

ENGLISH

Overview and Contact Information

English courses at Mount Holyoke offer students an opportunity to study texts and writers from the many cultural traditions that have shaped, and been shaped by, the English language. Our offerings range from Anglo-Saxon England through the twenty-first century and encompass multiple national, racial, and cultural identities. The department's courses cultivate skills in close reading, critical thinking, and persuasive writing. For students interested in writing, a number of courses offer practical instruction in the techniques of fiction, poetry, and other literary genres, as well as journalism. The major helps prepare students for a wide range of careers, including teaching at all levels, law, business, and graduate study in literature and culture.

The department reflects in its offerings a balanced variety of historical and theoretical approaches to the study of language, literature, and culture. Many courses locate British and American literary texts within their historical contexts; many courses employ approaches drawn from gender studies, queer theory, and postcolonial theory. We regularly offer courses on African American, Asian American, and other ethnically defined American literatures, as well as on writings from Africa, Asia, the Pacific Rim, and Ireland. Some members of the department study visual culture in many different media, including film. The department expects its majors to study texts from a variety of historical periods and challenges students to respond to new questions about the theoretical relationships of literary and cultural forms and historical transformation.

See Also

- Journalism, Media & Public Discourse (<http://catalog.mtholyoke.edu/areas-study/journalism-media-public-discourse>)

Contact Information

Nigel Alderman, Chair

Cynthia Meehan, Academic Department Coordinator

111 Shattuck Hall

413-538-2146

<https://www.mtholyoke.edu/acad/english>

Faculty

This area of study is administered by the Department of English:

Christopher Benfey, Andrew W. Mellon Professor of English

Corinne Demas, Professor of English

Amy Martin, Professor of English on the Emma B. Kennedy Foundation;
Director of the Harriet L. and Paul M. Weissman Center

Donald Weber, Lucia, Ruth and Elizabeth MacGregor Professor of English

Elizabeth Young, Carl M. and Elsie A. Small Professor of English

Nigel Alderman, Associate Professor of English

Kimberly Brown, Associate Professor of English and Africana Studies,
Teaching Spring Only

Iyko Day, Associate Professor of English

Amy Rodgers, Associate Professor of English; Dean for the Senior Class

Suparna Roychoudhury, Associate Professor of English

Kate Singer, Associate Professor of English

Wesley Yu, Associate Professor of English

Leah Glasser, Senior Lecturer in English

Mark Shea, Coordinator of ESOL; Senior Lecturer in English

Sally Sutherland, Senior Lecturer in English

Carol Bailey, Visiting Associate Professor in English

Todd Brewster, Visiting Senior Lecturer in English

Samuel Ace, Visiting Lecturer in English

Andrea Lawlor, Visiting Lecturer in English

Katherine O'Callaghan, Visiting Lecturer in English

Requirements for the Major

A minimum of 36 credits:

Code	Title	Credits
ENGL-199	Introduction to the Study of Literature	4
32 additional credits in English, which include:		32
Two courses in literature written in English before 1700, at either the 200 or 300 level ¹		
One course in literature written in English between 1700 and 1900, at either the 200 or 300 level ¹		
Four courses at the 300 level, two of which must be taken at Mount Holyoke and one of which must be a designated seminar ²		
Total Credits		36

¹ Course descriptions indicate which courses fulfill these historical requirements

² Course descriptions indicate which courses fulfill the seminar requirement

Additional Specifications

- First-Year Seminars do not count toward the completion of the English major.
- ENGL-295 and ENGL-395 do not count toward the completion of the English major.
- An English major offers the opportunity to study various texts written in English, both those in traditions of British and American literature as well as those from other parts of the world. A student of English should be acquainted with works from different historical periods and different national traditions and different genres—fiction, nonfiction, poetry, and drama.
- This discipline consists of a variety of intellectual-interpretive approaches. Each major should take advantage of the department's diverse offerings by thoughtfully devising their own path of study while becoming familiar with all genres. Core requirements provide an acquaintance with writings and critical methodologies essential to a mastery of the field.
- We also urge majors to explore the creative process by taking writing courses and to link the study of literature in English with the study of history, the arts, and other literatures. Courses in classical and modern languages and literatures, art history, music, dance, theater,

film, politics, anthropology, psychology, philosophy, religion, history, and the sciences complement and supplement courses in English.

Requirements for the Minor

A minimum of 16 credits:

Code	Title	Credits
Two courses in English at the 200 level		8
Two courses in English at the 300 level		8
Total Credits		16

Additional Specifications

- At least one course at each level should be taken at Mount Holyoke.
- The choice of courses is at the discretion of the student, with no departmental approval required. Members of the department are, of course, available for consultation about possible minor programs. The approval of the chair is necessary for any exception to the requirements.
- ENGL-295 and ENGL-395 do not count toward the completion of the English minor.
- First Year Seminars do not count toward the completion of the English minor.

Teacher Licensure

Students interested in pursuing licensure in the field of English can combine their course work in English with a minor in education. In some instances course work in the major may coincide with course work required for licensure. For specific course requirements for licensure within the major of English, please consult the chair of the English Department. Further information about the minor in education (<http://catalog.mtholyoke.edu/areas-study/psychology-education/#minortext>) and the Teacher Licensure program (<http://catalog.mtholyoke.edu/areas-study/psychology-education/#teacherlicensuretext>) is available in other sections of the catalog.

Licensure also requires a formal application as well as passing scores on the Massachusetts Test of Educator Licensure (MTEL) in both the literacy component and the subject matter component. Copies of the test objectives for the MTEL are available in the Department of Psychology and Education.

Additional information about the Licensure Program, including application materials, can be found on the Teacher Licensure Program website (<https://www.mtholyoke.edu/acad/teach>).

Course Advice

Writing

The department offers two kinds of courses particularly intended for first-year students: many first-year seminars offered by English faculty under the FYSEM designation and Spring sections of ENGL-199, which second semester first years are welcome to take. The first-year seminars taught by English department faculty are writing-intensive seminars on various topics which strengthen a student's proficiency and confidence as a writer. ENGL-199, also writing-intensive, is an introduction to literary studies and a required gateway to the major. Students who, in the fall, take a writing-intensive first year seminar and who are considering a major in English ordinarily take ENGL-199 in the spring. First-year students interested in ENGL-201, require the permission of the instructor.

Sophomores, juniors, and seniors may elect ENGL-201 or courses such as Introduction to Journalism (ENGL-202), Short Story Writing I (ENGL-203), Verse Writing I (ENGL-204), or Expository Prose (ENGL-206).

Course Offerings

ENGL-104 Academic Discourse and Multilingual Speakers

Spring. Credits: 4

In this course we seek to achieve clarity and precision of expression within a discussion of a complex topic. Course readings and writing assignments guide students through an examination of topics related to society and culture. Past semesters' topics include: the role of education in society; the relationship between religion, culture, and nature; and the use of maps in ordering the world. In addition to the academic content, the course focuses on the writing and revising process, academic research and argumentation, and the nature and purpose of academic discourse. This course is intended for students whose native language is not English and who would like to refine their writing and speaking skills.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

M. Shea

ENGL-199 Introduction to the Study of Literature

Fall and Spring. Credits: 4

This course examines various strategies of literary representation through a variety of genres, including such traditional literary forms as the novel, lyric poetry, drama, and autobiography, as well as other cultural forms, such as film. Particular attention is given to student writing; students are expected to write a variety of short essays on selected topics. Though the themes of specific sections may vary, all sections seek to introduce students to the terminology of literary and cultural discourse.

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive

C. Benfey, A. Martin, K. O'Callaghan, A. Rodgers, K. Singer, S. Sutherland, E. Young, W. Yu

Prereq: Any first-year seminar.

Notes: English 199, required for the English major, introduces students to critical issues in the study of English literature. Students considering an English major will ordinarily take English 199 after taking a first year seminar.

ENGL-248 Effective Public Speaking

Spring. Credits: 2

This course provides the opportunity to develop speaking skills in a range of academic and professional situations. Through speaking, revision, and reflection, students identify their strengths as speakers, evaluate their improvement, and develop strategies for formal and informal speaking contexts.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Speaking-Intensive

M. Shea

Restrictions: This course is open to juniors and seniors

Notes: Half semester course. This section is designed to consider the needs of multilingual and second language speakers, but it is open to upper-level students of any language background.

ENGL-394AF Advanced Topics in English: 'Adaptation, From Page to Screen'

Fall. Credits: 2

Applies to requirement(s): Meets No Distribution Requirement

A. Rodgers

Instructor permission required.

Notes: Successful completion of both ENGL-345HJ and ENGL-349AF together would satisfy one of the English department's 300-level requirements for the English major or minor.

ENGL-394WL Advanced Topics in English: 'Writing London'

Fall. Credits: 2

This class will examine the ways in which London has been mapped and represented. Beginning with charting archetypal patterns for the city, we will consider London in terms of memory, commodities, mobility, power, and identity. We will also consider a range of modes or periods of writing, including realism, modernism, postmodernism, and hypertextualism.

Applies to requirement(s): Meets No Distribution Requirement

N. Alderman

Notes: Successful completion of both ENGL-329 and ENGL-349AF together would satisfy one of the English department's 300-level requirements for the English major or minor.

