ENGLISH (ENGL)

ENGL-104 Academic Discourse and Multilingual Speakers
Spring. Credits: 4
In this course we seek to achieve clarity and precision of expression within a discussion of a complex topic. Course readings and writing assignments guide students through an examination of topics related to society and culture. Past semesters’ topics include: the role of education in society; the relationship between religion, culture, and nature; and the use of maps in ordering the world. In addition to the academic content, the course focuses on the writing and revising process, academic research and argumentation, and the nature and purpose of academic discourse. This course is intended for students whose native language is not English and who would like to refine their writing and speaking skills.

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.

ENGL-248 Effective Public Speaking
Spring. Credits: 2
This course provides the opportunity to develop speaking skills in a range of academic and professional situations. Through speaking, revision, and reflection, students identify their strengths as speakers, evaluate their improvement, and develop strategies for formal and informal speaking contexts.

ENGL-329 Introduction to Creative Writing
Spring. Credits: 4
Prereq: ENGL-201 or another writing course by permission of instructor.
Restrictions: Course limited to sophomores, juniors and seniors
This course offers practice in writing various kinds of narrative. Assignments emphasize clarity, concision, and creativity. Exercises lead to longer work: sketches or short stories. Students hone critical as well as writing skills. Student papers are duplicated and discussed in class, along with selected works by published authors.

ENGL-394WL Advanced Topics in English: ‘Writing London’
Fall. Credits: 2
This class will examine the ways in which London has been mapped and represented. Beginning with charting archetypal patterns for the city, we will consider London in terms of memory, commodities, mobility, power, and identity. We will also consider a range of modes or periods of writing, including realism, modernism, postmodernism, and hypertextualism.

Writing Courses: Prose and Poetry

ENGL-201 Introduction to Creative Writing
Fall and Spring. Credits: 4
This course offers practice in writing various kinds of narrative. Assignments emphasize clarity, concision, and creativity. Exercises lead to longer work: sketches or short stories. Students hone critical as well as writing skills. Student papers are duplicated and discussed in class, along with selected works by published authors.

ENGL-202 Introduction to Journalism
Fall and Spring. Credits: 4
The finest journalists are professors to the people. They educate citizens so as to facilitate reasoned, fact-based dialogue on subjects as diverse as politics, poverty, war, science, and the arts. We will look at journalism’s role in the culture with a particular view to some of the profession’s failings and foibles. Students are expected to leave the comfortable confines of the classroom as they try their hand at covering an event, writing a profile, and reporting on an issue of local significance. Throughout the term we will employ the journalistic skills of interviewing, research, and thoughtful analysis to produce snapshots of the world inside and outside the College gates. Curiosity leads. Mastery follows.

ENGL-203 Short Story Writing I
Fall. Credits: 4
This workshop will introduce students to the short story form as practiced by contemporary and canonical writers. Students will learn to read fiction actively, as writers developing their craft. We will focus on understanding the elements of fiction with an eye toward eventual mastery. Writing short stories will comprise the main work of this course, and students will work specifically on point of view, development of scenes, characterisation, plot, and narration.

ENGL-345HJ Advanced Topics in English: ‘Adaptation, From Page to Screen
Fall. Credits: 2
Applies to requirement(s): Meets No Distribution Requirement
A. Rodgers
Instructor permission required.
Notes: Successful completion of both ENGL-345HJ and ENGL-349AF together would satisfy one of the English department’s 300-level requirements for the English major or minor.
ENGL-204 Poetry Writing
Fall. Credits: 4
In this introductory course, students will read widely in contemporary poetry. Through prompts and project-based inquiry, both within the workshop and in take-home assignments, students will have the opportunity to produce and share writing based on the conceptual frameworks explored in the class.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
S. Ace
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-205 Playwriting
Spring. Credits: 4
This course offers practice in the fundamentals of dramatic structure and technique. Weekly reading assignments will examine the unique nature of writing for the theatre, nuts and bolts of format, tools of the craft, and the playwright’s process from formulating a dramatic idea to rewriting. Weekly writing assignments will include scene work, adaptation, and journaling. The course will culminate in a significant writing project. Each class meeting will incorporate reading student work aloud with feedback from the instructor and the class. Students will listen, critique, and develop the vocabulary to discuss plays, structure, story, and content.
Crosslisted as: THEAT283
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
Sanders, E.
Prereq: One course in Theatre Arts or a creative writing English course.
Notes: Cannot be taken at the 300 level.

ENGL-219 Topics in Creative Writing
ENGL-219FB Topics in Creative Writing: ‘Writing Fabulist Fiction’
Fall. Credits: 4
In which our heroes will explore contemporary and classic fabulist fiction, fairy tales, and mythic fiction in order to produce their own short stories. Some of the authors we may read include Jorge Luis Borges, Italo Calvino, Isak Dineson, Gabriel García Márquez, Nalo Hopkinson, Porochista Khakpour, Larissa Lai, Kelly Link, Carmen Maria Machado, and Bruno Schulz.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
Prereq: ENGL-201 or equivalent.

ENGL-219QT Topics in Creative Writing: ‘Queer and Trans Writing’
Spring. Credits: 4
What do we mean when we say "queer writing" or "trans writing"? Are we talking about writing by queer and/or trans authors? Writing about queer or trans practices, identities, experience? Writing that subverts conventional forms? All of the above? In this course, we will engage these questions not theoretically but through praxis. We will read fiction, poetry, comics, creative nonfiction, and hybrid forms. Expect to encounter work that challenges you in terms of form and content. Some writers we may read include Ryka Aoki, James Baldwin, Tom Cho, Samuel R. Delany, kari edwards, Elisha Lim, Audre Lorde, 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-301 Studies in Journalism
Spring. Credits: 4
This course examines the profound changes that journalism has undergone in the digital age. Students will study the impact of technology on journalism historically, focusing on how each age establishes its own vocabulary and syntax. They will then focus on changes that have arrived in our own time, on how the internet, social media, and the cell phone have delivered the tools of journalism beyond the professional class to ordinary citizens and how this has both enhanced and frustrated the role of the journalist in our society. Students will do their own journalism work in various new media forms and develop skills that will make them both better consumers of digital media and better digital media journalists.
Applies to requirement(s): Meets No Distribution Requirement
T. Brewster
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-202 Intro to Journalism.
Notes: does not meet the English department seminar requirement

ENGL-301MW Studies in Journalism: ‘Magazine Writing - Sequence I’
Not Scheduled for This Year. Credits: 4
Students in this class will produce original works at magazine length. Assignments will get them out of the classroom and into the world, exploring feature stories and local issues of importance. A student’s mastery of her chosen topic will rest on personal observation, extensive interviews, and deep research. All pieces produced will go through multiple drafts. Readings are designed to shape classroom discussion and lend inspiration. These will include classics of the genre, as well as material from current issues of the in the New Yorker, Slate, Atlantic Monthly, Vanity Fair, the New York Times Sunday Magazine, and other publications.
Applies to requirement(s): Humanities
Other Attribute(s): Community-Based Learning, Writing-Intensive
T. Brewster
Prereq: Intro to Journalism, Intro to Creative Writing, or Narrative-Non Fiction.
Notes: meets English department seminar requirement

