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 language, culture, and academic convention. Past semesters’ topics include: the role of education in society; the relationship between religion, culture, and nature; and family relationships across cultures. In addition to the academic content, the course focuses on the writing and revising process, academic research and argumentation, and the nature and purpose of academic discourse. This course is intended for students whose native language is not English and who would like to refine their writing and speaking skills.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
M. Shea

ENGL-199 Introduction to the Study of Literature
Fall and Spring. Credits: 4
This course examines various strategies of literary representation through a variety of genres, including such traditional literary forms as the novel, lyric poetry, drama, and autobiography, as well as other cultural forms, such as film. Particular attention is given to student writing; students are expected to write a variety of short essays on selected topics. Though the themes of specific sections may vary, all sections seek to introduce students to the terminology of literary and cultural discourse.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
N. Alderman, C. Benfey, K. Walker, E. Young
Prereq: Any first-year seminar.
Notes: Seats offered to sophomores only during the first week of pre-registration. In the second week, remaining seats and the waitlist will be made available to all class years. English 199, required for the English major, introduces students to critical issues in the study of English literature. Students considering an English major will ordinarily take English 199 after taking a first year seminar.

ENGL-248 Effective Public Speaking
Not Scheduled for This Year. Credits: 2
This course provides the opportunity to develop speaking skills in a range of academic and professional situations. Through speaking, revision, and reflection, students identify their strengths as speakers, evaluate their improvement, and develop strategies for formal and informal speaking contexts.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Speaking-Intensive
M. Shea
Restrictions: This course is open to juniors and seniors
Notes: Half semester course. This section is designed to consider the needs of multilingual and second language speakers, but it is open to upper-level students of any language background.

Writing Courses: Prose and Poetry

ENGL-201 Introduction to Creative Writing
Fall and Spring. Credits: 4
This course offers practice in writing various kinds of narrative. Assignments emphasize clarity, concision, and creativity. Exercises lead to longer work: sketches or short stories. Students hone critical as well as writing skills. Student papers are duplicated and discussed in class, along with selected works by published authors.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
S. Ace, L. Glasser, A. Lawlor, A. Middleton, A. Sajjad, The department
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: Second-semester first-years with permission of instructor.

ENGL-202 Introduction to Journalism
Fall and Spring. Credits: 4
The finest journalists are professors to the people. They educate citizens so as to facilitate reasoned, fact-based dialogue on subjects as diverse as politics, poverty, war, science, and the arts. We will look at journalism’s role in the culture with a particular view to some of the profession’s failings and foibles. Students are expected to leave the comfortable confines of the classroom as they try their hand at covering an event, writing a profile, and reporting on an issue of local significance. Throughout the term we will employ the journalistic skills of interviewing, research, and thoughtful analysis to produce snapshots of the world inside and outside the College gates. Curiosity leads. Mastery follows.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Community-Based Learning, Writing-Intensive
T. Brewster
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: Second-semester first-years with permission of instructor.

ENGL-203 Short Story Writing I
Not Scheduled for This Year. Credits: 4
This workshop will introduce students to the short story form as practiced by contemporary and canonical writers. Students will learn to read fiction actively, as writers developing their craft. We will focus on understanding the elements of fiction with an eye toward eventual mastery. Writing short stories will comprise the main work of this course, and students will work specifically on point of view, development of scenes, characterization, plot, and narration.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
The department
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-201 or another writing course by permission of instructor.

ENGL-204 Poetry Writing
Fall. Credits: 4
In this introductory course, students will read widely in contemporary poetry. Through prompts and project-based inquiry, both within the workshop and in take-home assignments, students will have the opportunity to produce and share writing based on the conceptual frameworks explored in the class.
Applies to requirement(s): Meets No Distribution Requirement
Other Attribute(s): Writing-Intensive
S. Ace
Restrictions: Course limited to sophomores, juniors and seniors
ENGL-205 Playwriting

Spring. Credits: 4

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

Crosslisted as: THEAT-283

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

E. Horwitz

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'

Not Scheduled for This Year. Credits: 4

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

Applies to requirement(s): Meets No Distribution Requirement

Other Attribute(s): Writing-Intensive

A. Lawlor

Prereq: ENGL-201 or equivalent.

ENGL-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-219 Topics in Creative Writing

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 journalist.