Writing Courses: Prose and Poetry**ENGL-201 Introduction to Creative Writing**

Fall and Spring. Credits: 4

This course offers practice in writing various kinds of narrative.

Assignments emphasize clarity, concision, and creativity. Exercises lead to longer work: sketches or short stories. Students hone critical as well as writing skills. Student papers are duplicated and discussed in class, along with selected works by published authors.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

S. Ace, L. Glasser, A. Lawlor

Restrictions: Course limited to sophomores, juniors and seniors

Advisory: Second-semester first-years with permission of instructor.

ENGL-202 Introduction to Journalism

Fall and Spring. Credits: 4

The finest journalists are professors to the people. They educate citizens so as to facilitate reasoned, fact-based dialogue on subjects as diverse as politics, poverty, war, science, and the arts. We will look at journalism's role in the culture with a particular view to some of the profession's failings and foibles. Students are expected to leave the comfortable confines of the classroom as they try their hand at covering an event, writing a profile, and reporting on an issue of local significance. Throughout the term we will employ the journalistic skills of interviewing, research, and thoughtful analysis to produce snapshots of the world inside and outside the College gates. Curiosity leads. Mastery follows.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Community-Based Learning, Writing-Intensive

T. Brewster

Restrictions: Course limited to sophomores, juniors and seniors

Advisory: Second-semester first-years with permission of instructor.

ENGL-203 Short Story Writing I

Fall. Credits: 4

This workshop will introduce students to the short story form as practiced by contemporary and canonical writers. Students will learn to read fiction actively, as writers developing their craft. We will focus on understanding the elements of fiction with an eye toward eventual mastery. Writing short stories will comprise the main work of this course, and students will work specifically on point of view, development of scenes, characterization, plot, and narration.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

C. Demas

Restrictions: Course limited to sophomores, juniors and seniors

Prereq: ENGL-201 or another writing course by permission of instructor.

ENGL-204 Poetry Writing

Fall. Credits: 4

In this introductory course, students will read widely in contemporary poetry. Through prompts and project-based inquiry, both within the workshop and in take-home assignments, students will have the opportunity to produce and share writing based on the conceptual frameworks explored in the class.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

S. Ace

Restrictions: Course limited to sophomores, juniors and seniors

ENGL-205 Playwriting

Spring. Credits: 4

This course offers practice in the fundamentals of dramatic structure and technique. Weekly reading assignments will examine the unique nature of writing for the theatre, nuts and bolts of format, tools of the craft, and the playwright's process from formulating a dramatic idea to rewriting. Weekly writing assignments will include scene work, adaptation, and journaling. The course will culminate in a significant writing project. Each class meeting will incorporate reading student work aloud with feedback from the instructor and the class. Students will listen, critique, and develop the vocabulary to discuss plays, structure, story, and content.

Crosslisted as: THEAT-283

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

Sanders, E.

Prereq: One course in Theatre Arts or a creative writing English course.

Notes: Cannot be taken at the 300 level.

ENGL-219 Topics in Creative Writing**ENGL-219FB Topics in Creative Writing: 'Writing Fabulist Fiction'**

Fall. Credits: 4

In which our heroes will explore contemporary and classic fabulist fiction, fairy tales, and mythic fiction in order to produce their own short stories. Some of the authors we may read include Jorge Luis Borges, Italo Calvino, Isak Dineson, Gabriel García Márquez, Nalo Hopkinson, Porochista Khakpour, Larissa Lai, Kelly Link, Carmen Maria Machado, and Bruno Schulz.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

A. Lawlor

Prereq: ENGL-201 or equivalent.

ENGL-219QT Topics in Creative Writing: 'Queer and Trans Writing'*Spring. Credits: 4*

What do we mean when we say "queer writing" or "trans writing"? Are we talking about writing by queer and/or trans authors? Writing about queer or trans practices, identities, experience? Writing that subverts conventional forms? All of the above? In this course, we will engage these questions not theoretically but through praxis. We will read fiction, poetry, comics, creative nonfiction, and hybrid forms. Expect to encounter work that challenges you in terms of form and content. Some writers we may read include Ryka Aoki, James Baldwin, Tom Cho, Samuel R. Delany, kari edwards, Elisha Lim, Audre Lorde, Cherríe Moraga, Eileen Myles, and David Wojnarowicz.

*Crosslisted as: GNDST-204QT**Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**A. Lawlor**Prereq: ENGL-201 and 4 credits in Gender Studies.***ENGL-301 Studies in Journalism****ENGL-301DM Studies in Journalism: 'Bots, Bytes, Tweets, and Snaps: Digital Media and the Transformation of Journalism in the 21st Century'***Spring. Credits: 4*

This course examines the profound changes that journalism has undergone in the digital age. Students will study the impact of technology on journalism historically, focusing on how each age establishes its own vocabulary and syntax. They will then focus on changes that have arrived in our own time, on how the internet, social media, and the cell phone have delivered the tools of journalism beyond the professional class to ordinary citizens and how this has both enhanced and frustrated the role of the journalist in our society. Students will do their own journalism work in various new media forms and develop skills that will make them both better consumers of digital media and better digital media journalists.

*Applies to requirement(s): Meets No Distribution Requirement**T. Brewster**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: ENGL-202 Intro to Journalism.**Notes: does not meet the English department seminar requirement***ENGL-301MW Studies in Journalism: 'Magazine Writing - Sequence I'***Not Scheduled for This Year. Credits: 4*

Students in this class will produce original works at magazine length. Assignments will get them out of the classroom and into the world, exploring feature stories and local issues of importance. A student's mastery of her chosen topic will rest on personal observation, extensive interviews, and deep research. All pieces produced will go through multiple drafts. Readings are designed to shape classroom discussion and lend inspiration. These will include classics of the genre, as well as material from current issues of the in the *New Yorker*, *Slate*, *Atlantic Monthly*, *Vanity Fair*, the *New York Times Sunday Magazine*, and other publications.

*Applies to requirement(s): Humanities**Other Attribute(s): Community-Based Learning, Writing-Intensive**T. Brewster**Prereq: Intro to Journalism, Intro to Creative Writing, or Narrative-Non Fiction.**Notes: meets English department seminar requirement***ENGL-301PR Studies in Journalism: 'The Press and the Presidency'***Not Scheduled for This Year. Credits: 4*

In this course, we will pinpoint six moments in American history when great journalism focused on the presidency has driven the national story. We will augment that study of the past with a steady examination of the present, seeking to understand how the 45th president's assault on the press has prompted many to reconsider – and to reconfirm – the role of a vigorous, questioning media in the success of a democratic republic. Students will do both historical analysis and contemporary journalism, employing the tools of strong reporting, graceful prose and pithy analysis to shed light on the presidency in a time of peril.

*Applies to requirement(s): Meets No Distribution Requirement**Other Attribute(s): Writing-Intensive**T. Brewster**Prereq: ENGL-202 Intro to Journalism.**Notes: meets English department seminar requirement***ENGL-301RE Studies in Journalism: 'Reporting Lab: Holyoke, Massachusetts'***Fall. Credits: 4*

In this course, students will learn the skills of journalism by applying themselves to extensive reporting projects focused on the city of Holyoke. Long known as the "Paper Capital of America," Holyoke was historically the home to some of the nation's busiest industrial wool and paper mills, which were supported by an elaborate system of municipal canals. The canals are still there and so are many of the original mill buildings, but today Holyoke faces challenges familiar to the post-industrial age, even as it makes strides toward a new life centered around high tech and the service economy. Working in text, video, still photography, and other media, students will examine this transition and the lives of the people of Holyoke.

*Applies to requirement(s): Meets No Distribution Requirement**Other Attribute(s): Writing-Intensive**T. Brewster**Prereq: ENGL-202 Intro to Journalism.***ENGL-302 Nonfiction Writing****ENGL-303 Short Story Writing II***Spring. Credits: 4*

This workshop is for students seriously engaged in writing short stories. Students will refine their technical skills and work on the subtleties of style. Extensive readings are required.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**C. Demas**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: ENGL-203, or submitted writing sample and permission of instructor.**Notes: meets English department seminar requirement***ENGL-304 Verse Writing II***Not Scheduled for This Year. Credits: 4*

In this workshop students will generate new poems, working in both free verse and traditional forms. Emphasis will be given to honing elements of craft, to developing one's 'voice,' and to the all-important process of revision. Readings will include books by contemporary poets, with workshops devoted to critiquing student work and discussing the poems of established writers.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**The department**Restrictions: This course is open to juniors and seniors**Prereq: ENGL-204 and 4 additional credits from English above 101.**Notes: meets English department seminar requirement*

ENGL-305 Writing Literature for Children

Not Scheduled for This Year. Credits: 4

A workshop focusing on writing for children at different age levels. Students will work on a variety of projects in fiction and nonfiction, and experiment with different styles, forms, and approaches. Weekly writing and editing assignments and selected readings of children's literature are required. The course includes guest lectures (which are open to the campus) and field trips.

Applies to requirement(s): Humanities

Other Attribute(s): Speaking-Intensive, Writing-Intensive
C. Demas

Restrictions: This course is open to juniors and seniors

Instructor permission required.

