

# ENGLISH (ENGL)

## ENGL-104 Academic Discourse and Multilingual Speakers

*Not Scheduled for This Year. 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*

*The department*

## 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*

*I. Day, J. Hayward-Jansen, C. Mahaffy, A. Moskowitz, K. Singer, E. Young*  
*Notes: ENGL-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 ENGL-199 after taking a first-year seminar.*

## ENGL-209 Writing, Reading, and Constructed Languages

*Spring. 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-249 Style, Voice, and Self in Academic Discourse

*Fall. 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, Writing-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*

*L. de Lima, A. Hong, T. Madden*

*Restrictions: Course limited to sophomores, juniors and seniors*

### ENGL-204 Poetry Writing

*Not Scheduled for This Year. 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*

*A. Hong*

*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: FMT-240PW*

*Applies to requirement(s): Meets No Distribution Requirement*

*Other Attribute(s): Writing-Intensive*

*J. Yukich*

*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'***Spring. 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-219BC Topics in Creative Writing: 'Building Literary Community'***Not Scheduled for This Year. Credits: 4*

Writing is a necessary but not sufficient condition for the creation of literature. Together, we will study and participate in various literary communities. We will investigate literary ecosystems, looking at how writing is published, circulated, and rewarded; as well as at labor conditions, ongoing inequities, and possibilities for disruption. Our class will serve as an incubator for new and existing student literary production. Students will work individually and collaboratively on projects such as writing reviews, producing broadsides or chapbooks, hosting readings, advocacy, and more. Visitors may include agents, book or journal editors, reviewers, designers, booksellers, and organizers.

*Applies to requirement(s): Meets No Distribution Requirement**A. Lawlor**Prereq: ENGL-201.**Advisory: Open to all; experience with campus literary productions welcome but not required.***ENGL-219BH Topics in Creative Writing: 'Beyond the Hero's Journey: On Indigenous Forms and Reimaginings'***Fall. Credits: 4*

In this class, we will read, discuss, and write into narrative shapes outside Freytag's Pyramid or the Western "hero's journey" with a particular emphasis on the works of Indigenous, historically marginalized, and queer writers. We will look to the traditions, modalities, political movements and artifacts of the natural world that continue to influence contemporary, decolonial, and cross-genre storytelling. Sample authors include: Elissa Washuta, No'u Revilla, Layli Long Soldier, Xavier Navarro Aquino, Kristiana Kahaukawila, Tommy Orange, and others. Throughout the semester, writers will be encouraged to interrogate the objects, animals, climates, and structural systems that inform their own lives. All genres welcome!

*Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives**Other Attribute(s): Speaking-Intensive, Writing-Intensive**T. Mahealani Madden**Prereq: ENGL-201 or equivalent.***ENGL-219CH Topics in Creative Writing: 'Climate Changes Everything: Telling Stories at the End of the World As We Know It'***Not Scheduled for This Year. Credits: 4*

In this moment of climate emergency, how and why do we make meaning? What possibilities might various textual practices offer for engaging with, and positioning ourselves in relationship to, the unfathomable? If we are telling stories in the face of a radically uncertain future, who is our audience? Together, we will find ways of telling stories that help us relate to this moment, and, crucially, to each other. This is a creative writing course. Expect to encounter and create texts in many possible forms, including climate fiction, agitprop, documentary poetry, lyric essay, interactive narrative, and more.

*Applies to requirement(s): Meets No Distribution Requirement**Other Attribute(s): Writing-Intensive**A. Lawlor**Prereq: ENGL-201.***ENGL-219CP Topics in Creative Writing: 'Creative Process'***Not Scheduled for This Year. 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**A. Lawlor**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: FMT-102, FMT-103, FMT-104, FMT-106, ARTST-120, or ARTST-131.**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-219FM Topics in Creative Writing: 'Four Memoirs: Writing Through Radical Self-Inquiry'**

*Not Scheduled for This Year. Credits: 4*

In this class, we will read four full-length memoirs, each representing radically different structures and styles. Students will write four short memoirs mirroring the forms of these books. These "memoirs" will run between 2,000-2,500 words, and they will represent the pillars of the final grade. Memoir projects will receive instructor feedback, and will also be shared in smaller "care groups" to offer and receive feedback. Mary Oliver once wrote that "attention is the beginning of devotion." Together, we will nurture our attention to the world, and, therefore, devote ourselves to bettering it. We will nurture our sensitivities, our wonder, our awe, and identify not only who we are through rigorous self-inquiry, but what conversations we are participating in when we write, what literary traditions we perpetuate, and, perhaps most importantly, what traditions we break. Sample texts (full-length and excerpted) include Carmen Maria Machado, Alexander Chee, Barry Jenkins, Jaquira Díaz, Michelle Zauner, Saeed Jones, Natasha Trethewey, Alex Marzano-Lesnevich, Cyrus Simonoff, Yuko Tsushima, and others.