Applies to requirement(s): Meets No Distribution Requirement

T. Brewster

Restrictions: Course limited to sophomores, juniors and seniors

Advisory: ENGL-202 Intro to Journalism strongly recommended

Notes: Meets English department’s seminar requirement

ENGL-301MW Studies in Journalism: 'Magazine Writing - Sequence I'

Fall. Credits: 4

Students in this class will produce original works at magazine length. Assignments will get them out of the classroom and into the world, exploring feature stories and local issues of importance. A student's mastery of the chosen topic will rest on personal observation, extensive interviews, and deep research. All pieces produced will go through multiple drafts. Readings are designed to shape classroom discussion and lend inspiration. These will include classics of the genre, as well as material from current issues of the 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-302 Nonfiction Writing

ENGL-303 Short Story Writing II
Not Scheduled for This Year. Credits: 4
This workshop is for students seriously engaged in writing short stories. Students will refine their technical skills and work on the subtleties of style. Extensive readings are required.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
The department
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-203, or submitted writing sample and permission of instructor.
Notes: meets English department seminar requirement

ENGL-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
The department
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.
Advisory: Interested students must complete this application: https://forms.gle/TzGB5fBiQtGshXW9
Notes: meets English department seminar requirement

ENGL-361 Advanced Creative Writing Topics
ENGL-361EX Advanced Creative Writing Topics: ‘Beyond Measure: Experiments in the Music of Poetry’
Not Scheduled for This Year. Credits: 4
The workshop will examine the overlapping impulses of poetry, music, and sound-making. Through the work of a variety of artists, such as LaMonte Young, John Cage, Mahalia Jackson, Beethoven, Gertrude Stein, Webern, Meredith Monk, Laurie Anderson, Philip Glass, Nathaniel Mackey, Tracie Morris, Clark Coolidge, Fred Moten, Dylan Thomas, Allen Ginsburg, Harmony Holiday, and others, we will investigate the realm between language and music. We will explore how voice, rhythm, song, repetition, phrasing, musical form, and the management of time are vital to a poem’s semantic content. This will be a generative writing workshop, with an emphasis on new composition.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
S. Ace
Prereq: A 200-level creative writing course.
Notes: meets English department seminar requirement

ENGL-361PM Advanced Creative Writing Topics: ‘Poetry and Image: Formations of Identity’
Spring. Credits: 4
With an emphasis on producing creative texts, the course will examine the parallel and often overlapping impulses of poetry and image-making (photography, painting, and other visual arts). We will explore concepts of identity through the work of artists such as Alice Neel, Mikalene Thomas, Claude Cahun, Cindy Sherman, Kehinde Wiley, Glenn Ligon, Catherine Opie, Kara Walker, Diane Arbus, Vivian Maier, and Nan Goldin. Writers will include Ocean Vuong, Danez Smith, Sherwin Bitsui, Robert Seydel, Ari Banias, Safia Elhillo, Gloria Anzaldua, Morgan Parker, Layli Long Soldier, Judy Grahn, Audre Lorde, Ronaldo Wilson, Shane McCrae, Adrienne Rich, David Wojnarowisz, Eileen Myles, and others.
Crosslisted as: GNDST-333PM
Applies to requirement(s): Meets No Distrib. Rqmt, Multicultural Perspectives
Other Attribute(s): Writing-Intensive
S. Ace
Prereq: A 200-level creative writing course.
Notes: meets the English department’s seminar requirement

ENGL-361SW Advanced Creative Writing Topics: ‘Screenwriting’
Spring. 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: FLMST-320SW, THEAT-352
Applies to requirement(s): Humanities
E. Montague
Restrictions: Course limited to sophomores, juniors and seniors
Instructor permission required.
Prereq: 8 credits in Film Studies.
Advisory: Preference will be given to Five College Film Majors. Application and permission of instructor required.
ENGL-378 Another World Is Possible: Writing Utopias
Fall. Credits: 4
How and why do narrative artists envision whole new worlds? What is the role of fantasy in social change? In this course we will investigate contemporary utopian fiction and their historical antecedents as models for our own utopian writing. We will encounter novels and films from various lineages, including Afrofuturist, anarchist, critical utopian, ecotopian, and feminist. Authors we may read include Sir Thomas More, Ursula K. Le Guin, Samuel R. Delany, Ernest Callenbach, Octavia E. Butler, Walidah Imarisha, Roxane Gay, Ta Neheisi Coates, and Margaret Kiljooy. Interdisciplinary research and collaboration will make up a substantial portion of the work of the course.
Applications to requirem(t)s: Humanities
Other Attribute(s): Writing-Intensive
A. Lawlor
Prereq: 8 credits in creative writing.
Notes: meets English department seminar requirement

Intermediate Literature Courses

ENGL-211 Shakespeare
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
Applications to requirement(s): Humanities
K. Walker
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.
Applications to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
S. Roychoudhury
Prereq: ENGL-199.
Notes: Intended as an alternative to English 211; meets English department 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.
Applications to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: ENGL-199.
Notes: meets English department pre-1700 requirement

