a repertoire of ideas and texts that should make the first year of teaching less daunting. I welcome suggestions for individual texts we might discuss from people who plan to be part of the workshop.

ENG 310 Seminar: Women and Gender in Early Modern Europe-The Art of Self-Fashioning (English 300+ elective)
Tues 1:00-2:50 PM  Instructor: Mihoko Suzuki
This comparative and interdisciplinary seminar will focus on writings by women in Italy, France, England, and Spain, examining drama, narrative fiction, autobiography, and political thought. How do the different genres of writing register their conceptions of the relationship between the sexes in the political and social order and envision the possibilities of crossing gender boundaries? In all cases we will be interested in exploring the historically specific workings of patriarchy in the different national cultures of early modern Europe. In studying the art of gendered self-fashioning across disciplinary boundaries, we will consider works by early modern women painters as well as authors.

Enrollment is by permission of the instructor. Please email Professor Suzuki at msuzuki@miami.edu for a questionnaire.

ENG 333 Seminar: Major British or American Writer (English 300+ elective)
Thurs 3:00-4:50 PM  Instructor: Douglas L. Patey
**Topic: Evelyn Waugh**. The Great Curmudgeon; the odious Mr. Waugh, who affects an ear-trumpet; a reactionary Catholic blasting the follies of the modern world; the funniest novelist in English. In this seminar we’ll read and discuss all the major novels of the twentieth century’s greatest satirist (and, many would argue, prose stylist), along with some examples of the other literary kinds in which he excelled: blasé travel-writing and acid-tongued journalism. We’ll also look at some more recent satires on subjects of Waugh’s interest (Tom Wolfe’s *From Bauhaus to Our House*), and midway through the term we’ll watch episodes from the Grenada Television dramatization of *Brideshead Revisited*.

It would be extremely helpful for members of the seminar to have some knowledge of the earlier tradition of the English novel: of works like Fielding’s *Joseph Andrews*, Austen’s *Pride and Prejudice*, Dickens’ *Bleak House*, Eliot’s *Middlemarch*, Hardy’s *Tess*. If anyone wants to do some advance reading for our course, start with Waugh’s first novel, *Decline and Fall*, and take a look at a biography: the one by Selina Hastings is the best.

Given how many books we’ll be reading, this will be an expensive course. Online booksellers such as Amazon offer especially good discounts on our texts. We’ll read Waugh’s novels (*Decline and Fall, Vile Bodies, Black Mischief, A Handful of Dust, Scoop, Put Out More Flags, Brideshead Revisited, The Loved One, Helena*, and the trilogy *Sword of Honour*) in the
paperback editions published by Back Bay Books. (Older copies may say “Little Brown” rather than “Back Bay”; the editions are the same.) I’ll also ask that people buy Waugh Abroad: Collected Travel Writing, since Waugh so often travelled abroad, then proceeded to write both a travel book and then a novel based more loosely on his experience.

Twice during the term, each student will pair up with another from the class to lead a discussion of one of our novels (or travel books). Writing will include one shorter (6-8 pp.) and one longer paper (15 pp.).

Warning: Waugh’s satire is violent and deliberately shocking; it makes a point of offending modern sensibilities. Students should not elect this course unless they have strong stomachs and are willing to entertain viewpoints perhaps far distant from their own.