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 the seventh through twenty-first centuries 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 ethically 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 [link]

Contact Information

Elizabeth Young, Chair
111 Shattuck Hall
413-538-2146
https://www.mtholyoke.edu/acad/english/

Learning Goals

By participating in coursework and experiences constituting a major in English, students are expected to acquire the following knowledge and skills:

- Become skilled in the close reading of literature and culture.
- Become familiar with literary works from diverse traditions, periods, and genres.
- Understand literature and culture in relation to multiple forms of difference.
- Apply a variety of critical and theoretical interpretive lenses to literature and culture.
- Learn to write about literary and cultural texts with clarity, argument, and evidence.
- Learn to produce creative works with craft, imagination, and experiment.

Faculty

This area of study is administered by the Department of English:
Christopher Benfey, Andrew W. Mellon Professor of English, Teaching Spring Only
Amy Martin, Professor of English on the Emma B. Kennedy Foundation; Director of the Harriet L. and Paul M. Weissman Center
Elizabeth Young, Carl M. and Elsie A. Small Professor of English
Nigel Alderman, Associate Professor of English, Teaching Fall Only
Iyko Day, Elizabeth C. Small Associate Professor of English
Suparna Roychoudhury, Associate Professor of English
Kate Singer, Associate Professor of English, Teaching Fall Only
Wesley Yu, Associate Professor of English
Anna Maria Hong, Assistant Professor of English
Andrea Lawlor, Clara Willis Phillips Assistant Professor of English, Teaching Spring Only
Mark Shea, Faculty Director of SAW ; Coordinator of ESOL; Senior Lecturer in English
Kristen Wright, Mount Holyoke Fellow and Visiting Lecturer in English
Samuel Ace, Visiting Lecturer in English, Teaching Spring Only
Sara London, Visiting Lecturer in English
Arpita Mandal, Visiting Lecturer in English
Martin Wilson, Visiting Lecturer in English

Requirements for the Major

A minimum of 36 credits:

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

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<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>ENGL</td>
<td>Two courses in English at the 200 level</td>
<td>8</td>
</tr>
<tr>
<td>ENGL</td>
<td>Two courses in English at the 300 level</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
</tr>
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</table>

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), or Poetry Writing I (ENGL-204).

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 language, culture, and academic convention. Past semesters’ topics include: the role of education in society, the relationship between religion, culture, and nature; and family relationships across cultures. 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*

*N. Alderman, I. Day, A. Mandal, S. Roychoudhury, 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-209 Writing, Reading, and Constructed Languages

Fall. Credits: 4

Languages are created by communities, shaped by each generation and passed on to the next. Constructed Languages (conlangs), in contrast, are created intentionally to serve philosophical or artistic goals. Conlangs are often seen in science fiction and fantasy genres, contributing texture to the fictional world. Constructing a language is an act of creativity, but conlangs can never be as complex as natural languages. Which aspects of language do conlangs illuminate, and which do they flatten? How do they critique or reinforce ideologies of oppression? We will approach these questions from linguistic, literary, cognitive, and sociological perspectives.

Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
M. Shea

ENGL-248 Effective Public Speaking

Not Scheduled for This Year. 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-249 Style, Voice, and Self in Academic Discourse

Not Scheduled for This Year. Credits: 4

Academic discourse (writing and speaking) is often described as impersonal and objective. Expertise, evidence, and argument are valued. Clarity and concision are expected. Individuality and creativity are rarely mentioned, but can they have a place in academic discourse? This course will explore that question while discussing the relationship between academic and public discourse, social media in academic conversations, academic ethics, and Standard English as a default language for academic communication.

Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Speaking-Intensive
M. Shea

Restrictions: Course limited to sophomores, juniors and seniors
Advisory: The course is designed for students who do not identify as native speakers of English, but it is open to all students.

Writing Courses: Prose and Poetry

ENGL-201 Introduction to Creative Writing

Fall and Spring. Credits: 4

This course offers an introduction to the composition of multiple genres and modes of creative writing, which may include poetry, fiction, creative nonfiction, hybrid forms, graphic novels, and digital texts. Students will learn strategies for generating ideas, drafting, giving and receiving feedback, revising creative work, and building literary community.

Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
S. Ace, A. Hong, S. London, A. Middleton

Restrictions: Course limited to sophomores, juniors and seniors
Prereq: A first-year seminar.

ENGL-203 Short Story Writing I

Not Scheduled for This Year. 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
S. Ace, S. London

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, S. London

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 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: FMT-240PW
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
K. Wright

Prereq: One course in Film, Media, Theater or Theatre Arts or a creative writing English course.

Notes: Cannot be taken at the 300 level.
ENGL-219 Topics in Creative Writing

ENGL-219AT Topics in Creative Writing: ‘Writing Animal Tales’
Not Scheduled for This Year. Credits: 4
What do writings about animals reveal about their lives? How do human beings engage with mammals, fish, reptiles, and birds as food, competitors, and companions? We will explore these questions as we read works focusing on the real and imagined lives of animals from ancient fables through 21st-century novels, essays, and hybrid-genre works. Reading discussions will be followed by writing experiments designed to spark original thinking and develop facility with writing. You will gain insight into the fine and ferocious literature concerning the great and small beasts, writing creative and analytical pieces toward a final portfolio. Some classes will involve field trips to observe animals.

Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Writing-Intensive

A. Hong
Prereq: ENGL-201.

ENGL-219CP Topics in Creative Writing: ‘Creative Process’
Spring. Credits: 4
This is a space where students can explore their own creative impulses, develop ideas, and generate material. Here, we will stretch beyond the boundaries of any particular creative practice as it may be defined within disciplinary limits. We will engage in contemplative practices while using writing, movement, theater games, and time-based media in order to germinate seeds for projects — projects we might explore further and possibly complete either within or beyond the bounds of the class itself. More importantly, we will begin to identify our own inner rhythms as makers, create patterns that support our creative process, and develop the capacity to listen deeply to what speaks to us. We will turn to makers and writers of all kinds for inspiration and guidance as we develop a vocabulary for process, including but not limited to: Judi Bari, Lynda Barry, CA Conrad, Louise Erdrich, Jozen Tamori Gibson, Alexis Pauline Gumbs, Bernadette Mayer, Dori Midnight, Pauline Oliveros, Yoko Ono & Rainer Maria Rilke.

Crosslisted as: FMT-240CP, ARTST-280CP
Applies to requirement(s): Humanities

B. Mellis
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: Priority from waitlist will be given to FMT and Art Studio majors and minors but students from other arts disciplines are encouraged to enroll, space allowing.

ENGL-219FB Topics in Creative Writing: ‘Writing Fabulist Fiction’
Not Scheduled for This Year. 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-219MT Topics in Creative Writing: ‘Retelling Myth and Fairy Tale’
Spring. Credits: 4
This course explores contemporary fiction that retells old myths and fairy tales to create new writing. We will read short stories and novels from a diversity of cultures that adapt received texts to generate new works, which often implicitly question the original tales’ messages, providing feminist, racial, and/or queer correctives. Students will read these retellings as creative writers, gleaning techniques and approaches to write their own contemporary retellings. Everyone will give and receive critique in small groups and workshops throughout the course and revise writing for the final project.

Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive

A. Hong
Prereq: ENGL-201.

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 creative 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, Cherrie 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-265 Children’s and Young Adult Literature

ENGL-265YA ‘Young Adult Fiction Writing’
Fall. Credits: 4
This creative writing course provides an introduction to the field of young adult (YA) fiction writing. Students will study and practice writing in a workshop atmosphere and will read a wide range of novels and short stories, including works by writers such as Laurie Halse Anderson, Coe Booth, Agnes Borinsky, Adam Rapp, Tanuja Desai Hidier, Elizabeth Acevedo, and Mary H. K. Choi. We will discuss the fundamentals of fiction writing (characterization, plot, setting, structure, point of view) with an emphasis on the elements that distinguish YA writing from writing intended for adults. The readings will seek to encompass both a diversity of voices and a diversity of approaches to YA fiction.