ENGL-214 Topics in Medieval Studies
ENGL-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.
Applications 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’
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.
Applications 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-214PD Topics in Medieval Studies: ‘Perception and Deception in Medieval and Early Modern Literature’
Fall. Credits: 4
Medieval and early modern literature often desires to “paint” an image in our minds, but there are also inherent problems in how vision is represented and how easily those depictions can deceive. If vision is a means for gaining understanding, it is also subject to manipulation through theatrical, artistic, and literary means. Our class will explore how perception leads readily into deception through the works of medieval mystics, Geoffrey Chaucer, William Shakespeare, and Margaret Cavendish, among others.
Applications to requirement(s): Humanities
K. Walker
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: ENGL-199 recommended
Notes: meets English department pre-1700 requirement
ENGL-215 Chaucer’s Literary World
Not Scheduled for This Year. Credits: 4
Who and what did Chaucer read? How did Chaucer’s literary environment move him to explore love, human will, differences of perspective, and ideas of closure (the efficacy of complaint, poetic endings, and the poet’s accomplishments). These topics will be studied in light of the ranging literary influences from the medieval world, especially Chaucer’s adaptation of classical poetry, French and Italian vernacular verse, romance, saints’ lives, allegory, and beast fables. All readings are in Middle English, concentrating on a selection of Chaucer’s short poems and his major works prior to The Canterbury Tales.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive, Writing-Intensive
W. Yu
Prereq: ENGL-199.
Advisory: ENGL-213 or ENGL-214 strongly recommended
Notes: meets English department pre-1700 requirement

ENGL-217 Topics in English
ENGL-217CY Topics in English: ‘Cyberpunk in Asia’
Spring. Credits: 4
In popular movies such as Blade Runner and Ghost in the Shell, cyberpunk dystopias have often been associated with Asian cities, neon signs, and crowded bustling streets. What can exploring past and current portrayals of a cyberpunk future tell us about how we view Asia now? What can this aesthetic tell us about corporate dystopias? This course will look at film and texts that interrogate the intersection of race, technology, history, nation, and capital flows. We will read novels such as Pattern Recognition, Do Androids Dream of Electric Sheep, view films such as Blade Runner, and view anime such as Howl’s Moving Castle to learn about how historical and economic forces have shaped the way the future is imagined, and why the place of that reckoning resonates with Asia today.
Crosslisted as: CST-249CY
Applies to requirement(s): Humanities; Multicultural Perspectives
J. Tan
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-217GA Topics in English: ‘Screening Global Anglophone Literature: Who Writes the World?’
Fall. Credits: 4
The word “screening” in this course’s title invokes its double and opposite meanings: that of projecting, but also that of obscuring. What gets foregrounded when we talk about global Anglophone literature and what gets occluded? In other words, who gets to say what? And for whom? In this course we will question the concept of the canon and how the canon has changed as more prominent, multiethnic writers across the globe write in English. We will dissect terms such as “multiculturalism,” “cosmopolitanism,” and “globalization.” In addition to close reading texts by writers such as Kazuo Ishiguro and Ruth Ozeki alongside relevant theorists such as Gayatri Spivak and Rebecca Walkowitz, this course will not only take seriously the multinational nature of the authors we will read, their multinational personal histories, and the multinational settings of their novels, but also their dislocations and translocations.
Applies to requirement(s): Humanities; Multicultural Perspectives
J. Tan
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-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-221 British Romanticism: Revolution and Reaction
Not Scheduled for This Year. Credits: 4
This class will examine the ways Romantic-era writers figured revolution and the reaction against it, in the wake of the French Revolution’s spectacular but failed promises of liberty, fraternity, and equality for all. We will pay special attention to how British writers envisioned their own versions of freedom and equality, extending them to women, slaves, and the poor. Likewise we will explore how this project for social change was necessarily related to revolutions in language and aesthetics. Authors may include Burke, Wollstonecraft, Wordsworth, Coleridge, Smith, Barbauld, Blake, Austen, Keats, Percy and Mary Shelley, Byron, and Hemans.
Applies to requirement(s): Humanities
K. Singer
Restrictions: Course limited to sophomores, juniors and seniors
Notes: meets English department 1700-1900 requirement

ENGL-231 British Romanticism: Revolution and Reaction
Not Scheduled for This Year. Credits: 4
This class will examine the ways Romantic-era writers figured revolution and the reaction against it, in the wake of the French Revolution’s spectacular but failed promises of liberty, fraternity, and equality for all. We will pay special attention to how British writers envisioned their own versions of freedom and equality, extending them to women, slaves, and the poor. Likewise we will explore how this project for social change was necessarily related to revolutions in language and aesthetics. Authors may include Burke, Wollstonecraft, Wordsworth, Coleridge, Smith, Barbauld, Blake, Austen, Keats, Percy and Mary Shelley, Byron, and Hemans.
Applies to requirement(s): Humanities
K. Singer
Restrictions: Course limited to sophomores, juniors and seniors
Notes: meets English department 1700-1900 requirement