Prereq: 8 credits in department including ENGL-201, ENGL-204, or ENGL-265, and permission of instructor. Creative writing sample must be submitted to instructor during advising week.

Notes: meets English department seminar requirement

ENGL-306 Advanced Projects in Creative Writing

Spring. Credits: 4

This course is designed for students already at work on a longer project (a novel or novella, a short story collection, a collection of poems, longform creative nonfiction, a graphic novel, or a hybrid form). Students will build on the skills and insights gained in previous creative writing courses to draft, workshop, and revise a full-length creative manuscript. Workshop and revision will comprise much of our time, along with readings on craft by authors such as Lynda Barry, Italo Calvino, and Samuel R. Delany. Students will also have an opportunity to meet literary publishing professionals.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

A. Lawlor

Instructor permission required.

Prereq: ENGL-201 or equivalent.

Notes: meets English department seminar requirement

ENGL-361 Advanced Creative Writing Topics**ENGL-361EX Advanced Creative Writing Topics: 'Beyond Measure: Experiments in the Music of Poetry'**

Spring. Credits: 4

The workshop will examine the overlapping impulses of poetry, music, and sound-making. Through the work of a variety of artists, such as LaMonte Young, John Cage, Mahalia Jackson, Beethoven, Gertrude Stein, Webern, Meredith Monk, Laurie Anderson, Phillip Glass, Nathaniel Mackey, Tracie Morris, Clark Coolidge, Fred Moten, Dylan Thomas, Allen Ginsburg, Harmony Holiday, and others, we will investigate the realm between language and music. We will explore how voice, rhythm, song, repetition, phrasing, musical form, and the management of time are vital to a poem's semantic content. This will be a generative writing workshop, with an emphasis on new composition.

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive

S. Ace

Prereq: A 200-level creative writing course.

Notes: meets English department seminar requirement

ENGL-361PM Advanced Creative Writing Topics: 'Poetry and Image: Formations of Identity'

Not Scheduled for This Year. Credits: 4

With an emphasis on producing creative texts, the course will examine the parallel and often overlapping impulses of poetry and image-making (photography, painting, and other visual arts). We will explore concepts of identity through the work of artists such as Alice Neel, Mikalene Thomas, Claude Cahun, Cindy Sherman, Kehinde Wiley, Glenn Ligon, Catherine Opie, Kara Walker, Diane Arbus, Vivian Maier, and Nan Goldin. Writers will include Ocean Vuong, Danez Smith, Sherwin Bitsui, Robert Seydel, Ari Baniyas, Safia Elhillo, Gloria Anzaldúa, Morgan Parker, Layli Longsoldier, Judy Grahn, Audre Lorde, Ronaldo Wilson, Shane McCrae, Adrienne Rich, David Wojnarowicz, Eileen Myles, and others.

Crosslisted as: GNDST-333PM

Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives

Other Attribute(s): Writing-Intensive

S. Ace

Prereq: A 200-level creative writing course.

Notes: Meets the English department's seminar requirement.

Intermediate Literature Courses**ENGL-207 Topics in Science Writing****ENGL-207MG Topics in Science Writing: 'Imagining Illness'**

Fall. Credits: 4

An exploration of the ways writers from a range of time periods and cultures represent—directly or metaphorically—illness and disease, diagnosis and treatment, suffering and healing. The course considers, as do growing numbers of medical educators and health professionals, the relations between interpretative skills and clinical practice, especially in attending to the stories both patients and texts try to tell. Readings will be selected from works by Berger, Edson, Fadiman, Grealy, Kafka, Lahiri, Lessing, Mann, McEwan, O'Neill, Saramago, Sontag, Sophocles, Williams, and Woolf.

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive

S. Sutherland

ENGL-211 Shakespeare

Fall and Spring. Credits: 4

A study of some of Shakespeare's plays emphasizing the poetic and dramatic aspects of his art, with attention to the historical context and close, careful reading of the language. Eight or nine plays.

Crosslisted as: THEAT-281

Applies to requirement(s): Humanities

A. Rodgers, S. Roychoudhury

Restrictions: Course limited to sophomores, juniors and seniors

Notes: meets English department pre-1700 requirement

ENGL-212 English Renaissance Poetry*Not Scheduled for This Year. Credits: 4*

An introduction to the literary period known as the English Renaissance.

Through short lyric poems and some narrative verse, we will explore the era that saw the reign of Queen Elizabeth I, the Reformation of the Catholic church, the Scientific Revolution, and the exploration of the Americas. Reading an array of poets, we will immerse ourselves in the early modern world by exploring its representations of beauty, power, love, faith, art, and knowledge. Our emphasis will be on close reading, with a view to understanding form and appreciating excellence.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**S. Roychoudhury**Prereq: ENGL-199 or ENGL-200.**Notes: Intended as an alternative to English 211; meets English department pre-1700 requirement***ENGL-213 The Literature of the Later Middle Ages***Fall. Credits: 4*

This course will examine a variety of English works and genres written in the thirteenth through fifteenth centuries. Our concentration will be principally on the *Gawain*-poet, Chaucer, Langland, Margery Kempe, and Lydgate. Most of our readings are in Middle English.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**W. Yu**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: ENGL-199 or ENGL-200.**Notes: meets English department pre-1700 requirement***ENGL-214 Topics in Medieval Studies****ENGL-214CM Topics in Medieval Studies: 'The Curious Middle Ages'***Not Scheduled for This Year. Credits: 4*

While influenced by Augustine's warning that worldly inquiry could endanger the pilgrimage of the soul, medieval literature contains many instances of curious looking. Exploring the medieval desire to know, this course considers how the period's tendencies toward spiritual and metaphysical thought are balanced against its fascinations with the observable world. We will study the ways allegories, travel narratives, romances, and dream visions intersect with natural philosophy, historiography, cartography, and architecture. Literary analysis is the basis for our investigative work to uncover the epistemological impulses that inform medieval art and literature.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**W. Yu**Prereq: A first-year seminar.**Advisory: English 210, English 213, History 115, or History 232 recommended.**Notes: meets English department pre-1700 requirement***ENGL-214LR Topics in Medieval Studies: 'Love and Reason in Medieval Romance'***Spring. Credits: 4*

Arthurian legend conjures enduring stereotypes of chivalry and romantic love, but how do we go about situating medieval romance in literary history? Where does it come from, why was it written, who read it, and how did it change over time? In this course, students will learn about romance's historical and social contexts, its form, tropes, and imagery. We will think about romance's contemplation of justice, loyalty, subjectivity, love, and shame, especially as this body of literature grapples with the conflicts that arise between the mortal and divine. Course readings will include works by Marie de France, Chrétien de Troyes, Chaucer, Lydgate, and Spenser. We will read in Middle English where possible.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**W. Yu**Advisory: ENGL-210 or ENGL-213 recommended.**Notes: meets English department pre-1700 requirement***ENGL-215 Chaucer's Literary World***Not Scheduled for This Year. Credits: 4*

Who and what did Chaucer read? How did Chaucer's literary environment move him to explore love, human will, differences of perspective, and ideas of closure (the efficacy of complaint, poetic endings, and the poet's accomplishments). These topics will be studied in light of the ranging literary influences from the medieval world, especially Chaucer's adaptation of classical poetry, French and Italian vernacular verse, romance, saints' lives, allegory, and beast fables. All readings are in Middle English, concentrating on a selection of Chaucer's short poems and his major works prior to *The Canterbury Tales*.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**W. Yu**Prereq: ENGL-199.**Advisory: ENGL-213 or ENGL-214 strongly recommended**Notes: meets English department pre-1700 requirement***ENGL-217 Topics in English****ENGL-217BF Topics in English: 'British and Irish Fiction 1900-1945'***Fall. Credits: 4*

This course examines fiction by some of the key British and Irish writers from the first half of the twentieth century (1900-1945). We will be interested in the ways in which the form and content of the novel and the short story have been impacted by changes in social and cultural contexts. The course will cover topics such as the end of empire and the pervasive influence of music on modernist writers. The reading list will include works by James Joyce, Virginia Woolf, Katherine Mansfield and Elizabeth Bowen.

*Applies to requirement(s): Humanities**K. O'Callaghan**Prereq: ENGL-199 or ENGL-200.*

ENGL-217GE Topics in English: 'Global English: Its Written and Spoken Forms'

Not Scheduled for This Year. Credits: 4

What is the relationship between language and social and political power? This course is an interdisciplinary study of the global role of the English language. Migration, education, and identity are major themes of the course, and we look at how linguists, policy-makers, and individuals grapple with these complex topics. This course also focuses on students' development of their written and spoken communication skills and is open to students in all disciplines. Our approach to writing and speaking may be particularly effective for students who do not identify as native speakers of English.

Applies to requirement(s): Humanities; Multicultural Perspectives

Other Attribute(s): Speaking-Intensive, Writing-Intensive

M. Shea

ENGL-217SC Topics in English: 'Stage to Screen'

Not Scheduled for This Year. Credits: 4

A study of ten to twelve plays and their film adaptations. Plays are drawn from a range of periods and genres, and films are chosen to show the scope of adaptive approaches from filmed play to radical re-imagining. The course will include readings on the theory and history of theatre-to-film adaptations. Playwrights will likely include Christopher Marlowe, Oscar Wilde, Tennessee Williams, Eugene O'Neill, Lorraine Hansberry, Edward Albee, Harold Pinter, David Mamet, and David Henry Hwang.