ENGL-301PR Studies in Journalism: ‘The Press and the Presidency’
Not Scheduled for This Year. Credits: 4
In this course, we will pinpoint six moments in American history when great journalism focused on the presidency has driven the national story. We will augment that study of the past with a steady examination of the present, seeking to understand how the 45th president’s assault on the press has prompted many to reconsider – and to reconfirm – the role of a vigorous, questioning media in the success of a democratic republic. Students will do both historical analysis and contemporary journalism, employing the tools of strong reporting, graceful prose and pithy analysis to shed light on the presidency in a time of peril.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
T. Brewster
Prereq: ENGL-202 Intro to Journalism.
Notes: meets English department seminar requirement
ENGL-301RE Studies in Journalism: 'Reporting Lab: Holyoke, Massachusetts'
Fall. Credits: 4
In this course, students will learn the skills of journalism by applying themselves to extensive reporting projects focused on the city of Holyoke. Long known as the "Paper Capital of America," Holyoke was historically the home to some of the nation's busiest industrial wool and paper mills, which were supported by an elaborate system of municipal canals. The canals are still there and so are many of the original mill buildings, but today Holyoke faces challenges familiar to the post-industrial age, even as it makes strides toward a new life centered around high tech and the service economy. Working in text, video, still photography, and other media, students will examine this transition and the lives of the people of Holyoke.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
T. Brewster
Prereq: ENGL-202 Intro to Journalism.

ENGL-302 Nonfiction Writing
ENGL-303 Short Story Writing II
ENGL-304 Verse Writing II
ENGL-305 Writing Literature for Children
ENGL-306 Advanced Projects in Creative Writing
ENGL-361EX Advanced Creative Writing Topics: 'Beyond Measure: Experiments in the Music of Poetry'

ENGL-302 Nonfiction Writing
This workshop is for students seriously engaged in writing short stories. Students will refine their technical skills and work on the subtleties of style. Extensive readings are required.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
C. Demas
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-203, or submitted writing sample and permission of instructor.
Notes: meets English department seminar requirement

ENGL-303 Short Story Writing II
Spring. Credits: 4
This workshop is for students seriously engaged in writing short stories. Students will refine their technical skills and work on the subtleties of style. Extensive readings are required.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
C. Demas
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-203, or submitted writing sample and permission of instructor.
Notes: meets English department seminar requirement

ENGL-304 Verse Writing II
Not Scheduled for This Year. Credits: 4
In this workshop students will generate new poems, working in both free verse and traditional forms. Emphasis will be given to honing elements of craft, to developing one's 'voice,' and to the all-important process of revision. Readings will include books by contemporary poets, with workshops devoted to critiquing student work and discussing the poems of established writers.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
The department
Restrictions: This course is open to juniors and seniors
Prereq: ENGL-204 and 4 additional credits from English above 101.
Notes: meets English department seminar requirement

ENGL-305 Writing Literature for Children
Not Scheduled for This Year. Credits: 4
A workshop focusing on writing for children at different age levels. Students will work on a variety of projects in fiction and nonfiction, and experiment with different styles, forms, and approaches. Weekly writing and editing assignments and selected readings of children's literature are required. The course includes guest lectures (which are open to the campus) and field trips.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
C. Demas
Restrictions: This course is open to juniors and seniors
Instructor permission required.
Prereq: 8 credits in department including ENGL-201, ENGL-204, or ENGL-265, and permission of instructor. Creative writing sample must be submitted to instructor during advising week.
Notes: meets English department seminar requirement

ENGL-306 Advanced Projects in Creative Writing
Spring. Credits: 4
This course is designed for students already at work on a longer project (a novel or novella, a short story collection, a collection of poems, longform creative nonfiction, a graphic novel, or a hybrid form). Students will build on the skills and insights gained in previous creative writing courses to draft, workshop, and revise a full-length creative manuscript. Workshop and revision will comprise much of our time, along with readings on craft by authors such as Lynda Barry, Italo Calvino, and Samuel R. Delany. Students will also have an opportunity to meet literary publishing professionals.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
A. Lawlor
Instructor permission required.
Prereq: ENGL-201 or equivalent.
Notes: meets English department seminar requirement

ENGL-361EX Advanced Creative Writing Topics: 'Beyond Measure: Experiments in the Music of Poetry'
Spring. Credits: 4
The workshop will examine the overlapping impulses of poetry, music, and sound-making. Through the work of a variety of artists, such as LaMonte Young, John Cage, Mahalia Jackson, Beethoven, Gertrude Stein, Webern, Meredith Monk, Laurie Anderson, Phillip Glass, Nathanial Mackey, Tracie Morris, Clark Coolidge, Fred Moten, Dylan Thomas, Allen Ginsburg, Harmony Holiday, and others, we will investigate the realm between language and music. We will explore how voice, rhythm, song, repetition, phrasing, musical form, and the management of time are vital to a poem's semantic content. This will be a generative writing workshop, with an emphasis on new composition.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
S. Ace
Prereq: A 200-level creative writing course.
Notes: meets English department seminar requirement
ENGL-361PM Advanced Creative Writing Topics: ‘Poetry and Image: Formations of Identity’
Not Scheduled for This Year. Credits: 4
With an emphasis on producing creative texts, the course will examine the parallel and often overlapping impulses of poetry and image-making (photography, painting, and other visual arts). We will explore concepts of identity through the work of artists such as Alice Neel, Mikalene Thomas, Claude Cahun, Cindy Sherman, Kehinde Wiley, Glenn Ligon, Catherine Opie, Kara Walker, Diane Arbus, Vivian Maier, and Nan Goldin. Writers will include Ocean Vuong, Danez Smith, Sherwin Bitsui, Robert Seydel, Ari Banias, Safia Elhilo, Gloria Anzaldúa, Morgan Parker, Layli Longsoldier, Judy Grahn, Audre Lorde, Ronaldo Wilson, Shane McCrae, Adrienne Rich, David Wojnarowisz, Eileen Myles, and others.
Crosslisted as: GNDS-333PM
Applies to requirement(s): Meets No Distrib. Rqmt; Multicultural Perspectives
Other Attribute(s): Writing-Intensive
S. Ace
Prereq: A 200-level creative writing course.
Notes: Meets the English department’s seminar requirement.