*Applies to requirement(s): Meets No Distribution Requirement*

*Other Attribute(s): Writing-Intensive*

*T. Madden*

*Prereq: ENGL-201.*

**ENGL-219MT Topics in Creative Writing: 'Retelling Myth and Fairy Tale'**

*Not Scheduled for This Year. 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, glean 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'**

*Not Scheduled for This Year. 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, 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.*

**ENGL-265 Children's and Young Adult Literature****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*

*A. Hong*

*Prereq: ENGL-201 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. Hong*

*Instructor permission required.*

*Prereq: ENGL-201 or equivalent.*

*Advisory: Interested students must complete an application using: this link*

**ENGL-361 Advanced Creative Writing Topics****ENGL-361AR Advanced Creative Writing Topics: 'Creative Writing from the Archives'**

*Not Scheduled for This Year. Credits: 4*

In this creative writing course, we will draw on MHC's archives of the Glascock Poetry Contest, which celebrates its 100th year in 2023. Reading the writings of past contestants and judges including Muriel Rukeyser, Marianne Moore, Sylvia Plath, James Merrill, Adrienne Rich, Audre Lorde, Marilyn Nelson, Marilyn Chin, and Maggie Nelson, we will gain insights into the evolution of American poetry over the last century and investigate how the evaluation of poems has also changed. We will view and listen to archival materials such as photographs, judges' correspondence, and audiotapes to expand our inquiry and spur new creative writing in any genre inspired by these texts and unique holdings.

*Applies to requirement(s): Meets No Distribution Requirement*

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

*A. Hong*

*Prereq: ENGL-201.*

**ENGL-361CP Advanced Creative Writing Topics: 'On the Art of Character, and the Character Profile'***Spring. Credits: 4*

Anything becomes interesting if you look at it long enough," Flaubert once wrote, and to this we might add anyone-as every individual holds a universe of complexity and context. In this class, we will read and discuss texts across genres closely following a single character or individual; writers will take on a semester-long challenge interviewing and profiling people they know, as well as individuals they don't know, investigating and building a portfolio of work about and around them. We will focus on technique and craft: How does one conduct an interview? How does one create a compelling, nuanced profile? How do we identify the extraordinary in the familiar? And we will focus on ethics: Is this story mine to tell? What are my biases as a writer? Whose gaze is present on the page and in media? The art of the profile has political currency, the possibility to shift collective imagination and attention. Mary Oliver wrote, "Attention is the beginning of devotion," and our attention as listeners, as witnesses, is more urgent than ever. All genres welcome.

*Applies to requirement(s): Meets No Distribution Requirement**Other Attribute(s): Speaking-Intensive, Writing-Intensive**T. Madden**Prereq: ENGL-201 or equivalent.***ENGL-361CV Advanced Creative Writing Topics: 'Canny Valley: Writing from Art and Archives'***Fall. Credits: 4*

This multi-genre creative writing course focuses on generating writing inspired by the area's art and archives. The class will visit collections including Sylvia Plath's archives at Smith, the Emily Dickinson Museum, the Eric Carle Museum of Picture Book Art, and MHC's own art museum and archives. Students will learn how to work with archival materials including original manuscripts, correspondence, recordings, and photos and will create writing in any genre spurred by the art and archives they interact with. Readings will include writings on *ekphrasis* or writing that responds to visual art. The class will also meet with curators and archivists to discuss aspects of working in these fields.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive, Writing-Intensive**A. Hong**Prereq: ENGL-201.**Advisory: Recommended preparation: At least two previous courses in creative writing.***ENGL-361HY Advanced Creative Writing Topics: 'Hybrid Genre Writing'***Not Scheduled for This Year. 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'***Not Scheduled for This Year. 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-361LP Advanced Creative Writing Topics: 'Writing as Performance: Latinx and Latin American Poetry and Narrative'***Not Scheduled for This Year. Credits: 4*

This creative writing course turns to poetry and narrative that comes alive off the page. Reading work by Raquel Gutiérrez, Clarice Lispector, Jenni(f)fer Tamayo, Ricardo Bracho, and tatiana nascimento, among others, students will write and perform across genres while in dialogue with voices from across the Americas. To place ourselves in our bodies as well as our words, we will explore not just the innovative aesthetics taken up by writers of Latin American descent but also the politics activated in forms as varied as the butch memoir, the sissy play, the travel diary, and the sound poem. Central to our experiments will be the relationship between writing and other artistic mediums as we navigate topics such as race, colonialism, gender, sexuality, class, disability, ecology, and spirituality.

*Crosslisted as: FMT-330LP**Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives**Other Attribute(s): Writing-Intensive**L. de Lima**Prereq: ENGL-201.***ENGL-361SW Advanced Creative Writing Topics: 'Screenwriting'***Fall. Credits: 4*

The screenplay is a unique and ephemeral form that exists as a blueprint for something else: a finished film. How do you convey on the page a story that will take shape within an audio-visual medium? The screenwriter must have an understanding of both the language of narrative film as well as the general shape and mechanics of film stories. This advanced course will cover dialogue, characterization, plot, story arc, genre, and cinematic structure. We will analyze scenes from fictional narrative films – both short and feature length – and read the scripts that accompany these films. By the end of this course, each student will have written two original short films. In workshop style, the class will serve as practice audience for table readings of drafts and writing exercises.