Crosslisted as: FLMST-220SC

Applies to requirement(s): Humanities

S. Sutherland

Prereq: 4 credits in English, Film Studies, or Theatre Arts.

ENGL-218 Topics in English**ENGL-220 Introduction to British Literary and Cultural Studies since 1660**

This course offers a broad study of selected figures in modern literary and intellectual history and helps prepare students for more advanced classes in British and/or postcolonial studies. We will use these figures to probe the dynamic relationship between imaginative practice and social change, which may involve global as well as national contexts. This course will introduce students to writing sustained pieces of critical analysis, challenging them to explore the theoretical relationship between literary form and historical transformation in the modern period.

ENGL-225 Topics in Jewish Literature**ENGL-225TR Topics in Jewish Literature; 'Trauma, Transition and Memory: The Jewish Literary Imagination in the Twentieth Century'**

Not Scheduled for This Year. Credits: 4

This course maps the range of Jewish literary expression in the twentieth century, beginning with the folktales of Sholem Aleichem and parables and stories by Franz Kafka, we will move on to novels and films that explore Jewish family life across nations and historical eras (Eastern Europe, America, Israel). Among the core themes will be the literary response to the Shoah in works by Primo Levi, Aharon Appelfeld, and Anne Michaels. The course concludes with works by Jewish writers E.L. Doctorow, Philip Roth, and Tony Kushner that continue to explore the relation among history, memory, and trauma – core themes of Jewish experience in modern times.

Crosslisted as: JWST-225TR

Applies to requirement(s): Humanities

The department

ENGL-231 British Romanticism: Revolution and Reaction

Fall. Credits: 4

This class will examine the ways Romantic-era writers figured revolution and the reaction against it, in the wake of the French Revolution's spectacular but failed promises of liberty, fraternity, and equality for all. We will pay special attention to how British writers envisioned their own versions of freedom and equality, extending them to women, slaves, and the poor. Likewise we will explore how this project for social change was necessarily related to revolutions in language and aesthetics. Authors may include Burke, Wollstonecraft, Wordsworth, Coleridge, Smith, Barbauld, Blake, Austen, Keats, Percy and Mary Shelley, Byron, and Hemans.

Applies to requirement(s): Humanities

K. Singer

Restrictions: Course limited to sophomores, juniors and seniors

Notes: meets English department 1700-1900 requirement

ENGL-234 Topics in Theatre Studies**ENGL-234SP Topics in Theatre Studies: 'Shakespeare in Performance: Case Studies in Stage Production History'**

Not Scheduled for This Year. Credits: 4

To what purpose(s) have Shakespeare's plays been staged, and how has staging practice changed and developed? Our focus will be broad, covering such matters as acting, directing, design, history/criticism/dramaturgy. Units will include period/modern-dress Shakespeare, anti-realist staging, changing acting styles, "historically accurate" productions, "global Shakespeare," topical/political productions, and gender/race in casting. Several Key plays will form the core: *Midsummer Night's Dream*, *Macbeth*, *Hamlet*, and *The Winter's Tale*. The course will involve some attendance at live performance (likely a group trip to New York).

Crosslisted as: THEAT-234SP

Applies to requirement(s): Humanities

H. Holder

Notes: Theatre tickets and food are the responsibility of the student. Cost of travel arrangements to New York is undetermined at this time.

ENGL-235 Modern British Poetry

Not Scheduled for This Year. Credits: 4

This introduction to modern British poetry pays special attention to the emergence, consolidation, and dismantling of modernist poetry and poetics. It will link this literary history with, amongst other things, the loss of faith, the two world wars, and the relationship between monumental aesthetics, utopian poetics, and totalitarian politics. Writers will include Hardy, Yeats, Eliot, H.D., and Auden.

Applies to requirement(s): Humanities

N. Alderman

Restrictions: Course limited to sophomores, juniors and seniors

ENGL-239 Novels of the Later Eighteenth Century**ENGL-239WH Novels of the Later Eighteenth Century: 'Worthy Hearts and Saucy Wits'**

Not Scheduled for This Year. Credits: 4

Eighteenth-century England witnessed the birth of the novel, a genre that in its formative years was both lauded for its originality and condemned as intellectually and morally dangerous, especially for young women.

We will trace the numerous prose genres that influenced early novelists, including conduct manuals, epistolary writing, conversion narratives, travelogues, romance, and the gothic. In doing so, we will concomitantly examine the novel's immense formal experimentation alongside debates about developing notions of gender and class as well as the feeling, thinking individual. Authors may include Richardson, Fielding, Sterne, Walpole, Burney, and others.

Crosslisted as: GNDST-204WH

Applies to requirement(s): Humanities

K. Singer

Restrictions: Course limited to sophomores, juniors and seniors

Notes: meets English department 1700-1900 requirement

ENGL-240 American Literature I

Fall. Credits: 4

A survey of American literature from the literature of exploration to the Civil War, with special attention to the formation of an American literary tradition, along with the political, social, and religious contexts that helped shape the imaginative responses of American writers to their culture.

Applies to requirement(s): Humanities

C. Benfey

Restrictions: Course limited to sophomores, juniors and seniors

Notes: meets English department 1700-1900 requirement

ENGL-241 American Literature II

Spring. Credits: 4

A survey of American literature from the Civil War to the present, with special attention to literary redefinitions of race, gender, sexuality, and class and to changes in literary form.

Applies to requirement(s): Humanities

E. Young

Restrictions: Course limited to sophomores, juniors and seniors

Notes: does not meet English department 1700-1900 requirement

ENGL-242 Topics in American Literature**ENGL-242AE Topics in American Literature: 'The American Essay'**

Not Scheduled for This Year. Credits: 4

Throughout the history of the United States, the essay has been a vital literary genre. From religious and confessional essays to personal, political, and satirical ones, American authors have explored their passions and hatreds in this flexible form. We will read essays from the nineteenth century to the present, with the opportunity to write essays of our own. Authors may include Thoreau, Baldwin, Didion, and Maggie Nelson, along with international writers, such as Woolf and Zadie Smith, who have influenced American essayists.

Applies to requirement(s): Humanities

C. Benfey

Restrictions: Course limited to sophomores, juniors and seniors

ENGL-243 American Gothic

Not Scheduled for This Year. Credits: 4

An examination of the gothic—a world of fear, haunting, claustrophobia, paranoia, and monstrosity—in American literature and culture, with an emphasis upon issues of race and gender. Topics include slavery and the gothic; gothic sexuality; Southern, Northern, and national gothic; freakishness and grotesquerie; and visual gothic. Focus on fiction, with some film and photography. Authors, filmmakers, and artists may include Alcott, Arbus, Browning, Crane, Dunbar, Dunn, Elmer, Faulkner, Gilman, Hitchcock, Kubrick, McCullers, Morrison, O'Connor, Oates, Parks, Poe, Romero, Turner, and Wood.

Crosslisted as: FLMST-220AG

Applies to requirement(s): Humanities

E. Young

Restrictions: Course limited to sophomores, juniors and seniors

ENGL-250 African American Literature I

Not Scheduled for This Year. Credits: 4

African American literature, particularly in the early part of the formation of the United States, reflects the dichotomy between citizenship and American identity. This course will study the literary works of African Americans from the late-eighteenth century to 1865. Beginning with slave narratives and early poetry, we will consider issues of genre, literary tradition, and historical context while gaining experience in analyzing literary texts. Themes of alienation, communion, haunting, and upward mobility will be covered to illuminate the expansive world of early African American literature. Authors include: Harriet Jacobs, Frederick Douglass, David Walker, Phillis Wheatley, and William Wells Brown.

Crosslisted as: AFCNA-250

Applies to requirement(s): Humanities; Multicultural Perspectives

The department

Restrictions: Course limited to sophomores, juniors and seniors

Notes: meets English Department 1700-1900 requirement

ENGL-251 Contemporary African American Literature II

Not Scheduled for This Year. Credits: 4

This course will examine African American literature and culture in the postwar period as American identities are coalescing around the concept of the US as a world power. Specifically, our task during the semester will be to discuss the myriad ways black authors and artists attempt to interrogate the structure of racial hegemony by creating poetry and prose meant to expand notions of culture and form. We will also examine music, visual art, and advertisements from this era to have a greater sense of the black experience through various cultural representations. Writers will include James Baldwin, Toni Morrison, Ralph Ellison, Michael S. Harper and bell hooks.

Crosslisted as: AFCNA-251

Applies to requirement(s): Humanities; Multicultural Perspectives

K. J. Brown

ENGL-265 Children's and Young Adult Literature**ENGL-265CL Children's and Young Adult Literature: 'A View from Childhood to the World'**

Not Scheduled for This Year. Credits: 4

This course provides an overview of the field of history of American Literature for youth with an emphasis on literature from the 1960s to the current day. Students will read diverse literature from multiple genres and engage in thoughtful analysis of the literature as it reflects the historical, cultural, psychological and sociological nature of American society past, present, or future.