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

M. Wilson
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-201.
ENGL-301 Studies in Journalism

Not Scheduled for This Year. 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 journalist.
Applies to requirement(s): Meets No Distribution Requirement
The department
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: ENGL-202 Intro to Journalism strongly recommended
Notes: Meets English department's seminar requirement

ENGL-301DW 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 the 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 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
The department
Prereq: Intro to Journalism, Intro to Creative Writing, or Narrative-Non Fiction.
Notes: meets English department seminar requirement

ENGL-303 Short Story Writing II
Not Scheduled for This Year. 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
The department
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 Advanced Poetry Writing
Spring. Credits: 4
In this workshop students will have the opportunity to generate new poems, with an eye to revision, critical thinking, and longer manuscript projects. We will read and discuss work by contemporary poets and will occasionally incorporate other media -- visual art, music, performance, film, work that defies genre -- to learn about what we might want to do with language and poetry. Together, we will work to build a community through our reading and our work.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
S. Ace
Prereq: ENGL-204 and 4 additional credits in English.
Notes: Repeatable.

ENGL-306 Advanced Projects in Creative Writing
Not Scheduled for This Year. Credits: 4
This semester-long 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.
Advisory: Interested students must complete this application: https://forms.gle/TzGB5tfBiQtGshXW9

ENGL-361 Advanced Creative Writing Topics
ENGL-361EX Advanced Creative Writing Topics: 'Beyond Measure: Experiments in the Music of Poetry'
Not Scheduled for This Year. 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.
ENGL-361HY Advanced Creative Writing Topics: 'Hybrid Genre Writing'
Spring. Credits: 4
Students will read and discuss a diverse array of hybrid-genre works or writing that combines and coalesces two or more genres: poetry, fiction, criticism, and/or memoir. Some books will also cross media incorporating painting, photography, or film. Students will consider how drawing upon different prose, verse, and multi-media modes can complement and augment the way writers shape their personal and political stories and will complete writing, speaking, and other assignments designed to build toward a hybrid-genre work. Everyone will give and receive critique in a workshop environment, expand approaches to drafting, and revise work for the final assignment.
Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives
Other Attribute(s): Writing-Intensive
A. Hong
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-201.

ENGL-361KA Advanced Creative Writing Topics: 'Korean American Feminist Poetry'
Fall. Credits: 4
Poetry by Korean American feminist writers has burgeoned in the 21st century with new generations of poets contributing to life of American letters. Reading works by Theresa Cha, Myung Mi Kim, Don Mee Choi, Mary-Kim Arnold, and others, we will discuss how each writer evokes racial and ethnic identity and intersections with gender and other political concerns, as well as the choices each poet makes regarding form and style. Students will gain insight into a great diversity of approaches to writing poetry and will create a portfolio of their own poems based on our discussions. Most classes will involve group critique of writing; several will involve visits with our authors. All are welcome.
Crosslisted as: GNDST-333KA
Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives
Other Attribute(s): Writing-Intensive
A. Hong
Prereq: ENGL-201.

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 Banias, 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.

ENGL-361WN Advanced Creative Writing Topics: 'Writing Nature After Nature'
Spring. Credits: 4
How has writing about nature changed as we face the unfolding crises of our climate? Is there a poetics of climate change, a narrative form suitable for fiction, a nonfictional style that attends to the experience of living “after nature”? This course will ask us to enlarge our environmental imaginations by writing into and beyond the assumed conventions of nature writing and by challenging what and who the subjects of this form may be. We’ll read contemporary writers such as Vandana Singh, Ed Roberson, Juliana Spahr, Tommy Pico, Cherie Dimaline, Leanne Betasamosake Simpson, Camille Dungy, and Nnedi Okorafor. We will also look back to the history of the genre for evidence of its possibilities and limits as we create our own texts using tools developed through study, workshop, and creative practice throughout the course.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
A. Middleton
Prereq: ENGL-201.

