

***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 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

<b>Monday</b>	<b>Tues</b>	<b>Wed</b>	<b>Thurs</b>
<b>A 9-10:15</b>	<b>J 9-10:15</b>	<b>A 9-10:15</b>	<b>J 9-10:15</b>
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>B 10:25-11:40</b>	<b>K 10:25-11:40</b>	<b>B 10:25-11:40</b>	<b>K 10:25-11:40</b>
ENGL 1200H: Trapedo  ENGL 2920: Virginia Woolf and			