Applies to requirement(s): Humanities

S. Richards

Prereq: 8 credits from English beyond the 100 level.

ENGL-267 Reading and Writing in the World

Not Scheduled for This Year. Credits: 4

An introduction to reading and writing about nature, this seminar will attempt an exchange across distinct approaches to observing and describing the world around us. Do lenses of culture, discipline, and gender determine how we see and experience nature, environment, and place? Course work will include reading such authors as N. Scott Momaday, Henry David Thoreau, bell hooks, Leslie Marmon Silko, Mary Oliver, Terry Tempest Williams, Wendell Berry, and Annie Dillard; field trips; and writing assignments—weekly field notes and journals, analytical papers, and personal essays.

Crosslisted as: ENVST-267

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive

L. Savoy

Instructor permission required.

Advisory: You must apply for admission to this course by completing the online application form

ENGL-268 Cognitive Theory and Literary Studies

Spring. Credits: 4

A survey of philosophical, scientific, and theoretical approaches to the relation between cognition and representation. For as long as we have told stories, we have thought about how they work in conjunction with the mind. This course charts the many ways in which cognitive theory has shaped literary studies over the ages. How does fiction reflect the way we think? How in turn does it shape how we behave? What happens in the brain and body when we read? Starting in antiquity and working through history towards contemporary neuroscience and cognitive psychology, we will consider such matters as action and imitation; reality and fantasy; reason and imagination; aesthetics, empathy, and affect.

Crosslisted as: CST-249CT

Applies to requirement(s): Humanities

S. Roychoudhury

Restrictions: Course limited to sophomores, juniors and seniors

ENGL-274 Introduction to Asian American Literature

Fall. Credits: 4

This course introduces students to Asian American literature, considering its historical origins and evolution. Throughout the course we explore questions of identity, immigration and citizenship, generational conflict, war and migration, and mixed and cross-racial politics. Readings of primary texts will be supplemented by historical and critical source materials. Authors may include Nina Revoyr, Ruth Ozeki, Nam Le, Chang-rae Lee, Aimee Phan, Susan Choy, and Jhumpa Lahiri.

Applies to requirement(s): Humanities; Multicultural Perspectives

I. Day

ENGL-276 Mapping Jewish American Generations

Not Scheduled for This Year. Credits: 4

This course sets canonical Jewish American literature in creative dialogue with contemporary Jewish American writers, filmmakers, and performance artists to explore how early twentieth-century figures (Abraham Cahan, Anzia Yeziarska, and Henry Roth) continue to influence –inspire—a rising generation of authors. The key mediating figure in this generational dialogue is Philip Roth, whose work we will examine as well. Topics to be explored include “immigrant” writing then and now; the uses of nostalgia; genealogies of standup comedy and popular culture in general; the emergence of “hipster” Judaism and its various modes of expression (above all via social media).

Crosslisted as: JWST-276

Applies to requirement(s): Humanities

The department

Prereq: 4 credits in English, religion, Jewish studies, history, sociology, or film studies.

ENGL-277 Necropolitics in the Age of Slavery

Spring. Credits: 4

Slave narratives of the eighteenth and nineteenth centuries partook of white abolitionist discourse, rhetoric, and genres even as authors made space for their own ideas about freedom, captivity, sovereignty, power, gender, sexuality, and the nature of being. This course will read narratives by Cugoano, Equiano, Sanchez, Prince, Brent, and Craft alongside current critical theories about necropolitics (i.e., sovereignty as the right to kill), Afro-pessimism, Afro-futurism, and Afro-feminism, by theorists such as Mbembe, Wilderson, Moten, Sharpe, and Wynter, to consider what thoughts these authors can offer to us on ways of being, living, and surviving Western, racial imperialisms.

Crosslisted as: CST-249AS

Applies to requirement(s): Humanities; Multicultural Perspectives

Other Attribute(s): Speaking-Intensive

K. Singer

Restrictions: Course limited to sophomores, juniors and seniors

Advisory: No previous theory-reading experience is necessary, but a desire to learn to read it.

ENGL-280 Literary and Cultural Theory

Not Scheduled for This Year. Credits: 4

An introduction to literary and cultural theory with an emphasis on twentieth century and contemporary thought. We will explore crucial questions that have focused, and continue to focus, critical debate. These questions may include representation, subjectivity, ideology, identity, difference, gender, sexuality, race, ethnicity, and nation. Throughout we will be particularly interested in the ways in which language and form mediate and construct social experience.

Crosslisted as: CST-280

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive

A. Rodgers

Restrictions: Course limited to sophomores, juniors and seniors

ENGL-286 Sexuality and Women's Writing*Not Scheduled for This Year. Credits: 4*

An examination of how U.S. women writers in the twentieth and twenty-first century represent sexuality in prose. Topics to include: lesbian, queer, homoerotic, and transgender possibilities; literary strategies for encoding sexuality, including modernist experiment and uses of genre; thematic interdependencies between sexuality and race; historical contexts, including the 'inversion' model of homosexuality and the Stonewall rebellion. Authors studied may include Barnes, Bechdel, Cather, Chopin, Feinberg, Highsmith, Jackson, Larsen, McCullers, Moraga, Nestle, Stein, and Truong; supplemental critical readings may include Butler, Lorde, Rich, and Sedgwick.

*Crosslisted as: GNDST-204SW**Applies to requirement(s): Humanities**E. Young**Restrictions: Course limited to sophomores, juniors and seniors***Advanced Literature Courses****Prerequisites for Advanced Courses**

The stated prerequisites for 300-level courses are junior and senior standing and 8 credits of work in English beyond a first-year seminar, often including a specified course such as ENGL-199 or ENGL-240. A sophomore who has completed the specified 8 credits may enroll with prior permission of the instructor. Any student without the prerequisites should consult the instructor.

Seminars and Courses on Special Topics

These courses offer advanced study of literature in English. Reading texts from different periods and genres, seminars aim for depth and specific focus and require of every student both original work and partial responsibility for leading class discussions.

Each year the department offers various upper-level seminars and special topics courses. Enrollment in these seminars and courses is restricted (15 to 20 in seminars; 30 or fewer in courses). Interested students should pay particular attention to the prerequisites; preference for admission is usually given to seniors.

ENGL-311 Chaucer: Stories & Storytellers**ENGL-311CT Chaucer: 'The Canterbury Tales'***Spring. Credits: 4*

Known as a storyteller *par excellence*, Chaucer was also a famous reader of classical epic, romance, and philosophy. This research seminar will give students the opportunity to read the *Canterbury Tales* in light of the work's cultural, historical, and literary contexts. Throughout the semester, students will engage with Chaucer's tales and his favorite sources to examine and discuss his representations of gender and class, his perspectives on religious authority, his use of the English vernacular, and his commitment to poetry.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**W. Yu**Prereq: ENGL-199.**Advisory: English 213 strongly recommended**Notes: meets English department pre-1700 requirement; meets English department seminar requirement***ENGL-312 Shakespeare****ENGL-312SF Shakespeare: 'Shakespeare and Film'***Fall. Credits: 4*

We will read plays by Shakespeare, watch films based on those plays, and study the plays, the films, and the plays-as-films. 'Shakespeare' comes first, of course, both historically and as the source/inspiration for the films. Yet each film has its own existence, to be understood not just as an 'adaptation,' but also as the product of linked artistic, technical, and economic choices. Considering Shakespeare's plays as pre-texts (rather than pre-prescriptions), we will look at early and recent films, both those that follow closely conventionalized conceptualizations of 'Shakespeare,' and those that tend to erase or emend their Shakespearean sources.

*Crosslisted as: FL MST-380SF**Applies to requirement(s): Humanities**H. Holder**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits from English beyond the 100 level, including ENGL-211.**Notes: does not meet English department seminar requirement; does not meet English dept pre-1700 requirement***ENGL-317 Studies in Renaissance Literature****ENGL-317MD Studies in Renaissance Literature: 'Early Modern Drama'***Not Scheduled for This Year. Credits: 4*

All the world's a stage." This course surveys the era of literary history that invented this powerful idea. The drama of the sixteenth and seventeenth centuries is obsessively self-conscious, bursting with disguises, confidence tricks, cross-dressers, masques, and plays-within-plays. Reading several playwrights, we will situate Shakespeare among his rivals and peers: Marlowe, Jonson, Webster, and others. More generally, we will explore early modern notions of performance and theatricality, considering how they were entwined in conceptions of desire, evil, gender, and politics.

*Applies to requirement(s): Humanities**S. Roychoudhury**Prereq: Take 4 credits in Renaissance studies.**Notes: meets English department pre-1700 requirement; meets English department seminar requirement***ENGL-317MJ Studies in Renaissance Literature: 'Marlowe, Jonson, Middleton'***Not Scheduled for This Year. Credits: 4*

A seminar on three major early modern dramatists—Christopher Marlowe, Ben Jonson, and Thomas Middleton—focusing on the range of genres, characters, conflicts, and aspirations explored in their plays. These playwrights, along with their contemporary Shakespeare, shaped the late sixteenth and early seventeenth century theatre into a site for performing authority and conquest, national and individual identity, trickery and carnival, desire and sexuality, and complex unfoldings of revenge. Readings of several plays by each of the three dramatists will be supplemented by recent studies of early modern theatricality.