ENGL-378 Another World Is Possible: Writing Utopias
Not Scheduled for This Year. Credits: 4
How and why do narrative artists envision whole new worlds? What is the role of fantasy in social change? How can we make art about social change in the middle of a global crisis? In this course we will investigate contemporary utopian fictions and their historical antecedents as models for our own utopian writing. We will encounter novels and films from various lineages, including Afrofuturist, anarchist, critical utopian, ecotopian, and feminist. Authors we may read include Sir Thomas More, Ursula K. Le Guin, Samuel R. Delany, Ernest Callenbach, Octavia E. Butler, Waidah Imaarisha, Carolina De Robertis, and Margaret Kiljoy. Interdisciplinary research and collaboration will make up a substantial portion of the work of the course.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
A. Lawlor
Prereq: 4 credits in creative writing and either 4 additional credits in English or 4 credits in Gender Studies, Africana Studies, Critical Social Thought, Latina/o Studies, or Environmental Studies.
Notes: This course is in conversation with Kate Singer’s ENGL-366 Love, Sex, and Death in the Anthropocene, or Living Through the Age of Climate Change and Other Disasters.

Intermediate Literature Courses

ENGL-211 Shakespeare
Fall. 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.
Applies to requirement(s): Humanities
S. Roychoudhury
Restrictions: Course limited to sophomores, juniors and seniors
Notes: meets English department pre-1700 requirement
ENGL-213 The Literature of the Later Middle Ages
Spring. 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.
Notes: meets English department pre-1700 requirement

ENGL-214 Topics in Medieval Studies
ENGL-214LR Topics in Medieval Studies: 'Love and Reason in Medieval Romance'
Fall. 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-214RE Topics in Medieval Studies: 'Riddling in Old English'
Not Scheduled for This Year. Credits: 4
This course will acquaint students with English as it was written and spoken over 1,000 years ago. By introducing Old English as a language system, this course will provide insight into early medieval literacy with special attention paid to the genre of riddles. The first several weeks will be spent on learning the basics of Old English alongside the contexts in which Old English writing was produced. Toward the end of the term, we'll focus our attention on translating select riddles from the Exeter Book. Assignments will include primary and secondary readings, a translation exam, and essays.

Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Advisory: No prior knowledge of Old English is presumed, but some familiarity with foreign language learning will be helpful. At least one 200-level course in a literary genre or period strongly recommended but not required.
Notes: meets English department pre-1700 requirement

ENGL-217 Topics in English
ENGL-217GA Topics in English: 'Global Anglophone Literature: Who Writes the World?'
Fall. Credits: 4

Applies to requirement(s): Humanities; Multicultural Perspectives
A. Mandal
Restrictions: Course limited to sophomores, juniors and seniors

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-231 British Romanticism: Revolution and Reaction
Not Scheduled for This Year. 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-232 Rovers, Cuckqueens, and Country Wives of All Kinds: The Queer Eighteenth Century

Fall. Credits: 4
With the rise of the two-sex model, the eighteenth century might be seen to be a bastion of heteronormativity leading directly to Victorian cis-gender binary roles of angel in the house and the bourgeois patriarch. Yet, beginning with the Restoration’s reinvention of ribald theater, this period was host to a radical array of experimentation in gender and sexuality, alongside intense play with genre (e.g., the invention of the novel). We will explore queerness in all its forms alongside consideration of how to write queer literary histories.

Crosslisted as: GNDST-204ET
Applies to requirement(s): Humanities
K. Singer
Restrictions: Course limited to sophomores, juniors and seniors
Notes: This course is part of a two-semester sequence with Nonbinary Romanticism, but students are encouraged to take either course separately. Meets the 1700-1900 requirement.

ENGL-233 Nonbinary Romanticism: Genders, Sexes, and Beings in the Age of Revolution

Not Scheduled for This Year. Credits: 4
With the onslaught of American, French, Haitian, and South American revolutions and revolutions, the Atlantic world, much of Europe, and its colonial/industrial empire were thrown into a period of refiguring the concept of the race, national, and gendered subject. This course considers what new forms of gender, sex, sexuality, and being were created, practiced, or thought, however momentarily, in this tumultuous age. Specific attention is given to conceptions of nonbinary being (of all varieties). Authors may include E. Darwin, Equiano, Wollstonecraft, Lister, M. Shelley, Byron, Jacobs.