*Crosslisted as: FMT-340SW**Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**E. Montague, F. Telegrafi**Restrictions: This course is limited to FMT or ENGL majors/minors only.**Prereq: 8 credits in Film, Media, Theater.*



**ENGL-361TR Advanced Creative Writing Topics: 'Introduction to Literary Translation'**

*Spring. Credits: 4*

This creative writing course explores literary translation as a transformative and political practice. Throughout short writing experiments, collaborations, workshops, and a final project, we will work with a range of genres and forms in order to grasp the stakes and possibilities of translation across cultures, mediums, historical epochs, and literary styles. Reading texts by Katrina Dodson, John Keene, Don Mee Choi, and Alejandro Zambra, among others, we will build an expansive vocabulary for discussing our translation projects while keeping in mind questions of context and power. Basic skills in any second language are required.

*Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives Other Attribute(s): Writing-Intensive*

*L. de Lima*

*Restrictions: This course is limited to juniors only.*

*Prereq: Some knowledge of a foreign language required.*

**Intermediate Literature Courses****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: FMT-230SK*

*Applies to requirement(s): Humanities*

*C. Mahaffy*

*Restrictions: Course limited to sophomores, juniors and seniors*

*Notes: Meets the English department's legacy pre-1700 requirement.*

**ENGL-213 The Literature of the Later Middle Ages**

*Not Scheduled for This Year. 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 the English department's legacy pre-1700 requirement.*

**ENGL-214 Topics in Medieval Studies****ENGL-214BE Topics in Medieval Studies: 'Beowulf, Gawain, Ishiguro: Medieval Mythmaking and the Idea of Britain'**

*Not Scheduled for This Year. Credits: 4*

This course explores early-medieval English literature that focuses on migration, cultural and religious inter-mixing, and histories of invasion and conquest. We'll read early-English literature to study its frameworks of historiography and its imperial interests, the mythologies behind early-English identities, the culture of English learning, and the afterlives of invasion. Course readings will include modern English translations of *Beowulf*, the works of Gildas and Bede, and selections from post-Conquest history and Arthurliana. With the semester's worth of knowledge about early-English history and literary production, we'll spend the final weeks of the course reading Kazuo Ishiguro's novel *The Buried Giant*.

*Applies to requirement(s): Humanities*

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

*W. Yu*

*Prereq: ENGL-199 and 4 additional credits in the English department.*

*Notes: Meets the English department's legacy pre-1700 requirement.*

**ENGL-214DM Topics in Medieval Studies: 'Dante's Inferno Between Myth and History'**

*Spring. Credits: 4*

Dante Alighieri's *Divine Comedy* is one of world literature's foundational works. In his 700-hundred years old masterpiece, Dante poses and confronts universal questions that are still at the core of our daily existence: God, love, ethics, gender relationships, politics, social harmony, literature, the afterlife, and the relations between human and nonhuman forms of life. In this course, we will read, analyze, discuss, and enjoy Dante's great poem by focusing on the first of its three parts, the *Inferno*. In particular, we will be covering Dante's take on mythology and history.

*Crosslisted as: ITAL-221DM, CLAS-250DM*

*Applies to requirement(s): Humanities*

*M. Boccuti*

**ENGL-214LR Topics in Medieval Studies: 'Love and Reason in Medieval Romance'**

*Not Scheduled for This Year. 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 the English department's legacy pre-1700 requirement.*

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

This course introduces the literature of the former British colonies (South Asia, Anglophone Africa, Caribbean, and Canada). Some topics under consideration are colonialism and society, postcolonial disillusionment, neoliberalism, human rights storytelling, and ecocriticism. Readings include *Wide Sargasso Sea* by Jean Rhys, *Joys of Motherhood* by Buchi Emecheta, *Maps* by Nuruddin Farah, *Nervous Conditions* by Tsitsi Dangarembga, *Krik? Krak!* by Edwidge Danticat, *The God of Small Things* by Arundhati Roy, *Anil's Ghost* by Michael Ondaatje, *The Cry of Winnie Mandela* by Njabulo Ndebele, and *Animal's People* by Indra Sinha.

*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'***Spring. 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-217HA Topics in English: 'Hitchcock and After'***Fall. Credits: 4*

This course will examine the films of Alfred Hitchcock and the afterlife of Hitchcock in contemporary U.S. culture. We will analyze Hitchcock films in a variety of interpretive 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 *The Birds*, *The Man Who Knew Too Much*, *Marnie*, *North by Northwest*, *Psycho*, *Rear Window*, *Rebecca*, *Shadow of a Doubt*, *Spellbound*, *Strangers on a Train*, and *Vertigo*.