*Crosslisted as: THEAT-350MJ**Applies to requirement(s): Humanities**S. Sutherland**Restrictions: This course is open to juniors and seniors**Prereq: ENGL-199 or ENGL-200 and ENGL-210 or ENGL-211.**Notes: meets English department pre-1700 requirement; meets English department seminar requirement*

ENGL-317TR Studies in Renaissance Literature: 'Trauma in the Premodern World'*Not Scheduled for This Year. Credits: 4*

When told that his wife's madness cannot be cured, Macbeth asks: 'Canst thou not minister to a mind diseased?' Although the term 'trauma' was not used to describe a psychological state until the nineteenth century, Macbeth's query suggests that premodern subjects both understood and experienced the sorts of psychic injury the term denotes. This course will explore how trauma was discerned, expressed and represented in premodern European culture. Readings will include contemporary theoretical explorations of trauma, as well as works by Shakespeare, Marlowe, Aphra Behn, and Daniel Defoe.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**A. Rodgers**Prereq: ENGL-199 or ENGL-200 and ENGL-210 or ENGL-211.**Notes: meets English department pre-1700 requirement; meets English department seminar requirement***ENGL-319 The Renaissance****ENGL-319CR The Renaissance: 'The Cunning Renaissance'***Fall. Credits: 4*

In Renaissance English, "cunning" meant many more things than it does today: guile, but also wisdom, imagination, strategic sense, inventiveness, skill. This very diverse set of abilities is on display throughout early modern literature, in which we meet all sorts of sages, schemers, illusionists, and fools. What does it mean to be smart? What forms of knowledge are privileged above others? How is the idea of intelligence culturally constructed, how inflected by religion, gender, and class? Reading widely in the period and drawing also on modern thought, we will cover such topics as mental disability, moral knowledge, social dexterity, politicking, and artificial and animal intelligence.

*Applies to requirement(s): Humanities**S. Roychoudhury**Restrictions: This course is open to juniors and seniors**Notes: meets English department pre-1700; meets English department seminar requirement***ENGL-319SR The Renaissance: 'Literature and Science, 1516-1674'***Not Scheduled for This Year. Credits: 4*

This seminar traces intersections between literary art and scientific knowledge at the dawn of modernity, when the difference between "art" and "science" was anything but clear. We will read prominent works of English Renaissance literature (Shakespeare, Donne, Milton) alongside various scientific and philosophical writings (Lucretius, Bacon, Descartes) as well as major milestones of the Scientific Revolution (Vesalius, Copernicus, Galileo). In so doing, we will ponder what connects aesthetic and empirical forms of truth. Topics will include magic and the occult, alchemy, astronomy, anatomy and medicine, atoms and theories of matter, the scientific method, natural history, and technology.

*Applies to requirement(s): Humanities**S. Roychoudhury**Restrictions: This course is open to juniors and seniors**Prereq: 4 credits in Renaissance studies.**Notes: meets English department pre-1700; meets English department seminar requirement***ENGL-321 Studies in Nineteenth-Century British Literature****ENGL-321WD Studies in Nineteenth-Century British Literature: 'William Wordsworth and George Eliot'***Spring. Credits: 4*

William Wordsworth and George Eliot grew up in a revolutionary age: the American Revolution, the French Revolution, the Haitian Revolution, wars of independence and of imperial conquest, and, behind it all, the social transformations arising from the industrial revolution. Both Wordsworth and Eliot wrestled with how to adapt their art to these new realities: he introduced dramatically new content into poetry and experimented with a startling variety of poetic forms; she transformed the various prose genres to construct a novelistic form able to represent the totality of British society. By so doing, they forged a revolution in literary forms with the emergence of the modern lyric and the realist novel.

*Applies to requirement(s): Humanities**N. Alderman**Prereq: 8 credits from English.**Notes: meets the English department 1700-1900 requirement; does not meet English department seminar requirement***ENGL-323 Gender and Class in the Victorian Novel***Fall. Credits: 4*

This course will explore the Victorian novel within the larger context of nineteenth century Britain, paying particular attention to the ways in which it develops in relation to changing ideas about class, gender, sexuality, nation, and culture. Novelists will include Bronte, Dickens, Eliot, and Gaskell.

*Crosslisted as: GNDST-333SS**Applies to requirement(s): Humanities**G. Sanborn**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in English.**Notes: meets English department 1700-1900 requirement; does not meet English department seminar requirement***ENGL-324 British Literature Since 1945****ENGL-325 Victorian Literature and Visual Culture***Fall. Credits: 4*

This course will examine literary texts that represent new forms of visuality in nineteenth-century Britain as well as examples of visual culture that provide a framework for reading Victorian culture in innovative ways. We will study nineteenth-century photography—portraiture, prison photography, imperial photographs, and private and popular erotic images—as well as novels and autobiographical writing that engage with new photographic technology and its transformation of the ways in which Victorians understood identity, politics, aesthetics, and representation. The course will take a similar approach to painting, literary illustration, political cartoons and caricature, and advertising.

*Crosslisted as: CST-349VC**Applies to requirement(s): Humanities**A. Martin**Prereq: ENGL-220 or ENGL-323 and at least 4 credits from art history or film studies.**Notes: meets English department 1700-1900 requirement; meets English department seminar requirement*

ENGL-328 Woolf, Auden, and Modernism*Not Scheduled for This Year. Credits: 4*

This course will chart the development of Modernism in poetry and prose by examining the careers of two of the most important writers in the first half of the twentieth-century: the novelist, Virginia Woolf and the poet, W. H. Auden. We will focus on the way both writers initially seek to wrestle into representation new content within the frame of pre-existing forms and, by so doing, discover that these forms are inadequate or buckle under the strain and need to be revised, renewed, and transformed.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**N. Alderman**Prereq: 8 credits from English.***ENGL-329 Multicultural London: 1950-2015***Fall. Credits: 4*

This course explores how London has emerged as a rich site of literature and popular culture, a multicultural contact zone drawing writers and filmmakers to the metropolitan center of the former imperial Empire. It focuses on Britain's more recent experience of migration, displacement, and transplantation. The course examines how contemporary writers investigate the meaning of 'Englishness,' along with their own vexed relation to British history and identity. Authors include Sam Selvon, V.S. Naipaul, Salman Rushdie, Hanif Kureishi, Andrea Levy, Zadie Smith, Caryl Phillips, and Neel Mukherjee. Films include *My Beautiful Laundrette*, *My Son the Fanatic*, and *Anita and Me*.

*Applies to requirement(s): Humanities; Multicultural Perspectives**D. Weber**Prereq: 8 credits in the department.**Notes: Does not meet the English department seminar requirement***ENGL-334 Asian American Film and Visual Culture****ENGL-334BG Asian American Film and Visual Culture: 'Beyond Geishas and Kung Fu Masters'***Spring. Credits: 4*

This course examines contemporary Asian American film and visual culture through the lens of cultural recovery, self-invention, and experimentation. Focusing primarily on film and photography, we will explore issues of race and visibility, Hollywood orientalism, memory and postmemory, and racial impersonation and parody. Students will engage with a variety of theoretical and critical approaches. Artists may include Nikki S. Lee, Margaret Cho, Tseng Kwong Chi, Jin-me Yoon, Justin Lin, Binh Dahn, Richard Fung, Mira Nair, Deepa Mehta, and Alice Wu.

*Crosslisted as: CST-349BG**Applies to requirement(s): Humanities; Multicultural Perspectives**Other Attribute(s): Speaking-Intensive**I. Day**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in English.**Notes: meets English department seminar requirement***ENGL-337 The Political Imagination in Contemporary South Africa***Not Scheduled for This Year. Credits: 4*

This seminar examines the variety of literary and cultural expression in South Africa since the 1970s, focusing on the relations between art and political struggle. Among the topics to be discussed are the imagination of history in South African literature; the emergence of the Black Consciousness movement (and its legacies); responses to the Truth and Reconciliation Commission. Among the authors to be studied are Nadine Gordimer, J.M. Coetzee, Njabulo Ndebele, Zoe Wicomb, and Zakes Mda, along with a number of contemporary poets, playwrights, and filmmakers.

*Applies to requirement(s): Humanities; Multicultural Perspectives**The department**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits at the 300 level in English, history, politics, or related fields.**Notes: meets English department seminar requirement***ENGL-339 The Visual Culture of Protest***Not Scheduled for This Year. Credits: 4*

This course examines social protests from the perspective of the visual. Examining cultural productions from 1948-2015 we will focus on the geographical specificity of planned and spontaneous protests that have mobilized people into action. We will use a black studies framework to engage the possibilities present in resisting disparate power structures of race, gender, sexuality, class, and region. Artists, musicians, activists, writers, and grassroots organizers of social movements have been ever cognizant of the role of the visual in subverting power structures. We will use this opportunity to place visual culture at the center of a conversation concerning resistance, human rights, political agency, citizenship, and freedom.