Intermediate Literature Courses

ENGL-207 Topics in Science Writing
ENGL-207MG Topics in Science Writing: ‘Imagining Illness’
Fall. Credits: 4
An exploration of the ways writers from a range of time periods and cultures represent--directly or metaphorically--illness and disease, diagnosis and treatment, suffering and healing. The course considers, as do growing numbers of medical educators and health professionals, the relations between interpretative skills and clinical practice, especially in attending to the stories both patients and texts try to tell. Readings will be selected from works by Berger, Edson, Fadiman, Grealy, Kafka, Lahiri, Lessing, Mann, McEwan, O’Neill, Saramago, Sontag, Sophocles, Williams, and Woolf.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
S. Sutherland

ENGL-211 Shakespeare
Fall and Spring. Credits: 4
A study of some of Shakespeare’s plays emphasizing the poetic and dramatic aspects of his art, with attention to the historical context and close, careful reading of the language. Eight or nine plays.
Crosslisted as: THEAT-281
Applies to requirement(s): Humanities
A. Rodgers, S. Roychoudhury
Restrictions: Course limited to sophomores, juniors and seniors
Notes: meets English department pre-1700 requirement

ENGL-212 English Renaissance Poetry
Not Scheduled for This Year. Credits: 4
An introduction to the literary period known as the English Renaissance. Through short lyric poems and some narrative verse, we will explore the era that saw the reign of Queen Elizabeth I, the Reformation of the Catholic church, the Scientific Revolution, and the exploration of the Americas. Reading an array of poets, we will immerse ourselves in the early modern world by exploring its representations of beauty, power, love, faith, art, and knowledge. Our emphasis will be on close reading, with a view to understanding form and appreciating excellence.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
S. Roychoudhury
Prereq: ENGL-199 or ENGL-200.
Notes: Intended as an alternative to English 211; meets English department pre-1700 requirement

ENGL-213 The Literature of the Later Middle Ages
Fall. Credits: 4
This course will examine a variety of English works and genres written in the thirteenth through fifteenth centuries. Our concentration will be principally on the Gawain-poet, Chaucer, Langland, Margery Kempe, and Lydgate. Most of our readings are in Middle English.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-199 or ENGL-200.
Notes: meets English department pre-1700 requirement

ENGL-214 Topics in Medieval Studies
ENGL-214CM Topics in Medieval Studies: ‘The Curious Middle Ages’
Not Scheduled for This Year. Credits: 4
While influenced by Augustine’s warning that worldly inquiry could endanger the pilgrimage of the soul, medieval literature contains many instances of curious looking. Exploring the medieval desire to know, this course considers how the period’s tendencies toward spiritual and metaphysical thought are balanced against its fascinations with the observable world. We will study the ways allegories, travel narratives, romances, and dream visions intersect with natural philosophy, historiography, cartography, and architecture. Literary analysis is the basis for our investigative work to uncover the epistemological impulses that inform medieval art and literature.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
W. Yu
Prereq: A first-year seminar.
Advisory: English 210, English 213, History 115, or History 232 recommended.
Notes: meets English department pre-1700 requirement
ENGL-214LR Topics in Medieval Studies: 'Love and Reason in Medieval Romance'
Spring. Credits: 4
Arthurian legend conjures enduring stereotypes of chivalry and romantic love, but how do we go about situating medieval romance in literary history? Where does it come from, why was it written, who read it, and how did it change over time? In this course, students will learn about romance’s historical and social contexts, its form, tropes, and imagery. We will think about romance’s contemplation of justice, loyalty, subjectivity, love, and shame, especially as this body of literature grapples with the conflicts that arise between the mortal and divine. Course readings will include works by Marie de France, Chrétien de Troyes, Chaucer, Lydgate, and Spenser. We will read in Middle English where possible.

Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
W. Yu
Advisory: ENGL-210 or ENGL-213 recommended.
Notes: meets English department pre-1700 requirement

ENGL-215 Chaucer’s Literary World
Not Scheduled for This Year. Credits: 4
Who and what did Chaucer read? How did Chaucer’s literary environment move him to explore love, human will, differences of perspective, and ideas of closure (the efficacy of complaint, poetic endings, and the poet’s accomplishments). These topics will be studied in light of the ranging literary influences from the medieval world, especially Chaucer’s adaptation of classical poetry, French and Italian vernacular verse, romance, saints’ lives, allegory, and beast fables. All readings are in Middle English, concentrating on a selection of Chaucer’s short poems and his major works prior to The Canterbury Tales.

Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Prereq: ENGL-199.
Advisory: ENGL-213 or ENGL-214 strongly recommended.
Notes: meets English department pre-1700 requirement

ENGL-217 Topic in English

ENGL-217BF Topics in English: 'British and Irish Fiction 1900-1945'
Fall. Credits: 4
This course examines fiction by some of the key British and Irish writers from the first half of the twentieth century (1900-1945). We will be interested in the ways in which the form and content of the novel and the short story have been impacted by changes in social and cultural contexts. The course will cover topics such as the end of empire and the pervasive influence of music on modernist writers. The reading list will include works by James Joyce, Virginia Woolf, Katherine Mansfield and Elizabeth Bowen.

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

ENGL-217GE Topics in English: 'Global English: Its Written and Spoken Forms'
Not Scheduled for This Year. Credits: 4
What is the relationship between language and social and political power? This course is an interdisciplinary study of the global role of the English language. Migration, education, and identity are major themes of the course, and we look at how linguists, policy-makers, and individuals grapple with these complex topics. This course also focuses on students’ development of their written and spoken communication skills and is open to students in all disciplines. Our approach to writing and speaking may be particularly effective for students who do not identify as native speakers of English.

Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive, Writing-Intensive
M. Shea

ENGL-217SC Topics in English: 'Stage to Screen'
Not Scheduled for This Year. Credits: 4
A study of ten to twelve plays and their film adaptations. Plays are drawn from a range of periods and genres, and films are chosen to show the scope of adaptive approaches from filmed play to radical re-imagining. The course will include readings on the theory and history of theatre-to-film adaptations. Playwrights will likely include Christopher Marlowe, Oscar Wilde, Tennessee Williams, Eugene O’Neill, Lorraine Hansberry, Edward Albee, Harold Pinter, David Mamet, and David Henry Hwang.

Crosslisted as: FLMST-220SC
Applies to requirement(s): Humanities
S. Sutherland
Prereq: 4 credits in English, Film Studies, or Theatre Arts.

ENGL-218 Topics in English

ENGL-220 Introduction to British Literary and Cultural Studies since 1660
This course offers a broad study of selected figures in modern literary and intellectual history and helps prepare students for more advanced classes in British and/or postcolonial studies. We will use these figures to probe the dynamic relationship between imaginative practice and social change, which may involve global as well as national contexts. This course will introduce students to writing sustained pieces of critical analysis, challenging them to explore the theoretical relationship between literary form and historical transformation in the modern period.

ENGL-225 Topics in Jewish Literature

ENGL-225GE Topics in Jewish Literature: 'Trauma, Transition and Memory: The Jewish Literary Imagination in the Twentieth Century'
Not Scheduled for This Year. Credits: 4
This course maps the range of Jewish literary expression in the twentieth century, beginning with the folktales of Sholem Aleichem and parables and stories by Franz Kafka, we will move on to novels and films that explore Jewish family life across nations and historical eras (Eastern Europe, America, Israel). Among the core themes will be the literary response to the Shoah in works by Primo Levi, Aharon Appelfeld, and Anne Michaels. The course concludes with works by Jewish writers E.L. Doctorow, Philip Roth, and Tony Kushner that continue to explore the relation among history, memory, and trauma – core themes of Jewish experience in modern times.