*Crosslisted as: FMT-230HA**Applies to requirement(s): Humanities**E. Young**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: 4 credits in Film, Media, Theater.**Notes: Weekly evening screening required.***ENGL-217LX Topics in English: 'Latinx Literature in the U.S. and Beyond'***Fall. Credits: 4*

This course offers an introduction to 20th- and 21st-century Latinx literature and cultural production ranging from poetry, plays, fiction, and nonfiction to film, murals, installations, and performance art. While centering US Latinx writers and their historical contexts, we will also consider visual media and the work of authors from Brazil, Mexico, and the Dominican Republic who illuminate and challenge the idea of "latinidad." Topics to be explored include U.S. imperialism, migration, revolutionary social movements, gender and queer sexualities, religion and spirituality, racial and class formations, and aesthetic traditions such as *rasquachismo* and ritual performance. Authors and artists may include Gloria Anzaldúa, Pedro Pietri, Adão Ventura, the Young Lords, Ana Mendieta, Third World Gay Revolution, and Virginia Grise.

*Applies to requirement(s): Humanities; Multicultural Perspectives**Other Attribute(s): Writing-Intensive**L. de Lima**Restrictions: Course limited to sophomores, juniors and seniors***ENGL-217SA Topics in English: 'South African Literature: Postapartheid and Beyond'***Spring. Credits: 4*

This course is a survey of postapartheid South African literature. In the aftermath of apartheid post-1994, South African literature has wrestled with ideas about what kind of future is livable and possible. Labeling itself as the "Rainbow Nation," South African politicians, activists, and artists (literary, visual, musical) have sought to create a democratic vision of South Africa that celebrates differences of race, culture, gender, and sexual orientation. Using 1994 as our moment of departure, this course will examine the "future" of South Africa as told through postapartheid South African fiction. Acknowledging that there are many ways to imagine the future, this course examines how portrayals of race, of gender and sexuality, and of the nation serve to construct and disrupt ideas about the future.

*Applies to requirement(s): Humanities; Multicultural Perspectives**J. Hayward-Jansen**Restrictions: Course limited to sophomores, juniors and seniors***ENGL-217TJ Topics in English: 'Translation Theory and Practice in Jewish Literature'***Fall. Credits: 4*

This course examines translation as a mode of cultural transmission, creativity, and theoretical inquiry for Jewish literature and thought. Topics include: translation as a means of mediating access to the sacred; women's roles as readers and creators of translations; enduring debates about what may be "lost" in translation; and whether translation into "Global English" helps or hurts the survival of literatures in Yiddish, Ladino, and other minoritized languages. Students put theory into practice by reading translations of Jewish literature critically and comparatively and by producing their own translations.

*Crosslisted as: JWST-219, GRMST-231TR**Applies to requirement(s): Humanities**M. Cohen*

**ENGL-217TR Topics in English: 'Transgender Literature'***Fall. Credits: 4*

Transgender literature has had a significant impact on how we talk about transness (and gender) and the kinds of trans stories we are able to tell. Although trans identities may find expression in texts as early as *Metamorphoses* (Ovid), this course will look at literature from the 20th and 21st centuries. Considering a wide range of genres – novels, poetry, short stories, memoir, and young adult literature – we will think about how writers talk about their bodies, their transitions, and their histories. Drawing upon fields such as history, medicine, and social science, this course will look at trans literature as both a product of these histories and as a powerful tool for critical liberation.

*Crosslisted as: GNDST-204TA**Applies to requirement(s): Humanities; Multicultural Perspectives**J. Hayward-Jansen**Restrictions: Course limited to sophomores, juniors and seniors***ENGL-217WP Topics in English: 'Contemporary Women Playwrights'***Spring. Credits: 4*

While women have written plays since the seventeenth century, the twentieth- and twenty-first century has witnessed a boom in women playwrights. This course will familiarize students with some of the major female playwrights of our era, such as Wendy Wasserstein, Caryl Churchill, Suzan Lori-Parks, and Ntozke Shange, as well as newer playwrights (Amy Hertzog, Katori Hall, and Young Jean-Lee). Assignments include both practice-oriented (such as developing a screen treatment or production proposal for one of the plays) and research-oriented (such as conducting in-depth research for a grant proposal), three short analytical papers, a script analysis, and in-class presentations.

*Crosslisted as: FMT-230WP**Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**A. Rodgers**Prereq: One course from: FMT-102, FMT-104, FMT-106, or ENGL-199.***ENGL-232 Rovers, Cuckqueens, and Country Wives of All Kinds: The Queer Eighteenth Century***Not Scheduled for This Year. 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 department's legacy 1700-1900 requirement***ENGL-233 Nonbinary Romanticism: Genders, Sexes, and Beings in the Age of Revolution***Fall. Credits: 4*

With the onslaught of American, French, Haitian, and South American revolts and revolutions, the Atlantic world, much of Europe, and its colonial/industrial empire were thrown into a period of refiguring the concept of the raced, 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**Restrictions: Course limited to sophomores, juniors and seniors**Notes: This course is a second part of a two-course sequence with ENGL-232, but each may be taken separately. Meets the department's legacy 1700-1900 requirement***ENGL-238 Modern Irish Literature***Not Scheduled for This Year. 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 Early American Narratives and Counternarratives***Spring. Credits: 4*

This course frames early American literary and cultural history as a series of hegemonic narratives and counternarratives. Starting with the violence of settler colonialism and Indigenous resistance, this course considers how US literary and national traditions have always been contested by oppressed and dispossessed peoples, who have offered alternatives to predominant American mythologies such as individualism and freedom. We will also track how African American antislavery writers established rhetorical and literary forms in opposition to slavery that influenced the protest and reform ethos of the first half of the nineteenth century. By focusing on the development of various literary forms such as the essay, oratory, the slave narrative, and poetry, this course will consider how Black writers, Indigenous figures, women, and social reform movements reconsidered questions surrounding race, gender, and class from sixteenth-century contact and colonization up until the end of the Civil War.