Crosslisted as: GNDST-204NB
Applies to requirement(s): Humanities
K. Singer
Notes: This course is a second part of a two-course sequence with ENGL-232, but each may be taken separately. Contact the instructor for permission if you have not taken ENGL-232. Fulfills the English Department’s 1700-1900 requirement.

ENGL-238 Modern Irish Literature

Spring. Credits: 4
This course will introduce students to the literature of modern Ireland beginning with Swift, moving through the nineteenth century, examining the Irish Literary Revival and Irish modernism, and finally contemporary drama, poetry, and fiction. We will focus on Irish women writers and their literary interventions concerning colonial history, nationalism, and Unionism. We will pay particular attention to representations of Irishness, the relationship between literature and national history, and questions of violence and representation. The course will explore how the genres, styles, and forms of Irish writing are determined by the experience of colonial trauma and the imperative to imagine national identity.

Applies to requirement(s): Humanities
A. Martin
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-199 or ENGL-200.

ENGL-240 American Literature I

Spring. 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

Not Scheduled for This Year. 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'

Spring. 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

Fall. Credits: 4
An examination of the gothic – a world of fear, haunting, claustrophobia, paranoia, and monstrosity – in U.S. literature and visual culture. Topics include race, slavery, and the gothic; gender, sexuality, and the gothic; regional gothic; the uncanny; cinematic and pictorial gothic; pandemic gothic. Authors, artists, and filmmakers may include Dunbar, Elmer, Faulkner, Gilman, Hitchcock, Jackson, Kubrick, LaValle, Lovecraft, McCullers, Morrison, O’Connor, Parks, Peele, Poe, Polanski, Romero, and Wood.

Crosslisted as: FMT-230AG
Applies to requirement(s): Humanities
E. Young
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: English 240 or 241 recommended
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, Phyllis 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  
The department  

ENGL-257 African American Literature  
Fall. Credits: 4  
This course is a survey of African-American plays, novels, poetry, and non-fiction from the antebellum period to the present. Readings will focus on writers responding to the afterlife of slavery through a feminist lens. Texts include slave narratives by Harriet Jacobs and William Wells Brown; turn-of-the-century writing by Georgia Douglas Johnson, W.E.B. DuBois, and Charles Chesnutt; novels by Richard Wright and Ralph Ellison, and plays by Amiri Baraka and Adrienne Kennedy. We conclude with contemporary work by Jeremy O. Harris and Ta-Nehisi Coates. Assignments will focus on the interdisciplinarity of African-American literature, and students will be given interactive assignments like staging a scene on campus.  
Crosslisted as: AFCNA-257  
Applies to requirement(s): Humanities; Multicultural Perspectives  
K. Wright

ENGL-267 Reading and Writing in the World  
Not Scheduled for This Year. Credits: 4  
An introduction to reading and writing about "environment", this seminar will attempt an exchange across distinct approaches to observing and describing the world around us. Do lenses of culture, discipline, and gender impact how we see and experience nature, environment, and place? Course work will include reading such authors as N. Scott Momaday, Jamaica Kincaid, Leslie Marmon Silko, Mary Oliver, Terry Tempest Williams, Wendell Berry, Henry David Thoreau, Frederick Douglass; and many others; field trips; and writing assignments--weekly field notes and journals, analytical papers, and personal essays.  
Crosslisted as: ENVS-276  
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. Please try to apply during advising week.