Crosslisted as: JWST-225TR
Applies to requirement(s): Humanities
The department
ENGL-231 British Romanticism: Revolution and Reaction  
Fall. Credits: 4  
This class will examine the ways Romantic-era writers figured revolution and the reaction against it, in the wake of the French Revolution's spectacular but failed promises of liberty, fraternity, and equality for all. We will pay special attention to how British writers envisioned their own versions of freedom and equality, extending them to women, slaves, and the poor. Likewise we will explore how this project for social change was necessarily related to revolutions in language and aesthetics. Authors may include Burke, Wollstonecraft, Wordsworth, Coleridge, Smith, Barbauld, Blake, Austen, Keats, Percy and Mary Shelley, Byron, and Hemans.  
Applies to requirement(s): Humanities  
K. Singer  
Restrictions: Course limited to sophomores, juniors and seniors  
Notes: meets English department 1700-1900 requirement

ENGL-234SP Topics in Theatre Studies: 'Shakespeare in Performance: Case Studies in Stage Production History'  
Not Scheduled for This Year. Credits: 4  
To what purpose(s) have Shakespeare's plays been staged, and how has staging practice changed and developed? Our focus will be broad, covering such matters as acting, directing, design, history/criticism/dramaturgy. Units will include period/modern-dress Shakespeare, anti-realist staging, changing acting styles, "historically accurate" productions, "global Shakespeare," topical/political productions, and gender/race in casting. Several key plays will form the core: Midsummer Night's Dream, Macbeth, Hamlet, and The Winter's Tale. The course will involve some attendance at live performance (likely a group trip to New York).  
Crosslisted as: THEAT-234SP  
Applies to requirement(s): Humanities  
H. Holder  
Notes: Theatre tickets and food are the responsibility of the student. Cost of travel arrangements to New York is undetermined at this time.

ENGL-235 Modern British Poetry  
Not Scheduled for This Year. Credits: 4  
This introduction to modern British poetry pays special attention to the emergence, consolidation, and dismantling of modernist poetry and poetries. It will link this literary history with, amongst other things, the loss of faith, the two world wars, and the relationship between monumental aesthetics, utopian poetics, and totalitarian politics. Writers will include Hardy, Yeats, Eliot, H.D., and Auden.  
Applies to requirement(s): Humanities  
N. Alderman  
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-239 Novels of the Later Eighteenth Century  
ENGL-239WH Novels of the Later Eighteenth Century: 'Worthy Hearts and Saucy Wits'  
Not Scheduled for This Year. Credits: 4  
Eighteenth-century England witnessed the birth of the novel, a genre that in its formative years was both lauded for its originality and condemned as intellectually and morally dangerous, especially for young women. We will trace the numerous prose genres that influenced early novelists, including conduct manuals, epistolary writing, conversion narratives, travelogues, romance, and the gothic. In doing so, we will concomitantly examine the novel's immense formal experimentation alongside debates about developing notions of gender and class as well as the feeling, thinking individual. Authors may include Richardson, Fielding, Sterne, Walpole, Burney, and others.  
Crosslisted as: GNDST-204WH  
Applies to requirement(s): Humanities  
K. Singer  
Restrictions: Course limited to sophomores, juniors and seniors  
Notes: meets English department 1700-1900 requirement

ENGL-240 American Literature I  
Fall. Credits: 4  
A survey of American literature from the literature of exploration to the Civil War, with special attention to the formation of an American literary tradition, along with the political, social, and religious contexts that helped shape the imaginative responses of American writers to their culture.  
Applies to requirement(s): Humanities  
C. Benfey  
Restrictions: Course limited to sophomores, juniors and seniors  
Notes: meets English department 1700-1900 requirement

ENGL-241 American Literature II  
Spring. Credits: 4  
A survey of American literature from the Civil War to the present, with special attention to literary redefinitions of race, gender, sexuality, and class and to changes in literary form.  
Applies to requirement(s): Humanities  
E. Young  
Restrictions: Course limited to sophomores, juniors and seniors  
Notes: does not meet English department 1700-1900 requirement

ENGL-242 Topics in American Literature  
ENGL-242AE Topics in American Literature: 'The American Essay'  
Not Scheduled for This Year. Credits: 4  
Throughout the history of the United States, the essay has been a vital literary genre. From religious and confessional essays to personal, political, and satirical ones, American authors have explored their passions and hatreds in this flexible form. We will read essays from the nineteenth century to the present, with the opportunity to write essays of our own. Authors may include Thoreau, Baldwin, Didion, and Maggie Nelson, along with international writers, such as Woolf and Zadie Smith, who have influenced American essayists.  
Applies to requirement(s): Humanities  
C. Benfey  
Restrictions: Course limited to sophomores, juniors and seniors
ENGL-243 American Gothic

Not Scheduled for This Year. Credits: 4

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

Crosslisted as: FLMST-220AG
Applies to requirement(s): Humanities
E. Young
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-250 African American Literature I

Not Scheduled for This Year. Credits: 4

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

Crosslisted as: AFRCA-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: AFRCA-251
Applies to requirement(s): Humanities; Multicultural Perspectives
K. J. Brown

ENGL-265 Children's and Young Adult Literature

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

Not Scheduled for This Year. Credits: 4

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

Applies to requirement(s): Humanities
S. Richards
Prereq: 8 credits from English beyond the 100 level.

ENGL-267 Reading and Writing in the World

Not Scheduled for This Year. Credits: 4

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

Crosslisted as: ENVST-267
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
L. Savoy
Instructor permission required.
Advisory: You must apply for admission to this course by completing the online application form

ENGL-268 Cognitive Theory and Literary Studies

Spring. Credits: 4

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

Crosslisted as: CST-249CT
Applies to requirement(s): Humanities
S. Roychoudhury
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-274 Introduction to Asian American Literature

Fall. Credits: 4

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

Applies to requirement(s): Humanities; Multicultural Perspectives
I. Day
ENGL-276 Mapping Jewish American Generations
Not Scheduled for This Year. Credits: 4
This course sets canonical Jewish American literature in creative
dialogue with contemporary Jewish American writers, filmmakers, and
performance artists to explore how early twentieth-century figures
(Emmanuel Cahan, Anzia Yezierska, and Henry Roth) continue to influence
--inspire--a rising generation of authors. The key mediating figure in this
generational dialogue is Philip Roth, whose work we will examine as
well. Topics to be explored include "immigrant" writing then and now; the
uses of nostalgia; genealogies of standup comedy and popular culture
in general; the emergence of "hipster" Judaism and its various modes of
expression (above all via social media).
Crosslisted as: JWST-276
Applies to requirement(s): Humanities
The department
Prereq: 4 credits in English, religion, Jewish studies, history, sociology, or film
studies.

ENGL-277 Necropolitics in the Age of Slavery
Spring. Credits: 4
Slave narratives of the eighteenth and nineteenth centuries partook of
white abolitionist discourse, rhetoric, and genres even as authors made
space for their own ideas about freedom, captivity, sovereignty, power,
gender, sexuality, and the nature of being. This course will read narratives
by Cugoano, Equiano, Sanchez, Prince, Brent, and Craft alongside current
critical theories about necropolitics (i.e., sovereignty as the right to kill),
Afro-ressussia, Afro-futurism, and Afro- feminism, by theorists such as
Mbembe, Wilderson, Moten, Sharpe, and Wynter, to consider what
thoughts these authors can offer to us on ways of being, living, and
surviving Western, racial imperialisms.
Crosslisted as: CST-249AS
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
K. Singer
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: No previous theory-reading experience is necessary, but a desire to
learn to read it.

