

SAMPLE ENGLISH MAJOR W/ HONORS (CSC Track: “Literature and History”)

AY 18 Third Class		AY 19 Second Class		AY 20 First Class	
Fall 2017	Spring 2018	Fall 2018	Spring 2019	Fall 2019	Spring 2020
EN300 Literary Methodologies	CSC1 HI395 Civil War America	EN364 Drama	CSC2 HI398 Soc/Cult in American History	CSC3 HI461 Gender History	EN322 American Literature II
		EN331 British Literature I	EN352 Power and Difference	EN361 Poetry	EN354 Special Topics
				EN400 Senior Seminar	EN362 Film and Film Theory
				EN401 Senior Thesis I	EN363 The Novel
					EN402 Senior Thesis II

Complementary Support Course Tracks

Literature and History

Literature and the Natural World

Literature and Philosophy

Literature and Foreign Language

Literature, Culture, and Society

THE ENGLISH MAJOR

Program Director: Professor Tony McGowan (x2670)

Cadets who major in English refine skills of analysis and creativity as well as enrich their imaginative capacities by studying the literary and artistic expressions of primarily Anglo-American, and to a lesser extent global, cultures. Exposed to a range of literary genres and modes of cultural expression, English majors graduate with a broader and deeper understanding of the history of ideas and of the ways in which imaginative literature has influenced human behavior and shaped cultural norms. History tells us what happened, Aristotle noted, poetry what might. By exploring the full spectrum of human behaviors and circumstances and by laying the groundwork for the cultivation of emotional intelligence and sympathetic imagination, the study of literature equips graduates to engage the world’s intellectual, moral, and emotional complexities with insight and the potential for empathy. English majors refine their listening, speaking, reading, and writing skills in a variety of analytic and creative situations from the textual analysis of poetry and prose to the study of literary history to dramatic performance. The English major with Honors further challenges cadets to compose a lengthy academic research project in close consultation with a member of the doctoral faculty. With an English major, a cadet graduates from West Point with the capacity to analyze textual evidence, to account for cultural context and complexity, to communicate precisely, and to imagine creative solutions to difficult problems—attributes that, taken together, constitute excellent preparation for Army service in the twenty-first century and for life more broadly.

Required Courses:

LITERARY METHODOLOGIES (EN300)

This course provides cadets the methodological tools required to analyze and evaluate primary and secondary sources. Through the study of representative primary sources ranging from the ancient to the post-modern, cadets will learn the critical vocabularies and theoretical contexts necessary for the meaningful study of literature. Attention to the nature and history of literary genres, the historical development of literary criticism, and a variety of theoretical approaches to literature will provide cadets with the foundational knowledge required of an English major.



THE ENGLISH MAJOR

Required Courses (cont.):

SENIOR SEMINAR (EN400)

Seminar in Advanced Literary Study challenges English majors to study a topic in depth and to refine the tools essential for the analysis and evaluation of literary and other texts. One of the primary goals of the course is to assess the value and the limitations of varied critical approaches (such as feminism, historicism, Marxism, cultural studies, postcolonial theory, and psychoanalysis) as tools for reading the literature centered on the special topic. As is the case with all departmental core and elective offerings, this course also provides the foundation of knowledge and skills necessary for an officer's critical thinking, creativity, and pursuit of lifelong learning.



Distribution Requirements:

Cadets majoring in English must take at least one course in each of the following categories:

I. Early Period Survey:

- Ancient to Early Modern Literature (EN311)
- American Literature I (EN321)
- British Literature I (EN331)

II. Late Period Survey:

- American Literature II (EN322)
- British Literature II (EN332)
- Contemporary Literature (EN340)

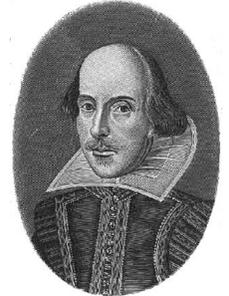
III. Genre Course:

- Poetry (EN361)
- Film and Film Theory (EN362)
- The Novel (EN363)
- Drama (EN364)

Single Author Courses

SHAKESPEARE (EN370)

Shakespeare . . . in love or out, in war and peace, in verse and prose. The man Ben Jonson loved to hate and Dr. Johnson hated to love—the glove-maker's son who was so extraordinary yet anonymous that some eccentric scholars persist in believing he was himself a fiction, that someone else wrote his plays: Christopher Marlowe, perhaps, or Francis Bacon, or maybe the Earl of Oxford. This course investigates William Shakespeare's unique genius. You will read tragedies, histories, comedies, and the so-called "problem plays," as well as representative sonnets. Topics of inquiry may include language, the theatrical and political contests of the English Renaissance, contemporary criticism, and the enduring influence of Shakespeare's work on popular culture.



SINGLE AUTHOR COLLOQUIUM (EN371)

This course provides in-depth study of a single author (not Shakespeare). The course provides Cadets a window onto the literary, autobiographical, and historical arc of a particular writer or pair of writers.

Genre Courses (cont.)

FILM AND FILM THEORY (EN362)



Andy Warhol once claimed, “It’s the movies that have really been running things in America ever since they were invented. They show you what to do, how to do it, when to do it, how to feel about it, and how to look how you feel about it.” EN362 examines film as the major new art form of the twentieth century and considers its potential as perhaps the most electric and influential medium of the twenty-first. Through the screening of films and the reading of screenplays, essays, and articles, we will learn about film form and genre, the history of Hollywood and world cinemas, the evolution of film criticism and theory, and the relationship between film and technology. What is Rosebud anyway?