*Applies to requirement(s): Humanities; Multicultural Perspectives**A. Moskowitz**Restrictions: Course limited to sophomores, juniors and seniors**Notes: Meets the department's legacy 1700-1900 requirement*

**ENGL-243 American Gothic***Spring. 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-254 Topics in African American Literature****ENGL-254EN Topics in African American Literature: 'The Early African American Novel'***Not Scheduled for This Year. Credits: 4*

This course tracks the beginnings of the African American novelistic tradition in the nineteenth century. The early African American novel had to contend with a number of other literary forms within its political and cultural context such as the slave narrative with its central claim to truth. We will consider: What is specific to the form of the novel? How does it differentiate itself from and even include other forms of writing and literature? What are the politics of the early African American novel in the era of slavery and abolition? We will examine how early novels by Black Americans imagine more emancipatory futures while also critiquing the unfreedom of the nineteenth century.

*Applies to requirement(s): Humanities; Multicultural Perspectives**A. Moskowitz**Notes: This course meets the English department's 1700-1900 requirement***ENGL-254TR Topics in African American Literature: 'Tragicomedy in Black: Humor and Horror in Black Critical Expression'***Not Scheduled for This Year. Credits: 4*

The course examines horror and comedy as genre conventions that become strained and distorted when bent to the demands of black critical expression. This course will center on themes of life and death as they are framed in black film and literature through idioms of the absurd and the ghastly. We will encounter film and writing by Ralph Ellison, Zora Neale Hurston, Chester Himes, Toni Morrison, Danielle Fuentes Morgan, Bill Gunn, Donald Glover. Students will learn how to close-read our media-saturated environment, thinking through the ways in which representation functions to condition our perception of enjoyment and terror.

*Applies to requirement(s): Humanities; Multicultural Perspectives**Other Attribute(s): Speaking-Intensive, Writing-Intensive**K. Maye***ENGL-255 Writing the Black Self***Spring. Credits: 4*

This course explores the idea of "the self" and "the subject" by reading autobiographical and memoir writing by Black authors. Through an engagement with some criticism on the role of slavery in staffing the sense of self-possession accorded to the individual subject, we will think together about how autobiographical forms of writing function in the tradition of black thought and letters. From slave narratives, to the essays of the Harlem Renaissance, to the preponderance of Black Power era memoirs, we will consider whether these texts accomplish a Black self in writing, and if indeed that is their ambition.

*Applies to requirement(s): Humanities; Multicultural Perspectives**Other Attribute(s): Speaking-Intensive, Writing-Intensive**K. Maye***ENGL-257 Survey of African American Literature***Fall. Credits: 4*

This course surveys Black literary production with special attention to the idea of genre as a choice of form made by Black writers from the antebellum era through the present to communicate critique, effect political change, and render new worlds. Structured around debates about the genre status of Black writing, this course introduces students to slave era texts by Harriet E. Wilson, David Walker, Phillis Wheatley; 20th century works by Nella Larsen, Zora Neale Hurston, Amos Tutuola, Chester Himes, Bill Gunn, James Baldwin, Toni Cade Bambara; and contemporary work by Saidiya Hartman, Octavia Butler, Jeremy O. Harris, and Rita Dove. Reading, writing, and critical viewership will be central to the course.

*Applies to requirement(s): Humanities; Multicultural Perspectives**K. Maye***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-279 Sherlock Holmes and Interpretation***Fall. Credits: 4*

This course will explore the Sherlock Holmes stories and their various afterlives as a case study to explore the problematics of interpretation, especially literary interpretation. Some of the questions raised will concern evidence, inductive and deductive thought, applying theoretical paradigms, historical and material contexts, character and narrative, form and genre, popular culture, ideology, and the aesthetic.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**N. Alderman**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: ENGL-199 or 8 credits in English.*



**ENGL-280 Literary and Cultural Theory**

*Not Scheduled for This Year. Credits: 4*

How and why do we read literature and cultural expression? What kinds of knowledge can different cultural media offer us about ourselves and the world? This introduction to literary and cultural theory will survey later 20th- and 21st-century thought, including theorists asking questions about labor, power, ideology, subjectivity, identity, race, gender, sexuality, indigeneity, empire, colonialism, language's figurality, affect, technology, and the nonhuman. We will think about these theories as their own forms of cultural expression and as methodologies that can help us discuss and make meaning of textual, visual, and digital culture.