ENGL-280 Literary and Cultural Theory
Not Scheduled for This Year. Credits: 4
An introduction to literary and cultural theory with an emphasis on
twentieth century and contemporary thought. We will explore crucial
questions that have focused, and continue to focus, critical debate. These
questions may include representation, subjectivity, ideology, identity,
difference, gender, sexuality, race, ethnicity, and nation. Throughout the
semester, students will engage with Chaucer's tales and his favorite
works, in light of the play's cultural, historical, and literary contexts. Throughout the
work's cultural, historical, and literary contexts. Throughout the
semester, students will engage with Chaucer's tales and his favorite
works, in light of the play's cultural, historical, and literary contexts. Throughout the
department seminar requirement

ENGL-286 Sexuality and Women's Writing
Not Scheduled for This Year. Credits: 4
An examination of how U.S. women writers in the twentieth and twenty-first century represent sexuality in prose. Topics to include: lesbian, queer,
homoerotic, and transgender possibilities; literary strategies for encoding sexuality, including modernist experiment and uses of genre; thematic
interdependencies between sexuality and race; historical contexts,
including the "inversion" model of homosexuality and the Stonewall
rebellion. Authors studied may include Barnes, Bechdel, Cather, Chopin,
Feinberg, Highsmith, Jackson, Larsen, McCullers, Moraga, Nestle, Stein,
and Truong; supplemental critical readings may include Butler, Lorde,
Rich, and Sedgwick.
Crosslisted as: GNST-204SW
Applies to requirement(s): Humanities
E. Young
Restrictions: Course limited to sophomores, juniors and seniors

Advanced Literature Courses

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
classical epic, romance, and philosophy. This research seminar will
give students the opportunity to read the Canterbury Tales in light of
the work's cultural, historical, and literary contexts. Throughout the
semester, students will engage with Chaucer's tales and his favorite
sources to examine and discuss his representations of gender and class,
his perspectives on religious authority, his use of the English vernacular,
and his commitment to poetry.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Prereq: ENGL-199
Advisory: English 213 strongly recommended
Notes: meets English department pre-1700 requirement; meets English
department seminar requirement

ENGL-312 Shakespeare
ENGL-312SF Shakespeare: 'Shakespeare and Film'
Fall. Credits: 4
We will read plays by Shakespeare, watch films based on those plays, and
study the plays, the films, and the plays-as-films. 'Shakespeare' comes
first, of course, both historically and as the source/inspiration for the
films. Yet each film has its own existence, to be understood not just as
an 'adaptation,' but also as the product of linked artistic, technical, and
economic choices. Considering Shakespeare's plays as pre-texts (rather
than pre-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: FLST-380SF
Applies to requirement(s): Humanities
H. Holder
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from English beyond the 100 level, including ENGL-211.
Notes: does not meet English department seminar requirement; does not
meet English dept pre-1700 requirement
ENGL-317 Studies in Renaissance Literature

ENGL-317MD Studies in Renaissance Literature: 'Early Modern Drama'
Not Scheduled for This Year. Credits: 4
All the world's a stage." This course surveys the era of literary history that invented this powerful idea. The drama of the sixteenth and seventeenth centuries is obsessively self-conscious, bursting with disguises, confidence tricks, cross-dressers, masques, and plays-within-plays. Reading several playwrights, we will situate Shakespeare among his rivals and peers: Marlowe, Jonson, Webster, and others. More generally, we will explore early modern notions of performance and theatricality, considering how they were entwined in conceptions of desire, evil, gender, and politics.
Applies to requirement(s): Humanities
S. Roychoudhury
Prereq: Take 4 credits in Renaissance studies.
Notes: meets English department pre-1700 requirement; meets English department seminar requirement

ENGL-317MJ Studies in Renaissance Literature: 'Marlowe, Jonson, Middleton'
Not Scheduled for This Year. Credits: 4
A seminar on three major early modern dramatists–Christopher Marlowe, Ben Jonson, and Thomas Middleton–focusing on the range of genres, characters, conflicts, and aspirations explored in their plays. These playwrights, along with their contemporary Shakespeare, shaped the late sixteenth and early seventeenth century theatre into a site for performing authority and conquest, national and individual identity, trickery and carnival, desire and sexuality, and complex unfoldings of revenge. Readings of several plays by each of the three dramatists will be supplemented by recent studies of early modern theatricality.
Crosslisted as: THEAT-350MJ
Applies to requirement(s): Humanities
S. Sutherland
Restrictions: This course is open to juniors and seniors
Prereq: ENGL-199 or ENGL-200 and ENGL-210 or ENGL-211.
Notes: meets English department pre-1700 requirement; meets English department seminar requirement

ENGL-317TR Studies in Renaissance Literature: 'Trauma in the Premodern World'
Not Scheduled for This Year. Credits: 4
When told that his wife's madness cannot be cured, Macbeth asks: 'Canst thou not minister to a mind diseased?' Although the term 'trauma' was not used to describe a psychological state until the nineteenth century, Macbeth's query suggests that premodern subjects both understood and experienced the sorts of psychic injury the term denotes. This course will explore how trauma was discerned, expressed and represented in premodern European culture. Readings will include contemporary theoretical explorations of trauma, as well as works by Shakespeare, Marlowe, Aphra Behn, and Daniel Defoe.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
A. Rodgers
Prereq: ENGL-199 or ENGL-200 and ENGL-210 or ENGL-211.
Notes: meets English department pre-1700 requirement; meets English department seminar requirement

ENGL-319 The Renaissance

ENGL-319CR The Renaissance: 'The Cunning Renaissance'
Fall. Credits: 4
In Renaissance English, "cunning" meant many more things than it does today: guile, but also wisdom, imagination, strategic sense, inventiveness, skill. This very diverse set of abilities is on display throughout early modern literature, in which we meet all sorts of sages, schemers, illusionists, and fools. What does it mean to be smart? What forms of knowledge are privileged above others? How is the idea of intelligence culturally constructed, how 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; meets English department seminar requirement

ENGL-319SR The Renaissance: 'Literature and Science, 1516-1674'
Not Scheduled for This Year. Credits: 4
This seminar traces intersections between literary art and scientific knowledge at the dawn of modernity, when the difference between "art" and "science" was anything but clear. We will read prominent works of English Renaissance literature (Shakespeare, Donne, Milton) alongside various scientific and philosophical writings (Lucretius, Bacon, Descartes) as well as major milestones of the Scientific Revolution (Vesalius, Copernicus, Galileo). In so doing, we will ponder what connects aesthetic and empirical forms of truth. Topics will include magic and the occult, alchemy, astronomy, anatomy and medicine, atoms and theories of matter, the scientific method, natural history, and technology.
Applies to requirement(s): Humanities
S. Roychoudhury
Restrictions: This course is open to juniors and seniors
Prereq: 4 credits in Renaissance studies.
Notes: meets English department pre-1700; meets English department seminar requirement