*Crosslisted as: AFCNA-339, CST-339**Applies to requirement(s): Humanities; Multicultural Perspectives**K. J. Brown**Prereq: ENGL-199 or AFCNA-200.***ENGL-345 Studies in American Literature****ENGL-345HJ Studies in American Literature: 'Henry James on Film'***Fall. Credits: 4*

This seminar will examine the various screen adaptations of assorted novels by Henry James. We will read the novels against the films, exploring how James's texts translate—or do not translate—into film. Novels and films to be studied include *Washington Square*, *The Europeans*, *Portrait of a Lady*, *The Turn of the Screw*, and *Wings of the Dove*.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**D. Weber**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits from the department.**Notes: meets English department seminar requirement*

ENGL-345RG Studies in American Literature: 'Race, Region & Ethnicity in Modern American Literature'

Not Scheduled for This Year. Credits: 4

This course explores the range and variety of American literary expression from the 1920s through the early 1940s. Topics include the role of regionalism; the emergence of a "modernist" aesthetic; ethnicity and modernism; debates within African American literary culture. Authors include Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Zora Neale Hurston, Richard Wright, Henry Roth, and Pietro Di Donato.

Applies to requirement(s): Humanities

The department

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits from English beyond the 100 level.

Notes: does not meet English department seminar requirement

ENGL-345RW Studies in American Literature: 'Richard Wright: Career and Influence'

Not Scheduled for This Year. Credits: 4

The first half of this seminar examines the major works of Richard Wright, including *Uncle Tom's Children*, *12 Million Black Voices*, *Native Son*, *Black Boy*, and *Black Power*. The second half explores Wright's literary influence along with his political legacy to a range of modern and contemporary authors, including Zora Neale Hurston, Chester Himes, James Baldwin, and Toni Morrison.

Applies to requirement(s): Humanities

The department

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits from the department.

Notes: meets English department seminar requirement

ENGL-346 Irish Gothic

Not Scheduled for This Year. Credits: 4

This advanced seminar will study the gothic as a genre and as a malleable yet persistent discursive site in Irish literary and political tradition. From the eighteenth century to the present, the gothic has been used to explore aspects of Irish history, in particular colonialism. The course will focus on texts that engage with three primary problems that the Irish gothic is used to explore: violence and terror, famine, and vampirism as a political metaphor. We will read novels, short fiction, poetry, and archival newspaper writing, including work by Maturin, Edgeworth, Lady Wilde, Mangan, LeFanu, Stoker, Joyce, Bowen, Enright, Deane, Boland, and Heaney.

Crosslisted as: CST-346

Applies to requirement(s): Humanities

A. Martin

Instructor permission required.

Advisory: online application required

Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-347 Modern Urban British Novel

Not Scheduled for This Year. Credits: 4

As London and the British novel enter the new millennium, both are sites of competing histories, traditions, and agendas. This course will map the city's progress from the center of an empire to a node in the global world's economy, and chart the twentieth-century novel's movement from realism to postmodernism and beyond. Beginning by contrasting the realist London of Conan Doyle's *Sherlock Holmes* with Virginia Woolf's modernist version in *Mrs. Dalloway*, we will go on to trace the development of the post-1945 British novel.

Applies to requirement(s): Humanities

N. Alderman

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits in English including ENGL-199/ENGL-200.

Notes: meets English department seminar requirement

ENGL-349 Cosmopolitanism

Not Scheduled for This Year. Credits: 4

Nothing that is human can be alien to me." This is the motto of cosmopolitanism, a philosophy first formed by the Greeks, which emphasizes our common status as citizens of the world and urges us to value the universal as highly as the local. Today, this view can seem naïve: is it advisable, even possible, to privilege absent strangers and lofty ideals above the needs of those nearby? This course considers the promise and perils of cosmopolitanism through the lens of contemporary transnational literature-through representations of immigration, asylum, transnational capital, tourism, terrorism, and environmentalism. Authors may include Rushdie, Naipaul, Coetzee, Adichie, Hemon, and Bulawayo.

Applies to requirement(s): Humanities; Multicultural Perspectives

S. Roychoudhury

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits in English.

Notes: does not fulfill the English department's seminar requirement

ENGL-350 Studies in African American Literature**ENGL-350TM Topics in African American Literature: 'Toni Morrison'**

Not Scheduled for This Year. Credits: 4

This course will examine the work and the centralized black world of the last American Nobel laureate in literature, Toni Morrison. Morrison is the author of eleven novels and multiple other works, including nonfiction and criticism. In a career that has spanned over forty years and has informed countless artists and writers, Morrison's expansive cultural reach can hardly be measured accurately. In this course we will endeavor to critically analyze the arc and the import of many of Morrison's writings. Readings include: *The Bluest Eye*, *Sula*, *Song of Solomon*, *Jazz*, *Playing in the Dark*, *Paradise*, and *A Mercy*.

Crosslisted as: AFCNA-341TM

Applies to requirement(s): Humanities; Multicultural Perspectives

C. Bailey

Prereq: ENGL-199.

Notes: meets English dept seminar requirement

ENGL-351 Sex, Race, and the Visual*Not Scheduled for This Year. Credits: 4*

This course examines categories of race, gender, sex, and sexuality through the lens of the visual. Using contemporary literature, photography, performance art, film, and theories of the visual, our task is to investigate the import and utility of embodiment. How do race, gender, and sexuality function in the artistic imaginary? What can we glean from cultural productions that engage the viewer/reader in ways that challenge ideas about conformity, fluidity, belonging, and self-reflection? More than a linear literary or theoretical trajectory, this course will provide a template for all the mechanisms of the visual–psychological and ocular, interpretive, rhetorical and performative.

*Crosslisted as: AFCNA-351**Applies to requirement(s): Humanities; Multicultural Perspectives**K. J. Brown**Prereq: ENGL-199 or ENGL-200.***ENGL-352 Caribbean Literature in the Age of Globalization***Fall. Credits: 4*

This course offers a comprehensive study of selected Caribbean drama, prose, and poetry from the three major linguistic blocs. We will read works published since 1970 that explore central themes such as the enduring impact of slavery and colonization, resistance movements, global migration and diasporic experiences, the constructions of gender, and the importance of history and memory. This course also engages deeply with form, particularly the role of orature, performance, and global popular cultures in the shaping of literary aesthetics. We will read the literary works of writers such as Dionne Brand, Maryse Conde, Edwidge Danticat, and Marlon James.

*Crosslisted as: AFCNA-352**Applies to requirement(s): Humanities; Multicultural Perspectives**C. Bailey**Prereq: AFCNA-200 or ENGL-199.***ENGL-353 Readings in Literary Biography***Spring. Credits: 4*

Biography is both a literary genre and a mode of literary scholarship.

This course will explore some varieties of the biographical impulse in both fiction and nonfiction. We will begin with eighteenth-century models: Samuel Johnson and James Boswell. Then we will examine Freud's influence on Bloomsbury writers like Lytton Strachey and Virginia Woolf. We will conclude with experiments in biography by writers such as Gertrude Stein and Janet Malcolm, along with some attention to biographical writing today.

*Applies to requirement(s): Humanities**C. Benfey**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits from the department.**Notes: meets English department seminar requirement***ENGL-354 Vindicated: The Wollstonecraft-Shelley Circle***Not Scheduled for This Year. Credits: 4*

The dynamic mother-daughter duo of Mary Wollstonecraft and Mary Shelley is often read as part of the "Godwin-Shelley circle," a cadre of writers circulating around their respective literary husbands. This course will place them at the center of literary innovation, examining their expansive work in multiple genres. Asking what it means to be ardent and provocative women writers during this period, we will discuss their radical politics, their gender theories, and their ideas about literature intervening in the public sphere. We will also consider short pieces by others in their circle, potentially including Godwin, P. Shelley, Mary Hayes, Mary Robinson, Claire Claremont, and Byron.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive**K. Singer**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in English.**Notes: meets English department 1700-1900 requirement; meets English department seminar requirement***ENGL-362 The Bloomsbury Group***Fall. Credits: 4*

This seminar will examine the Bloomsbury Group, the most important British cultural formation in the first half of the twentieth-century. The group included artists, art critics, biographers, economists, literary critics, novelists, philosophers and translators such as Vanessa Bell, E. M. Forster, John Maynard Keynes, George Moore, Bertrand Russell, Lytton Strachey, and Virginia Woolf. We will emphasize the ways in which they sought to dismantle the artistic, political, and sexual repressions of the Victorian period and to replace them with new forms of art, community, and society.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**N. Alderman**Prereq: 8 credits in the English department.**Notes: meets English department's seminar requirement***ENGL-366 Love, Sex, and Death in the Anthropocene, or Living Through the Age of Climate Disaster***Not Scheduled for This Year. Credits: 4*

The "Anthropocene" has been defined as the era when humans exert change on the earth's climate, but this term has become a dynamo for theories, political discussions, and art about man's anthropocentric relation to the nonhuman world. This course will read theories of the Anthropocene alongside artistic contemplations of the shifting, ethical relations among humans, animals, and other beings of the world. How are we to live, die, and reproduce ourselves in a time when we have egregiously affected the earth? How does the critique of anthropocentrism shift our understanding of sex, gender, race, and the nonhuman? Finally, how does art speak within political conversations of climate change?