THE NOVEL (EN363)

In this course the word *novel* designates any extended fictional narrative, almost always in prose. In addition to becoming better readers, we will work toward understanding the culturally complex world within and around the novel. We might travel from the alleyways of Defoe’s London to the mean streets of Dreiser’s Chicago, from the chill of Hawthorne’s New England to the Irish pubs of Joyce’s Dublin.



DRAMA (EN364)

Why is the play the thing? Why and how does it capture our imagination and entertain us even as it stirs our emotions, provokes us to thought, and maybe even teaches us a thing or two? As the literary genre that lives on both page and stage, drama demands not merely the reading of the text but also the imagining of the play’s stagecraft, the delivery of the lines, the appearance and attitude of the actors, and many other theatrical details. EN364 ranges from the classical to the contemporary with several stops in between. Drama’s susceptibility to a staggering variety of responses and interpretations is guaranteed to nurture the creative spirit.



Survey Courses

ANCIENT TO EARLY MODERN LITERATURE (EN311)

This course provides an introduction to some of the foundational literary works that have helped shape Anglophone literary history and culture. The course may examine classical texts as well as representative works through the Early Modern period.



AMERICAN LITERATURE I & II (EN321, EN322)

You do not have to take these courses in sequence. “American literature” shouldered its way onto the world literary scene during the Age of Exploration, when EN321 begins. Advancing toward the Civil War, we read works from the traditional Puritan canon as well as from authors such as Emerson, Lincoln, Dickinson, and Whitman. The investigation of cultural and intellectual history will also lead us to literature by Native Americans, French and Spanish colonizers, and African captives. EN321’s examination of a broad range of genres and modes of writing will serve as prologue to EN322’s consideration of traditional and nontraditional writings from the Civil War to the present. Central to both courses is the question of what, exactly, constitutes American Literature.

BRITISH LITERATURE I & II (EN331, EN332)

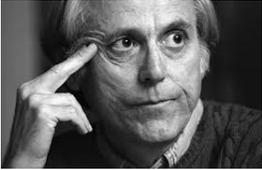
You do not have to take these courses in sequence. They examine the tradition and innovation that has shaped British literature and culture over the centuries, devoting attention not only to “major authors” but also to authors writing against the established tradition. EN331 will examine works of Chaucer, Shakespeare, Milton, Pope, and others, while EN332 will focus on works by a range of authors including Wordsworth, Austen, Woolf, Joyce, and Yeats. An enriched understanding of the many strands of British Literature will also help us to understand our own complicated literary history.



Survey Courses (cont.)

CONTEMPORARY LITERATURE (EN340)

This course examines literature of the later 20th and the 21st centuries. In addition, it may explore the implications of contemporary information technologies for traditional literary forms, the role of globalization in literary production and reception, or the relation of literature to pressing current issues, such as persistent violent conflict, immigration, and climate change.



Topic Courses

WORLD LITERATURE (EN351)

They say the world is shrinking, and maybe that's so; but its literature is growing day by day. To be a well-read citizen of the global village you need to take this course. In EN351 our mission is to explore literary, cultural, and political difference. Toward that end we might pair Bashō's travel writing with Jonathan Swift's *Gulliver's Travels* or Conrad's *Heart of Darkness* with Chinua Achebe's critique of Conradian imperialism. Crossing genres and historical periods, we will acquire knowledge of the development of literary forms, insight into the dynamic relationship between art and political change, and appreciation of the strange echoes that carry across cultural, religious, and geographical expanses. Take this course before you find yourself a lieutenant in a foreign land.



POWER AND DIFFERENCE (EN352)

This course examines the complex relationship between language and power through in-depth study of both literary and theoretical texts. The course's focus may include but is not limited to Indigenous literature, Asian-American literature, African-American literature, postcolonial literature, and LGBTQ literature.

Topic Courses (cont.)

WAR LITERATURE (EN353)

As one who aspires to a career in the profession of arms, you can't go wrong by exploring the various ways in which writers, artists, and filmmakers have come to terms with the subject of war. One recent version of the course has asked questions like these: Was the Great War all that great? Was the Good War entirely good? How has the First



World War affected and shaped modern memory? Why is Hollywood still revisiting the experience of World War II? Whatever a given version's approach, it is worthwhile to traverse the territory of human conflict with creative figures who have attempted to capture at least part, if not all, of the truth of war. Cross the line of departure to a heightened awareness and appreciation of the aesthetic and moral dimensions of the military experience.

SPECIAL TOPICS (EN354)

This course explores an advanced topic in literary studies. Specific subject matter will vary with the expertise of the senior faculty member conducting the course. Recent versions of this course include "Violence and Irish Literature" and "Postcolonial Literature and Theory."

Genre Courses

POETRY (EN361)

Embracing a wide variety of authors, works, periods, traditions, and forms, this course considers the literary genre through which human beings have expressed their most intensely imaginative visions of themselves and their world, and connections between the two. Some consideration of poetics and prosody will complement the cadets' reading of verse that ranges from Japanese haiku through the Shakespearean sonnet to the free-verse creations of modern and contemporary poets.