ENGL-321 Studies in Nineteenth-Century British Literature

Spring. Credits: 4
William Wordsworth and George Eliot grew up in a revolutionary age: the American Revolution, the French Revolution, the Haitian Revolution, wars of independence and of imperial conquest, and, behind it all, the social transformations arising from the industrial revolution. Both Wordsworth and Eliot wrestled with how to adapt their art to these new realities: he introduced dramatically new content into poetry and experimented with a startling variety of poetic forms; she transformed the various prose genres to construct a novelistic form able to represent the totality of British society. By so doing, they forged a revolution in literary forms with the emergence of the modern lyric and the realist novel.
Applies to requirement(s): Humanities
N. Alderman
Prereq: 8 credits from English.
Notes: meets the English department 1700-1900 requirement; does not meet English department seminar requirement
ENGL-323 Gender and Class in the Victorian Novel
Fall. Credits: 4
This course will explore the Victorian novel within the larger context of nineteenth century Britain, paying particular attention to the ways in which it develops in relation to changing ideas about class, gender, sexuality, nation, and culture. Novelists will include Bronte, Dickens, Eliot, and Gaskell.
Crosslisted as: GNDS333S
Applies to requirement(s): Humanities
G. Sanborn
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department 1700-1900 requirement; does not meet English department seminar requirement

ENGL-324 British Literature Since 1945

ENGL-325 Victorian Literature and Visual Culture
Fall. Credits: 4
This course will examine literary texts that represent new forms of visuality in nineteenth-century Britain as well as examples of visual culture that provide a framework for reading Victorian culture in innovative ways. We will study nineteenth-century photography--portraiture, prison photography, imperial photographs, and private and popular erotic images--as well as novels and autobiographical writing that engage with new photographic technology and its transformation of the ways in which Victorians understood identity, politics, aesthetics, and representation. The course will take a similar approach to painting, literary illustration, political cartoons and caricature, and advertising.
Crosslisted as: CST-349VC
Applies to requirement(s): Humanities
A. Martin
Prereq: ENGL-220 or ENGL-323 and at least 4 credits from art history or film studies.
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-328 Woolf, Auden, and Modernism
Not Scheduled for This Year. Credits: 4
This course will chart the development of Modernism in poetry and prose by examining the careers of two of the most important writers in the first half of the twentieth-century: the novelist, Virginia Woolf and the poet, W. H. Auden. We will focus on the way both writers initially seek to wrestle into representation new content within the frame of pre-existing forms and, by so doing, discover that these forms are inadequate or buckle under the strain and need to be revised, renewed, and transformed.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
N. Alderman
Prereq: 8 credits from English.

Fall. Credits: 4
This course explores how London has emerged as a rich site of literature and popular culture, a multicultural contact zone drawing writers and filmmakers to the metropolitan center of the former imperial Empire. It focuses on Britain's more recent experience of migration, displacement, and transplantation. The course examines how contemporary writers investigate the meaning of 'Englishness,' along with their own vexed relation to British history and identity. Authors include Sam Selvon, V.S. Naipaul, Salman Rushdie, Hanif Kureishi, Andrea Levy, Zadie Smith, Caryl Phillips, and Neel Mukherjee. Films include My Beautiful Laundrette, My Son the Fanatic, and Anita and Me.
Applies to requirement(s): Humanities; Multicultural Perspectives
D. Weber
Prereq: 8 credits in the department.
Notes: Does not meet the English department seminar requirement

ENGL-334 Asian American Film and Visual Culture

ENGL-334BG Asian American Film and Visual Culture: 'Beyond Geishas and Kung Fu Masters'
Spring. Credits: 4
This course examines contemporary Asian American film and visual culture through the lens of cultural recovery, self-invention, and experimentation. Focusing primarily on film and photography, we will explore issues of race and 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: CST-349BG
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
I. Day
Prereq: 8 credits in English.
Restrictions: This course is open to juniors and seniors
Notes: meets English department seminar requirement

ENGL-337 The Political Imagination in Contemporary South Africa
Not Scheduled for This Year. Credits: 4
This seminar examines the variety of literary and cultural expression in South Africa since the 1970s, focusing on the relations between art and political struggle. Among the topics to be discussed are the imagination of history in South African literature, the emergence of the Black Consciousness movement (and its legacies); responses to the Truth and Reconciliation Commission. Among the authors to be studied are Nadine Gordimer, J.M. Coetzee, Njabulo Ndebele, Zoe Wicomb, and Zakes Mda, along with a number of contemporary poets, playwrights, and filmmakers.
Applies to requirement(s): Humanities; Multicultural Perspectives
The department
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits at the 300 level in English, history, politics, or related fields.
Notes: meets English department seminar requirement
ENGL-339 The Visual Culture of Protest
Not Scheduled for This Year. Credits: 4
This course examines social protests from the perspective of the visual. Examining cultural productions from 1948-2015 we will focus on the geographical specificity of planned and spontaneous protests that have mobilized people into action. We will use a black studies framework to engage the possibilities present in resisting disparate power structures of race, gender, sexuality, class, and region. Artists, musicians, activists, writers, and grassroots organizers of social movements have been ever cognizant of the role of the visual in subverting power structures. We will use this opportunity to place visual culture at the center of a conversation concerning resistance, human rights, political agency, citizenship, and freedom.
Crosslisted as: AFCNA-339, CST-339
Applies to requirement(s): Humanities; Multicultural Perspectives
K. J. Brown
Prereq: ENGL-199 or AFCNA-200.

ENGL-345 Studies in American Literature

ENGL-345HJ Studies in American Literature: 'Henry James on Film'
Fall. Credits: 4
This seminar will examine the various screen adaptations of assorted novels by Henry James. We will read the novels against the films, exploring how James’s texts translate—or do not translate—into film. Novels and films to be studied include Washington Square, The Europeans, Portrait of a Lady, The Turn of the Screw, and Wings of the Dove.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
D. Weber
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the department.
Notes: meets English department seminar requirement

ENGL-345RG Studies in American Literature: 'Race, Region & Ethnicity in Modern American Literature'
Not Scheduled for This Year. Credits: 4
This course explores the range and variety of American literary expression from the 1920s through the early 1940s. Topics include the role of regionalism; the emergence of a "modernist" aesthetic; ethnicity and modernism; debates within African American literary culture. Authors include Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Zora Neale Hurston, Richard Wright, Henry Roth, and Pietro Di Donato.
Applies to requirement(s): Humanities
The department
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from English beyond the 100 level.
Notes: does not meet English department seminar requirement

ENGL-345RW Studies in American Literature: 'Richard Wright: Career and Influence'
Not Scheduled for This Year. Credits: 4
The first half of this seminar examines the major works of Richard Wright, including Uncle Tom's Children, 12 Million Black Voices, Native Son, Black Boy, and Black Power. The second half explores Wright's literary influence along with his political legacy to a range of modern and contemporary authors, including Zora Neale Hurston, Chester Himes, James Baldwin, and Toni Morrison.
Applies to requirement(s): Humanities
The department
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the department.
Notes: meets English department seminar requirement