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive*

*K. Singer*

*Restrictions: Course limited to sophomores, juniors and seniors*

**ENGL-281 Topics in Literary and Cultural Theory**

Topics in Literary and Cultural Theory courses aim to take several fields of literary and cultural theory and focus reading and discussion on their singular and intertwined projects.

**ENGL-281AD Topics in Literary and Cultural Theory: 'Queer and Disability Mindbodies, Affects, and Times'**

*Spring. Credits: 4*

This course will read queer and disability theory both as separate histories and as interlaced projects that resist normative life chronologies, genders, sexualities, productivities, and bodily shapes. Particular attention will be given to questions of embodiment, race, political activism, and relationality. This last category-how we relate to ourselves and to others-will be explored through queer and disability theory's understanding of neurodivergent mindbodies and their nonconforming sorts of feelings and times. How might we think about, for example, "feeling backwards" or "flexible time" as both scholarly ideas and experiences that might help us change our lives and the structures we live within? We will also discuss how theory might be written, and might ask us to read, in queer and neurodivergent ways.

*Applies to requirement(s): Humanities*

*Other Attribute(s): Speaking-Intensive*

*K. Singer*

*Restrictions: Course limited to sophomores, juniors and seniors*

**ENGL-282 Writing London: the Modern City Novel**

*Not Scheduled for This Year. 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****ENGL-311 Chaucer: Stories & Storytellers****ENGL-311CT Chaucer: 'The Canterbury Tales'**

*Not Scheduled for This Year. 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 the English department's legacy pre-1700 requirement.*

**ENGL-312 Shakespeare****ENGL-312SF Shakespeare: 'Shakespeare and Film'**

*Spring. 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*

*H. Holder, A. Rodgers*

*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 the English department's pre-1700 requirement.*

**ENGL-312TH Shakespeare: 'Thinking with Shakespeare'**

*Not Scheduled for This Year. 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 the English department's legacy pre-1700 requirement.*

**ENGL-321 Studies in Nineteenth-Century British Literature****ENGL-321WD Studies in Nineteenth-Century British Literature: 'William Wordsworth and George Eliot'**

*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's legacy 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 the English department's legacy 1700-1900 requirement.*

**ENGL-325 Victorian Literature and Visual Culture**

*Not Scheduled for This Year. 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.

*Applies to requirement(s): Humanities*

*A. Martin*

*Prereq: Take 8 credits in English.*

*Notes: Meets the English department's legacy 1700-1900 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 visuality, 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: FMT-330BG*

*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 or Film, Media, Theater.*

**ENGL-338 Aesthetics of Racial Capitalism**

*Fall. 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.

*Applies to requirement(s): Humanities; Multicultural Perspectives*

*Other Attribute(s): Speaking-Intensive*

*I. Day*

*Prereq: 8 credits in English or CST-200/CRPE-205.*

**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 way of thinking that stretches back to the Greeks, and which emphasizes our common status as citizens of the world, urging us to value the universal as highly as the local. How are we to balance our duty to humankind broadly in relation to those nearby? How are the stories that we tell about immigration, asylum, global capital, tourism, and environmentalism involved in this conversation? This course explores the premises of cosmopolitanism in conjunction with contemporary transnational literature; 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.*

**ENGL-350 Studies in African American Literature****ENGL-350AB Topics in African American Literature: 'Abolition and Climate Change'**

*Not Scheduled for This Year. Credits: 4*

What makes change so difficult? Why do people always seem to be so apathetic to the most pressing political and social issues? In the face of climate change and racial injustice, why do so many people remain absolutely unmoved? Questions like these were central problems for the abolitionist movement in the nineteenth century, and they remain crucial issues for people today who similarly believe that another world is possible. This class will consider how the abolitionist movement was intertwined with the birth of environmentalism to understand the nature of struggle today. We will read a range of antislavery writing, nineteenth-century Black radical figures, and various critical theorists of capitalism and climate change.

*Applies to requirement(s): Humanities; Multicultural Perspectives*

*A. Moskowitz*

*Restrictions: Course limited to sophomores, juniors and seniors*

*Prereq: 8 credits in English.*

*Notes: Meets the department's legacy 1700-1900 requirement*

**ENGL-350AT Topics in African American Literature: 'Race and the Aesthetics of Taste'**

*Not Scheduled for This Year. Credits: 4*

This 300-level seminar will examine race and taste in the literatures of slavery and colonialism. We will analyze taste as a mode of racial perception and a practice of racial discrimination. To do this, taste will be interpreted as a metaphor for aesthetic discernment ('you have great taste!') and at the register of gustatory perception ('what does it taste like?') to reveal that taste does not name a neutral operation of judgment; rather it names a field of interaction with the world that produces and extends social values, cultural commonsense, and racial categories. Together we will trace how subjectively experienced affects associated with the consumption of food and drink recapitulate arrangements of racial and epistemic power.

*Applies to requirement(s): Humanities; Multicultural Perspectives*

*K. Maye*

*Restrictions: This course is open to juniors and seniors*

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

*Not Scheduled for This Year. 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.