*Crosslisted as: CST-349AN**Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**K. Singer**Prereq: 8 credits in English or Critical Social Thought.**Notes: meets English department's seminar requirement*

ENGL-367CM Topics in Film Studies: 'Cinematic Masculinities in Contemporary American Film, 1970-present'

Not Scheduled for This Year. Credits: 4

Film critics Manohla Dargis and A.O. Scott contend that "movies may be male dominated, but images of men are surprisingly narrow." This course both explores various constructs of postmodern American masculinity as they are portrayed and disseminated through contemporary film, and seeks to understand some of what is at stake (culturally, ideologically, economically) in perpetuating certain cinematic archetypes. Of particular relevance to our investigation are the ways in which film yokes masculinity to race, gender, and class. Films include *The Deer Hunter*, *The Godfather*, *The Big Lebowski*, *Boyz in the Hood*, *Paris is Burning*, *Fight Club*, and *Moonlight*.

Crosslisted as: FLMST-320CM

Applies to requirement(s): Humanities

Other Attribute(s): Writing-Intensive

A. Rodgers

Restrictions: This course is open to juniors and seniors

Prereq: ENGL-199 or FLMST-201.

Notes: fulfills English department's seminar requirement

ENGL-373 Women in American Literature**ENGL-373DH Women in American Literature: 'Desperate Housewives in 19th- through early 20th-century American Literature'**

Spring. Credits: 4

This course will explore visual and literary images of nineteenth through early 20th-century marriage and motherhood. Discussion of Virginia's Woolf's 'A Room of One's Own' and Barbara Welter's essay 'The Cult of True Womanhood' will serve as the springboard for our focus on representations of women in the home. We will incorporate a visit to the art museum, and will analyze film adaptations of some of the texts we read. The course will focus primarily on American literature, film, and art, with the exception of Ibsen's *A Doll's House*; selected written texts will include works by writers such as Hawthorne, James, Stowe, Gilman, Freeman, Chopin, Hurston, and Wharton.

Crosslisted as: GNDST-333DH

Applies to requirement(s): Humanities

L. Glasser

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits from the English department.

Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-373NT Women in American Literature: 'A Landscape of One's Own: Nature and Gender in American Literature (Nineteenth and Twentieth Century)'

Not Scheduled for This Year. Credits: 4

This course will focus on portrayals of women in nineteenth through mid-twentieth century America, particularly in the context of nature and landscape. We will explore how women, often objectified in visual images of the period, appropriated established devices or developed new images and structures to represent womanhood in their own terms. Texts will include selected poetry, sketches, autobiographical essays or memoirs, short stories, novels, paintings, films, and photography. With Thoreau as our springboard, we will focus on women who told the stories of their lives in the context of islands, deserts, prairies and forests of the United States.

Crosslisted as: GNDST-333MM, ENVST-373WN

Applies to requirement(s): Humanities

L. Glasser

Restrictions: This course is open to juniors and seniors

Prereq: 8 credits from the English department.

Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-374 Hitchcock and After

Spring. Credits: 4

This course will examine the films of Alfred Hitchcock and the afterlife of Hitchcock in contemporary U.S. culture. We will interpret Hitchcock films in a variety of theoretical frames, including feminist and queer theories, and in shifting historical contexts, including the Cold War. We will also devote substantial attention to the legacy of Hitchcock in remakes, imitations, and parodies. Hitchcock films may include *Spellbound*, *Strangers on a Train*, *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, *The Man Who Knew Too Much*, *Marnie*, and *The Birds*; additional works by Brooks, Craven, and De Palma. Readings in film and cultural theory; screenings at least weekly.

Crosslisted as: FLMST-380HA

Applies to requirement(s): Humanities

E. Young

Prereq: 4 credits in Film Studies and 4 credits in English.

Notes: meets English Department seminar requirement

ENGL-381 Film Melodrama and Horror

Not Scheduled for This Year. Credits: 4

An examination of classic and contemporary works in two important film genres, melodrama and horror. Topics of particular interest: affinities as well as contrasts between genres; feminist analyses and uses of genre; normative and alternative representations of sexualities; genre and the representations of race; spectatorship and the production of affect - tears and screams - by these genres. Extensive readings in film studies and cultural theory. Directors may include Almodóvar, Cronenberg, Curtiz, DePalma, Hitchcock, Kent, Lee, Onwurah, Polanski, Ray, Romero, Sirk, Vidor, and Whale.

Crosslisted as: FLMST-360MH

Applies to requirement(s): Humanities

E. Young

Prereq: 4 credits in Film Studies and 4 credits in English.

Notes: enrollment may be limited; fulfills the English department's seminar requirement

ENGL-382 Topic**ENGL-382PW Topic: 'Once More With Feeling: Intimacies and Affects in a Posthuman World'***Spring. Credits: 4*

Affect theory offers a varied and rich critical language to explore how emotion circulates within and among human bodies-and nonhuman ones as well. If emotions operate through bodily changes and chemical exchanges, then animals and nonhumans might similarly be seen as bodies replete with affective materials in motion and at rest. In this course we will read through an array of affect theory from cognitive science, animal studies, and posthumanist debates on the affect of objects. We will consider how humans know what they feel (and when), how animals love, how forests think, and how affects might cross human and nonhuman boundaries.

*Crosslisted as: CST-349PW**Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive**K. Singer**Restrictions: Course limited to sophomores, juniors and seniors**Advisory: Prior experience with theory is helpful but not necessary.**Notes: meets English Department seminar requirement***ENGL-383 Reading James Joyce***Not Scheduled for This Year. Credits: 4*

This course will include all of James Joyce's major works: *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* (extracts). Students will be encouraged to explore the oral, interpretative, performative, and musical aspects of Joyce's writing. The texts will be explored in the context of politics and colonialism, and will be contextualized through discussions of modernism, postmodernism, and the Irish literary tradition.

*Applies to requirement(s): Humanities**K. O'Callaghan**Restrictions: This course is open to juniors and seniors**Advisory: English 217BF, English 324, and/or English 346 highly recommended**Notes: meets English department seminar requirement***ENGL-392 Advanced Topics in English****ENGL-392DP Advanced Topics in English: 'Jews, Difference, and Partnering in American Literature'***Spring. Credits: 4*

This course considers how American literature has depicted Jews partnering with non-Jews. Jewish culture has engaged this question across centuries, languages, literary genres, and national borders, but in this class we'll focus on American Jewish experiences, and their intersections with other cultural traditions. We'll also embark from the premise that the most popular canonical portrayals of American Jewish exogamy (out-group partnering) couple white Jewish men with non-Jewish white women - juxtapositions that offer a more limited range of American Jewish experiences than stories that more fully explore the diversity of Jews and non-Jews in the United States.

*Crosslisted as: JWST-350DP**Applies to requirement(s): Humanities; Multicultural Perspectives**E. Bromberg***ENGL-394 Advanced Topics in English****ENGL-394MN Advanced Topics in English: 'Music and the Irish Novel'**
Spring. Credits: 4

Music and the Irish Novel introduces students to Irish novelists from the twentieth and twenty-first centuries. In these novels music plays a significant role, as a thematic, formal, or aesthetic inspiration. Traditional, opera, ballads, jazz, classical, pop, and contemporary music; all play a role in this literature. What do we mean when we say that a language, or a piece of literature, is "musical"? Why do writers of contemporary historical fiction favor musical references? This intertextual link will lead to inquiries into the role of music in prose fiction, and in particular in the Irish novel.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**K. O'Callaghan**Restrictions: This course is open to juniors and seniors**Advisory: ENGL-217BF, ENGL-324, and/or ENGL-346 highly recommended**Notes: meets English department seminar requirement***Independent Study**

Students with special interests, adequate preparation, and a capacity to work well on their own may apply for independent study, either ENGL-295 or ENGL-395. An application for independent study must be submitted the semester prior to which the work will be completed. For more information, visit this page: https://www.mtholyoke.edu/acad/english/independent_study. Note: ENGL-295 and ENGL-395 do not count toward the completion of the English major or minor.

Sophomores, juniors, and seniors may take ENGL-295 for 1 to 4 credits, if suitable directors for the proposed projects are available.

Juniors and seniors who have devised projects in literary criticism and scholarship, or in writing prose and poetry, and demonstrate strong preparation, are encouraged to take ENGL-395 for 4 credits. They should discuss their ideas for projects with their academic advisor and others in the department who might serve to direct the project. In most cases, a student should seek out department members with whom she has already studied; but if this is not possible, her advisor or the department chair will help her find someone to supervise the project. (Students studying off campus may pursue such arrangements by email.) The department will try to find such advisors for students, but cannot guarantee a student will be allowed to undertake independent study. Planning ahead increases the probability of success. Again, preference is given to students who can demonstrate thorough preparation, normally through appropriate course work at the 300 level.

Seniors who have done well in one semester of ENGL-395, and who meet the College requirement of a 3.00 grade point average, may, with the approval of the director of the project, continue the independent work for an additional 4 credits, with the intent of writing a thesis to be submitted for honors.

ENGL-295 Independent Study*Fall and Spring. Credits: 1 - 4**The department**Instructor permission required.***ENGL-395 Independent Study***Fall and Spring. Credits: 1 - 8**The department**Instructor permission required.*