ENGL-268 Cognitive Theory and Literary Studies  
Not Scheduled for This Year. 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 Choi, and Jhumpa Lahiri.  
Applies to requirement(s): Humanities; Multicultural Perspectives  
I. Day  
Restrictions: Course limited to sophomores, juniors and seniors
ENGL-277 Necropolitics in the Age of Slavery

Not Scheduled for This Year. 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): Writing-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-282 Writing London: the Modern City Novel

Fall. Credits: 4

This course will chart London's progress from the center of an empire to a node in the global world's economy, and the novel's movement from realism to postmodernism and beyond. Beginning by contrasting the London of Conan Doyle's Sherlock Holmes with that of Virginia Woolf's Mrs. Dalloway, we will then trace the development of a multiethnic city in which according to a recent report there are more than 300 languages spoken in London schools. By so doing we will also examine the history and tradition of the twentieth and twenty-first century novel and investigate its various theories, genres, and styles.

Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
N. Alderman
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 and 8 credits in the department.
Advisory: ENGL-213 or ENGL-214 strongly recommended
Notes: meets English department pre-1700 requirement

ENGL-312 Shakespeare

ENGL-312SF Shakespeare: 'Shakespeare and Film'
Not Scheduled for This Year. 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-scriptions), 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: FMT-330SF
Applies to requirement(s): Humanities
Crosslisted as: CST-330SF
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 dept pre-1700 requirement

ENGL-312TH Shakespeare: 'Thinking with Shakespeare'
Spring. Credits: 4

A research seminar in which we will think not merely about Shakespeare but with him, engaging a variety of topics that concerned him as deeply as they do us. These include virtue, authority, nature, faith, the mind, and difference. We will read the plays and poems alongside thinkers who preceded Shakespeare and influenced his time as well as those who came after and learned from him in turn. We will encounter both established figures such as Plato, Lucretius, and Freud as well as modern critical methodologies such as new historicism, cognitive theory, and ecocriticism. Texts may include the sonnets, Romeo and Juliet, As You Like It, Hamlet, Coriolanus, and The Winter's Tale.

Applies to requirement(s): Humanities
S. Roychoudhury
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from English beyond the 100 level, including ENGL-211.
Notes: meets English department pre-1700 requirement
ENGL-314 The Curious Middle Ages
Not Scheduled for This Year. Credits: 4
Curiosity suggests both a yearning for knowledge and the discernment of something unusual or strange. 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. Some critical concepts we will preoccupy us as we examine the body of literature as literature -- among them: lyric, history, romance, vernacular and secular poetry, courtly love, mysticism, and dream vision poetry.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English including ENGL-199.
Notes: meets English department pre-1700 requirement

ENGL-316 Metamorphosis, Historicity, and Hagiography
Not Scheduled for This Year. Credits: 4
Medieval hagiographical stories or saints' lives marked events of a Christian history that moves without diversion toward a divinely appointed end. But how did medieval historical understanding and hagiographies grapple with the mutabilities of the world at hand? This term, we will study a selection of saints' lives to consider how premodern narratives organize time, approach change, and reason through miraculous happenings. Ovid's Metamorphoses and its medieval reception will be a starting point. Readings will include selections from medieval hagiographical collections and Chaucer's Legend of Good Women alongside scholarly work on medieval metamorphosis, feminist and ecocritical theory, and phenomenology.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Restrictions: This course is open to juniors and seniors
Prereq: ENGL-199 and 8 credits in English, at least 4 credits of which are pre-1700.

ENGL-319 The Renaissance
ENGL-319CR The Renaissance: 'The Cunning Renaissance'
Not Scheduled for This Year. 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 inflicted 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 requirement

ENGL-321 Studies in Nineteenth-Century British Literature
Not Scheduled for This Year. 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

ENGL-323 Gender and Class in the Victorian Novel
Spring. Credits: 4
This course will investigate how gender and class serve as structuring principles in the development of the Victorian novel in Britain, paying attention to the ways in which the form also develops in relation to emerging ideas about sexuality, race, nation, and religion. Novelists include Bronte, Dickens, Eliot, and Gaskell and we will read examples of domestic fiction, detective fiction, social realist novels, and the Victorian gothic.
Crosslisted as: GNDST-333SS
Applies to requirement(s): Humanities
A. Martin
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department 1700-1900 requirement

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: Take 4 credits in English at the 300 level.
Notes: meets English department 1700-1900 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-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 Mark Bradford, Takahiro Iwasaki, Anicka Yi, and Candace Lin. may include Xu Bing, Otobong Nkanga, Allan deSouza, Rodney McMillian, Marmon Silko, Nana Kwame Adjei-Brenyah, and Ruth Ozeki. Visual artists capitalism. Authors may include Octavia Butler, Chang-rae Lee, Leslie Deane, Boland, and Heaney.