*Applies to requirement(s): Humanities; Multicultural Perspectives*

*The department*

*Prereq: 8 credits in English, Critical Race and Political Economy, or Africana Studies.*

**ENGL-357 Blackness and the Literatures of Law**

*Spring. Credits: 4*

This course submits the language of law and legality to consideration as a literary genre. We will endeavor to treat the production of legal literature as a choice of form and part of a broad cultural apparatus that legitimizes hierarchical forms of social organization. In particular, we will track the manner in which the law assembles its legitimacy alongside the strategic positioning of blackness and Black people as oftentimes beyond its boundaries, while at other times central to its ethical operation. The conventional moral and sacred regard for the law as an arbiter of truth will be scrutinized for how it enables structural contradictions to be sutured. Texts will include Patricia Williams, *The Alchemy of Race and Rights*; Cheryl Harris, "Whiteness as Property"; the decision in *Dred Scott v. Sandford*; Colin Dayan, *The Law Is a White Dog*; and Wahneema Lubiano, "Black Ladies, Welfare Queens, and State Minstrels: Ideological War by Narrative Means."

*Applies to requirement(s): Humanities; Multicultural Perspectives*

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

*K. Maye*

*Restrictions: This course is open to juniors and seniors*

*Prereq: ENGL-199.*

**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-367 Topics in Film Studies****ENGL-367AD Topics in Film Studies: 'Adaptation: A Study in Form'**

*Fall. 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'***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 *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 English or in Film, Media, Theater.***ENGL-367RE Topics in Film Studies: 'Revenge on Stage and Screen'***Spring. Credits: 4*

Revenge plots display an enduring popularity. We will examine plays and films that show the range of possibilities, exploring: narratives focused on gender, race, and class; the place of family in revenge plots; the "underdog" tale; the importance of religion to ideas of justice; and the way in which genre influences notions of vengeance. Films and plays include the following: Euripides' *Medea*, Shakespeare's *Hamlet*, Ji Junxiang's *The Orphan of Zhao*, Suzan-Lori Parks's *Fucking A*, Fritz Lang's *The Big Heat*, Damián Szifron's *Wild Tales*, Quentin Tarantino's *Kill Bill*, and Emerald Fennell's *Promising Young Woman*. Students will design their own final research projects.

*Crosslisted as: FMT-330RE**Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**The department**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in Film, Media, Theater or English.***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 legacy 1700-1900 requirement***ENGL-374 Hitchcock and After***Not Scheduled for This Year. 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.***ENGL-382 Advanced Topics in English****ENGL-382AN Advanced Topics in English: 'American Animality'***Spring. Credits: 4*

This course investigates the representation of nonhuman animals in US literature and culture over the last 200 years. Topics include: literary animals and racism; reimaginings of animals by writers of color; animals, gender, and sexuality; taxidermy and extinction; and experiments in representing animal perspectives. Readings in Animal Studies, Black Studies, feminist and queer theory, environmental humanities, and other fields. Authors, artists, and filmmakers may include Octavia Butler, Karen Joy Fowler, Zora Neale Hurston, Jack London, Eadweard Muybridge, Aimee Nezhukumatathil, Jordan Peele, Edgar Allan Poe, Kelly Reichardt, Mark Twain, and Jesmyn Ward.

*Applies to requirement(s): Humanities**E. Young**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: 8 credits in English.***ENGL-382EQ Advanced Topics in English: 'Equiano's Worlds: Global Abolition, Alt Humanisms, and Experimental Prose'***Fall. Credits: 4*

Olaudah Equiano is now famous for having penned the first slave narrative the same year as the French Revolution, a narrative that documented life in Africa, the horrors of Atlantic enslavement, as well as his voyages to South America, the Caribbean, and the Arctic. We will read and reread this narrative as a work of experimental prose and as a call to study of the following literary-cultural topics: the discourse of global abolition, alternatives to the Enlightenment Human in the context of enslavement, oceanic movement and global migrations, and the surfeit of experimental prose writing that sought to understand the concomitant changes in economic systems and the politics of living.

*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*



**ENGL-382MX Advanced Topics in English: 'I Would Prefer Not To: Marxism and Early American Literature'***Fall. Credits: 4*

This course considers how early American and African American writers have critiqued labor under capital: from the plantation, to the factory, and to the office. At its core, this course considers how slavery functions as the political unconscious of early American literary critiques of labor. Throughout the semester, we will put a range of early American literary texts in conversation with the Marxist tradition and anti-capitalist theory in order to uncover a latent leftist politics of possibility in the early American period while also exploring how early American authors were anti-capitalist theorists in their own right. Literary authors may include: Harriet Wilson, William Wells Brown, Herman Melville, and more. Marxist theoretical thinkers may include Karl Marx, Cedric Robinson, Angela Davis, and György Lukács.