ENGL-346 Irish Gothic
Not Scheduled for This Year. Credits: 4
This advanced seminar will study the gothic as a genre and as a malleable yet persistent discursive site in Irish literary and political tradition. From the eighteenth century to the present, the gothic has been used to explore aspects of Irish history, in particular colonialism. The course will focus on texts that engage with three primary problems that the Irish gothic is used to explore: violence and terror, famine, and vampirism as a political metaphor. We will read novels, short fiction, poetry, and archival newspaper writing, including work by Maturin, Edgeworth, Lady Wilde, Mangan, LeFanu, Stoker, Joyce, Bowen, Enright, Deane, Boland, and Heaney.
Crosslisted as: CST-346
Applies to requirement(s): Humanities
A. Martin
Instructor permission required.
Advisory: online application required
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-347 Modern Urban British Novel
Not Scheduled for This Year. Credits: 4
As London and the British novel enter the new millennium, both are sites of competing histories, traditions, and agendas. This course will map the city's progress from the center of an empire to a node in the global world's economy, and chart the twentieth-century novel's movement from realism to postmodernism and beyond. Beginning by contrasting the realist London of Conan Doyle's Sherlock Holmes with Virginia Woolf's modernist version in Mrs. Dalloway, we will go on to trace the development of the post-1945 British novel.
Applies to requirement(s): Humanities
N. Alderman
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English including ENGL-199/ENGL-200.
Notes: meets English department seminar requirement

ENGL-349 Cosmopolitanism
Not Scheduled for This Year. Credits: 4
Nothing that is human can be alien to me." This is the motto of cosmopolitanism, a philosophy first formed by the Greeks, which emphasizes our common status as citizens of the world and urges us to value the universal as highly as the local. Today, this view can seem naive: is it advisable, even possible, to privilege absent strangers and lofty ideals above the needs of those nearby? This course considers the promise and perils of cosmopolitanism through the lens of contemporary transnational literature-through representations of immigration, asylum, transnational capital, tourism, terrorism, and environmentalism. Authors may include Rushdie, Naipaul, Coetzee, Adichie, Hemon, and Bulawayo.
Applies to requirement(s): Humanities; Multicultural Perspectives
S. Roychoudhury
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: does not fulfill the English department's seminar requirement
ENGL-350 Studies in African American Literature

ENGL-350TM Topics in African American Literature: 'Toni Morrison'
Not Scheduled for This Year. Credits: 4
This course will examine the work and the centralized black world of the last American Nobel laureate in literature, Toni Morrison. Morrison is the author of eleven novels and multiple other works, including nonfiction and criticism. In a career that has spanned over forty years and has informed countless artists and writers, Morrison's expansive cultural reach can hardly be measured accurately. In this course we will endeavor to critically analyze the arc and the import of many of Morrison's writings. Readings include: The Bluest Eye, Sula, Song of Solomon, Jazz, Playing in the Dark, Paradise, and A Mercy.
Crosslisted as: AFCNA-341TM
Applies to requirement(s): Humanities; Multicultural Perspectives
C. Bailey
Prereq: ENGL-199.
Notes: meets English dept seminar requirement

ENGL-351 Sex, Race, and the Visual
Not Scheduled for This Year. Credits: 4
This course examines categories of race, gender, sex, and sexuality through the lens of the visual. Using contemporary literature, photography, performance art, film, and theories of the visual, our task is to investigate the import and utility of embodiment. How do race, gender, and sexuality function in the artistic imaginary? What can we glean from cultural productions that engage the viewer/reader in ways that challenge ideas about conformity, fluidity, belonging, and self-reflection? More than a linear literary or theoretical trajectory, this course will provide a template for all the mechanisms of the visual—psychological and ocular, interpretive, rhetorical and performative.
Crosslisted as: AFCNA-351
Applies to requirement(s): Humanities; Multicultural Perspectives
K. J. Brown
Prereq: ENGL-199 or ENGL-200.

ENGL-352 Caribbean Literature in the Age of Globalization
Fall. Credits: 4
This course offers a comprehensive study of selected Caribbean drama, prose, and poetry from the three major linguistics blocs. We will read works published since 1970 that explore central themes such as the enduring impact of slavery and colonization, resistance movements, global migration and diasporic experiences, the constructions of gender, and the importance of history and memory. This course also engages deeply with form, particularly the role of orature, performance, and global popular cultures in the shaping of literary aesthetics. We will read the literary works of writers such as Dionne Brand, Maryse Conde, Edwidge Danticat, and Marlon James.
Crosslisted as: AFCNA-352
Applies to requirement(s): Humanities; Multicultural Perspectives
C. Bailey
Prereq: AFCNA-200 or ENGL-199.

ENGL-353 Readings in Literary Biography
Spring. Credits: 4
Biography is both a literary genre and a mode of literary scholarship. This course will explore some varieties of the biographical impulse in both fiction and nonfiction. We will begin with eighteenth-century models: Samuel Johnson and James Boswell. Then we will examine Freud's influence on Bloomsbury writers like Lytton Strachey and Virginia Woolf. We will conclude with experiments in biography by writers such as Gertrude Stein and Janet Malcolm, along with some attention to biographical writing today.
Applies to requirement(s): Humanities
C. Benfey
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the department.
Notes: meets English department seminar requirement

ENGL-354 Vindicated: The Wollstonecraft-Shelley Circle
Not Scheduled for This Year. Credits: 4
The dynamic mother-daughter duo of Mary Wollstonecraft and Mary Shelley is often read as part of the "Godwin-Shelley circle," a cadre of writers circulating around their respective literary husbands. This course will place them at the center of literary innovation, examining their expansive work in multiple genres. Asking what it means to be ardent and provocative women writers during this period, we will discuss their radical politics, their gender theories, and their ideas about literature intervening in the public sphere. We will also consider short pieces by others in their circle, potentially including Godwin, P. Shelley, Mary Hayes, Mary Robinson, Claire Claremont, and Byron.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive
K. Singer
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-356 The Bloomsbury Group
Fall. Credits: 4
This seminar will examine the Bloomsbury Group, the most important British cultural formation in the first half of the twentieth-century. The group included artists, art critics, biographers, economists, literary critics, novelists, philosophers and translators such as Vanessa Bell, E. M. Forster, John Maynard Keynes, George Moore, Bertrand Russell, Lytton Strachey, and Virginia Woolf. We will emphasize the ways in which they sought to dismantle the artistic, political, and sexual repressions of the Victorian period and to replace them with new forms of art, community, and society.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
N. Alderman
Prereq: 8 credits in the English department.
Notes: meets English department's seminar requirement
ENGL-366 Love, Sex, and Death in the Anthropocene, or Living Through the Age of Climate Disaster
Not Scheduled for This Year. Credits: 4
The "Anthropocene" has been defined as the era when humans exert change on the earth's climate, but this term has become a dynamo for theories, political discussions, and art about man's anthropocentric relation to the nonhuman world. This course will read theories of the Anthropocene alongside artistic contemplations of the shifting, ethical relations among humans, animals, and other beings of the world. How are we to live, die, and reproduce ourselves in a time when we have egregiously affected the earth? How does the critique of anthropocentrism shift our understanding of sex, gender, and the nonhuman? Finally, how does art speak within political conversations of climate change?
Crosslisted as: CST-349AN
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
K. Singer
Prereq: 8 credits in English or Critical Social Thought.
Notes: meets English department's seminar requirement