*Crosslisted as: CST-349BG  
Applies to requirement(s): Humanities; Multicultural Perspectives  
I. Day  
Restrictions: This course is open to juniors and seniors  
Prereq: 8 credits in English.*

ENGL-338 Aesthetics of Racial Capitalism  

*Not Scheduled for This Year. Credits: 4*

Race is the modality in which class is lived," wrote the late cultural theorist Stuart Hall. This course takes Hall's axiom as a starting point for considering the racial, gendered, and sexualized character of capitalist domination. Throughout the course students will explore both the political economy and the cultural imagery of racial capitalism. One question we will grapple with is the following: if capital itself is as imperceptible and objectively real as gravity, what are the common tropes we use to apprehend its circulation? Is it the stock market ticker tape, the shipping container, or the industrial wasteland? Drawing on writers and artists of color from around the world, we will consider ways they offer cognitive maps of the gendered and sexualized contours of racial capitalism. Authors may include Octavia Butler, Chang-rae Lee, Leslie Marmon Silko, Nana Kwame Adjei-Brenyah, and Ruth Ozeki. Visual artists may include Xu Bing, Otobong Nkanga, Allan deSouza, Rodney McMillian, Mark Bradford, Takahiro Iwasaki, Anicka Yi, and Candace Lin.

*Crosslisted as: CST-349AR  
Applies to requirement(s): Humanities; Multicultural Perspectives  
Other Attribute(s): Speaking-Intensive  
I. Day  
Prereq: 8 credits in English or CST-200.*

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  
Prereq: 8 credits in English.*

ENGL-350 Studies in African American Literature  
ENGL-350CB Topics in African American Literature: 'Contemporary Black Memoir'  

*Fall. Credits: 4*

This course traces the formation of the Black public intellectual in the internet age. All memoirs read in this class have been published within the last decade, and include works by luminaries such as Kiese Laymon, Tressie McMillan Cottom, Roxane Gay, Hari Ziyad, and Da'Shaun Harrison. Students will examine the elasticity of memoir as a category, and assignments will compare and contrast authors’ online personas to their published work.

*Crosslisted as: AFCNA-341CB  
Applies to requirement(s): Humanities; Multicultural Perspectives  
K. Wright  
Prereq: 8 credits in English or Africana Studies.*

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  
The department  
Prereq: 4 credits in English or Africana Studies.*

ENGL-353 Readings in Literary Biography  

*Not Scheduled for This Year. 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.*
ENGL-362 Virginia Woolf and the Bloomsbury Group
*Not Scheduled for This Year. 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.*

ENGL-366 Love, Sex, and Death in the Anthropocene, or Living Through the Age of Climate Change and Other Disasters
*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, GNDST-333AN*
*Applies to requirement(s): Humanities*
*Other Attribute(s): Speaking-Intensive, Writing-Intensive*
*K. Singer*
*Prereq: 8 credits in English or Critical Social Thought.*

ENGL-367 Topics in Film Studies
ENGL-367AD Topics in Film Studies: ‘Adaptation: A Study in Form’
*Not Scheduled for This Year. Credits: 4*
The Oxford English Dictionary defines “adaptation” as “the bringing of two things together so as to effect a change in the nature of the objects.” Rather than studying adaptation as a project that attempts to reproduce an original work in another medium, our course considers the complex relationship between narratives and their retellings and revisions. In particular, we will focus on how such retellings permanently alter their so-called “source” material and how each incarnation of a given narrative offers us insight into and commentary upon a particular historical moment and its unique political and ideological challenges. We will also consider the ways in which literary and visual representations differ in their communicative and affective mechanisms, and challenge where we draw the line between "art," "history," and "entertainment."