*Applies to requirement(s): Humanities; Multicultural Perspectives**Other Attribute(s): Speaking-Intensive**A. Moskowitz**Restrictions: Course limited to sophomores, juniors and seniors**Prereq: 8 credits in English.***ENGL-382PH Advanced Topics in English: 'Linguistic Ideology, Power, and Hope'***Fall. Credits: 4*

We conceive of language in many ways: a cognitive process, a social practice, a divine gift. We locate it in individuals, in nations, and in species. We label it as correct or as deficient. This course explores how these language ideologies are connected to particular times and places, and how they contribute to the existing social, political, and economic organization of the world. We will also explore language's potential to create new worlds. Readings in linguistic anthropology and sociolinguistics will be combined with literary texts to develop our discussion. Authors may include: Cherie Dimaline, Leanne Simpson, Cyril Wong, Shih-Li Kow.

*Applies to requirement(s): Humanities**Other Attribute(s): Writing-Intensive**M. Shea**Restrictions: This course is open to juniors and seniors**Prereq: 8 credits in English.***ENGL-382PW Advanced Topics in English: 'Once More With Feeling: Intimacies and Affects in a Posthuman World'***Not Scheduled for This Year. 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.

*Applies to requirement(s): Humanities**Other Attribute(s): Speaking-Intensive**K. Singer**Restrictions: This course is open to juniors and seniors**Advisory: Prior experience with theory is helpful but not necessary.***ENGL-382QM Advanced Topics in English: 'The Queer Early Modern'***Fall. Credits: 4*

This course combines premodern texts with various related secondary readings that will enable students to better understand the way that sexuality-both normative and nonnormative-was portrayed and interpreted in Medieval Renaissance literature. As we progress through the course, we will discuss what defines queer history and histories of sexuality, how the history of sexuality in the past informs the present, and, ultimately, the ways in which we can use premodern literature to better understand ourselves today. Course texts will include *Sir Gawain and the Green Knight*, Christopher Marlowe's *Edward II*, John Lyly's *Galatea*, Shakespeare's sonnets, and the poetry of Aemilia Lanyer and Katherine Philips.

*Crosslisted as: GNDST-333QM**Applies to requirement(s): Humanities**C. Mahaffy**Restrictions: This course is open to juniors and seniors**Notes: Meets the English department's legacy pre-1700 requirement.***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; bourgeoisie 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.

*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 the English department's 1700-1900 requirement.***Independent Study****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.***Courses Meeting Disciplinary Perspectives Requirements****Literary History and Period**

Code	Title	Credits
ENGL-211	Shakespeare	4
ENGL-213	The Literature of the Later Middle Ages	4

ENGL-214BE	Topics in Medieval Studies: 'Beowulf, Gawain, Ishiguro: Medieval Mythmaking and the Idea of Britain'	4	ENGL-281AD	Topics in Literary and Cultural Theory: 'Queer and Disability Mindbodies, Affects, and Times'	4
ENGL-214DM	Topics in Medieval Studies: 'Dante's Inferno Between Myth and History'	4			
ENGL-214LR	Topics in Medieval Studies: 'Love and Reason in Medieval Romance'	4			
ENGL-232	Rovers, Cuckqueens, and Country Wives of All Kinds: The Queer Eighteenth Century	4			
ENGL-233	Nonbinary Romanticism: Genders, Sexes, and Beings in the Age of Revolution	4			
ENGL-240	Early American Narratives and Counternarratives	4			
ENGL-243	American Gothic	4			

## Race, Power, and Difference

Code	Title	Credits
<b>English</b>		
ENGL-217GA	Topics in English: 'Global Anglophone Literature: Who Writes the World?'	4
ENGL-217LX	Topics in English: 'Latinx Literature in the U.S. and Beyond'	4
ENGL-217SA	Topics in English: 'South African Literature: Postapartheid and Beyond'	4
ENGL-240	Early American Narratives and Counternarratives	4
ENGL-254TR	Topics in African American Literature: 'Tragicomedy in Black: Humor and Horror in Black Critical Expression'	4
ENGL-255	Writing the Black Self	4
ENGL-257	Survey of African American Literature	4
ENGL-274	Introduction to Asian American Literature	4
ENGL-281AD	Topics in Literary and Cultural Theory: 'Queer and Disability Mindbodies, Affects, and Times'	4

## Theory and Methods

Code	Title	Credits
<b>English</b>		
ENGL-209	Writing, Reading, and Constructed Languages	4
ENGL-217HA	Topics in English: 'Hitchcock and After'	4
ENGL-217TR	Topics in English: 'Transgender Literature'	4
ENGL-219BC	Topics in Creative Writing: 'Building Literary Community'	4
ENGL-219BH	Topics in Creative Writing: 'Beyond the Hero's Journey: On Indigenous Forms and Reimaginings'	4
ENGL-219CH	Topics in Creative Writing: 'Climate Changes Everything: Telling Stories at the End of the World As We Know It'	4
ENGL-219QT	Topics in Creative Writing: 'Queer and Trans Writing'	4
ENGL-232	Rovers, Cuckqueens, and Country Wives of All Kinds: The Queer Eighteenth Century	4
ENGL-233	Nonbinary Romanticism: Genders, Sexes, and Beings in the Age of Revolution	4
ENGL-255	Writing the Black Self	4
ENGL-257	Survey of African American Literature	4
ENGL-279	Sherlock Holmes and Interpretation	4
ENGL-280	Literary and Cultural Theory	4