ENGL-367CM Topics in Film Studies: 'Cinematic Masculinities in Contemporary American Film, 1970-present'
Not Scheduled for This Year. Credits: 4
Film critics Manohla Dargis and A.O. Scott contend that "movies may be male dominated, but images of men are surprisingly narrow." This course both explores various constructs of postmodern American masculinity as they are portrayed and disseminated through contemporary film, and seeks to understand some of what is at stake (culturally, ideologically, economically) in perpetuating certain cinematic archetypes. Of particular relevance to our investigation are the ways in which film yokes economically in perpetuating certain cinematic archetypes. Of this course will focus primarily on American literature, film, and art, with the exception of Ibsen's A Doll's House; selected written texts will include works by writers such as Hawthorne, James, Stowe, Gilman, Freeman, Chopin, Hurston, and Wharton.
Crosslisted as: GNDST-333DH
Applies to requirement(s): Humanities
L. Glasser
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the English department.
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-373 Women in American Literature
Not Scheduled for This Year. Credits: 4
This course will explore visual and literary images of nineteenth through early 20th-century marriage and motherhood. Discussion of Virginia's Woolf's 'A Room of One's Own' and Barbara Welter's essay 'The Cult of True Womanhood' will serve as the springboard for our focus on representations of women in the home. We will incorporate a visit to the art museum, and will analyze film adaptations of some of the texts we read. The course will focus primarily on American literature, film, and art, with the exception of Ibsen's A Doll's House; selected written texts will include works by writers such as Hawthorne, James, Stowe, Gilman, Freeman, Chopin, Hurston, and Wharton.
Crosslisted as: GNDST-333MM, ENVST-373WN
Applies to requirement(s): Humanities
L. Glasser
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the English department.
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-373DH Women in American Literature: 'Desperate Housewives in 19th- through early 20th-century American Literature'
Spring. Credits: 4
This course will explore visual and literary images of nineteenth through early 20th-century marriage and motherhood. Discussion of Virginia's Woolf's 'A Room of One's Own' and Barbara Welter's essay 'The Cult of True Womanhood' will serve as the springboard for our focus on representations of women in the home. We will incorporate a visit to the art museum, and will analyze film adaptations of some of the texts we read. The course will focus primarily on American literature, film, and art, with the exception of Ibsen's A Doll's House; selected written texts will include works by writers such as Hawthorne, James, Stowe, Gilman, Freeman, Chopin, Hurston, and Wharton.
Crosslisted as: GNDST-333MM, ENVST-373WN
Applies to requirement(s): Humanities
L. Glasser
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the English department.
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement

ENGL-374 Hitchcock and After
Spring. Credits: 4
This course will examine the films of Alfred Hitchcock and the afterlife of Hitchcock in contemporary U.S. culture. We will interpret Hitchcock films in a variety of theoretical frames, including feminist and queer theories, and in shifting historical contexts, including the Cold War. We will also devote substantial attention to the legacy of Hitchcock in remakes, imitations, and parodies. Hitchcock films may include Spellbound, Strangers on a Train, Rear Window, Vertigo, North by Northwest, Psycho, The Man Who Knew Too Much, Marnie, and The Birds; additional works by Brooks, Craven, and De Palma. Readings in film and cultural theory; screenings at least weekly.
Crosslisted as: FLMST-380HA
Applies to requirement(s): Humanities
E. Young
Prereq: 4 credits in Film Studies and 4 credits in English.
Notes: meets English Department seminar requirement
ENGL-381 Film Melodrama and Horror
*Not Scheduled for This Year. Credits: 4*
An examination of classic and contemporary works in two important film genres, melodrama and horror. Topics of particular interest: affinities as well as contrasts between genres; feminist analyses and uses of genre; normative and alternative representations of sexualities; genre and the representations of race; spectatorship and the production of affect - tears and screams - by these genres. Extensive readings in film studies and cultural theory. Directors may include Almodóvar, Cronenberg, Curtiz, DePalma, Hitchcock, Kent, Lee, Onwurah, Polanski, Ray, Romero, Sirk, Vidor, and Whale.
*Crosslisted as: FLMST-360MH*
*Applies to requirement(s): Humanities*
*E. Young*
*Prereq: 4 credits in Film Studies and 4 credits in English. Notes: enrollment may be limited; fulfills the English department's seminar requirement*

ENGL-382 Topic
**ENGL-382PW Topic: 'Once More With Feeling: Intimacies and Affects in a Posthuman World'**
*Spring. Credits: 4*
Affect theory offers a varied and rich critical language to explore how emotion circulates within and among human bodies-and nonhuman ones as well. If emotions operate through bodily changes and chemical exchanges, then animals and nonhumans might similarly be seen as bodies replete with affective materials in motion and at rest. In this course we will read through an array of affect theory from cognitive science, animal studies, and posthumanist debates on the affect of objects. We will consider how humans know what they feel (and when), how animals love, how forests think, and how affects might cross human and nonhuman boundaries.
*Crosslisted as: CST-349PW*
*Applies to requirement(s): Humanities*
*Other Attribute(s): Speaking-Intensive*
*K. Singer*
*Restrictions: Course limited to sophomores, juniors and seniors*
*Advisory: Prior experience with theory is helpful but not necessary. Notes: meets English Department seminar requirement*

ENGL-383 Reading James Joyce
*Not Scheduled for This Year. Credits: 4*
This course will include all of James Joyce's major works: *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* (extracts). Students will be encouraged to explore the oral, interpretative, performative, and musical aspects of Joyce's writing. The texts will be explored in the context of politics and colonialism, and will be contextualized through discussions of modernism, postmodernism, and the Irish literary tradition.
*Applies to requirement(s): Humanities*
*K. O'Callaghan*
*Restrictions: This course is open to juniors and seniors*
*Advisory: English 217BF, English 324, and/or English 346 highly recommended Notes: meets English department seminar requirement*

ENGL-392 Advanced Topics in English
**ENGL-392DP Advanced Topics in English: 'Jews, Difference, and Partnering in American Literature'**
*Spring. Credits: 4*
This course considers how American literature has depicted Jews partnering with non-Jews. Jewish culture has engaged this question across centuries, languages, literary genres, and national borders, but in this class we'll focus on American Jewish experiences, and their intersections with other cultural traditions. We'll also embark from the premise that the most popular canonical portrayals of American Jewish exogamy (out-group partnering) couple white Jewish men with non-Jewish white women - juxtapositions that offer a more limited range of American Jewish experiences than stories that more fully explore the diversity of Jews and non-Jews in the United States.
*Crosslisted as: JWST-350DP*
*Applies to requirement(s): Humanities; Multicultural Perspectives*
*K. Bromberg*

ENGL-394 Advanced Topics in English
**ENGL-394MN Advanced Topics in English: 'Music and the Irish Novel'**
*Spring. Credits: 4*
Music and the Irish Novel introduces students to Irish novelists from the twentieth and twenty-first centuries. In these novels music plays a significant role, as a thematic, formal, or aesthetic inspiration. Traditional, opera, ballads, jazz, classical, pop, and contemporary music; all play a role in this literature. What do we mean when we say that a language, or a piece of literature, is "musical"? Why do writers of contemporary historical fiction favor musical references? This intertextual link will lead to inquiries into the role of music in prose fiction, and in particular in the Irish novel.
*Applies to requirement(s): Humanities*
*Other Attribute(s): Speaking-Intensive, Writing-Intensive*
*K. O'Callaghan*
*Restrictions: This course is open to juniors and seniors*
*Advisory: ENGL-217BF, ENGL-324, and/or ENGL-346 highly recommended Notes: meets English department seminar requirement*

**Independent Study**

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.*