*Crosslisted as: FMT-330AD*
*Applies to requirement(s): Humanities*
*Other Attribute(s): Speaking-Intensive, Writing-Intensive*
*A. Rodgers*
*Restrictions: This course is open to juniors and seniors*
*Prereq: 8 credits in English or in Film, Media, Theater.*

ENGL-367CM Topics in Film Studies: ‘Cinematic Masculinities in Contemporary American Film, 1970-present’
*Spring. Credits: 4*
Film critics Manohla Dargis and A.O. Scott contend that “movies may 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 *Full Metal Jacket, No Country for Old Men, The Big Lebowski, Boyz in the Hood, Paris is Burning, Fight Club, and Moonlight.*

*Crosslisted as: FMT-330CM*
*Applies to requirement(s): Humanities*
*Other Attribute(s): Writing-Intensive*
*A. Rodgers*
*Prereq: 8 credits in ENGL or FMT. Notes: fulfills English department’s seminar requirement*

ENGL-368 Shapeshifting Through the Nineteenth Century and Beyond
*Not Scheduled for This Year. Credits: 4*
How can we change our ideas and enactments of white, Western subjectivity and being? This course contends that one transhistorical figure for such revolution is shapeshifting, and we will read examples in novels, poetry, memoir, and other nineteenth-century and contemporary media. Special attention will be paid to texts, then and now, that speak to queer/trans, disability, and critical race discourses as significant sites of resistance to Western being through bodily transformation. A substantial amount of time will be spent on individual research and methodologies.

*Applies to requirement(s): Humanities; Multicultural Perspectives*
*Other Attribute(s): Speaking-Intensive, Writing-Intensive*
*K. Singer*
*Restrictions: This course is open to juniors and seniors*
*Prereq: 8 credits in English.*
*Notes: meets English department 1700-1900 requirement*

ENGL-373 Women in American Literature

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: FMT-330HA*
*Applies to requirement(s): Humanities*
*E. Young*
*Prereq: 4 credits in Film, Media, Theater and 4 credits in English. Notes: meets English Department seminar requirement*
ENGL-382 Topic

ENGL-382PW Topic: 'Once More With Feeling: Intimacies and Affects in a Posthuman World'

Fall. 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.

ENGL-382RB Topic: 'Ruptured Belonging: Postcolonial Literatures of Anglophone Africa and South Asia'

Spring. Credits: 4
This course brings together literatures from Anglophone South Asia and Africa to explore how belonging to the nation is complicated by realities of marginalization and displacement. Postcolonial histories demonstrate tensions between the ideological aspirations of the nation as home and the reality of internal conflicts and wars that expose the limits of belonging. Texts include novels, literary criticism, and critical theory on internal displacement and refugees, the gendered and ethnic minorities, the political other, and trauma. We will read Chinelo Okparanta's Under the Udala Tree, Bapsi Sidhwia's Cracking India, Michael Ondaatje's Anil's Ghost, and Tsitsi Dangarembga's The Book of Not.

Crosslisted as: AFCNA-341RB
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
A. Mandal
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.

ENGL-389 Revolution and Change in the Age of Necropolitics

Not Scheduled for This Year. Credits: 4
The "age of revolution" saw revolts in the Black Atlantic world: Americans rebelled against the British; Native Americans opposed white colonists; bourgeois vied for power against the aristocracy; women decried patriarchal imprisonment; Latin American creoles resisted Spanish imperialists; and slaves threw off their masters. This course considers these diverse narratives of revolution as a series of social, political, and philosophical movements to change "biopolitics" (control of life) and "necropolitics" (control via death). We will read revolutionary tracts, slave narratives, and abolitionary literature alongside critical theory to consider how these authors offer ways of living and surviving Western, racial imperialisms.

Crosslisted as: CST-349NC
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
K. Singer
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits combined in English, critical social thought, history, or Africana studies.
Notes: meets English department 1700-1900 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. 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, students should seek out department members with whom they have already studied; but if this is not possible, their advisors or the department chair will help 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.