ENGL-232 Rovers, Cuckqueens, and Country Wives of All Kinds: The Queer Eighteenth Century
Fall. Credits: 4
With the rise of the two-sex model, the eighteenth century might be seen to be a bastion of heteronormativity leading directly to Victorian cisgender binary roles of angel in the house and the bourgeois patriarch. Yet, beginning with the Restoration’s reinvention of ribald theater, this period was host to a radical array of experimentation in gender and sexuality, alongside intense play with genre (e.g., the invention of the novel). We will explore queerness in all its forms alongside consideration of how to write queer literary histories.
Crosslisted as: GNDST-204ET
Applies to requirement(s): Humanities
K. Singer
Restrictions: Course limited to sophomores, juniors and seniors
Notes: This course is part of a two-semester sequence with Nonbinary Romanticism, but students are encouraged to take either course separately. Meets the 1700-1900 requirement.
ENGL-233 Nonbinary Romanticism: Genders, Sexes, and Beings in the Age of Revolution
Spring. 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
Notes: This course is a second part of a two-course sequence with ENGL-232, but each may be taken separately. Contact the instructor for permission if you have not taken ENGL-232. Fulfills the English Department’s 1700-1900 requirement.

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

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

ENGL-239 Novels of the Later Eighteenth Century
ENGL-239WH Novels of the Later Eighteenth Century: 'Worthy Hearts and Saucy Wits'
Not Scheduled for This Year. Credits: 4
Eighteenth-century England witnessed the birth of the novel, a genre that in its formative years was both lauded for its originality and condemned as intellectually and morally dangerous, especially for young women. We will trace the numerous prose genres that influenced early novelists, including conduct manuals, epistolary writing, conversion narratives, travelogues, romance, and the gothic. In doing so, we will concomitantly examine the novel’s immense formal experimentation alongside debates about developing notions of gender and class as well as the feeling, thinking individual. Authors may include Richardson, Fielding, Sterne, Walpole, Burney, and others.
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'
Spring. Credits: 4
Throughout the history of the United States, the essay has been a vital literary genre. From religious and confessional essays to personal, political, and satirical ones, American authors have explored their passions and hatreds in this flexible form. We will read essays from the nineteenth century to the present, with the opportunity to write essays of our own. Authors may include Thoreau, Baldwin, Didion, and Maggie Nelson, along with international writers, such as Woolf and Zadie Smith, who have influenced American essayists.
Applies to requirement(s): Humanities
C. Benfey
Restrictions: Course limited to sophomores, juniors and seniors
ENGL-242SC Topics in American Literature: 'Landscape and Loss in 20th-21st Century American Narrative'

Fall. Credits: 4
This seminar will focus on 20th-21st Century American narratives on landscape. In the context of a history tainted by destruction, and in the face of environmental concerns today, the course will explore the struggle to sustain an authentic connection with the natural world. Through a study of fiction, non-fiction, poetry, film, and art, students will address a range of questions. Does the history of loss within the American landscape carry particular challenges for writers and artists wishing to establish new definitions of what it means to work toward preservation? Does nature-writing in American narrative become a source of celebration, a love affair with landscape, or an expression of grief, a means of mourning? To what extent does gender, race, or class influence the shape of modern and contemporary narratives on the American landscape?
Applies to requirement(s): Humanities
L. Glasser
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: ENGL-199 recommended.

ENGL-243 American Gothic

Fall. Credits: 4
An examination of the gothic - a world of fear, haunting, claustrophobia, paranoia, and monstrosity - in U.S. literature and visual culture. Topics include slavery and the gothic; gender, sexuality, and the gothic; regional and national gothic; the uncanny; and visual, especially cinematic, dimensions of the gothic. Authors, artists, and filmmakers may include Dunbar, Elmer, Faulkner, Gilman, Hitchcock, Jackson, Kubrick, LaValle, Lovecraft, McCullers, Morrison, O'Connor, Parks, Peele, Poe, Romero, and Wood.
Crosslisted as: FLMST-220AG
Applies to requirement(s): Humanities
E. Young
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: English 240 or 241 recommended

ENGL-250 African American Literature I

Not Scheduled for This Year. Credits: 4
African American literature, particularly in the early part of the formation of the United States, reflects the dichotomy between citizenship and American identity. This course will study the literary works of African Americans from the late-eighteenth century to 1865. Beginning with slave narratives and early poetry, we will consider issues of genre, literary tradition, and historical context while gaining experience in analyzing literary texts. Themes of alienation, communion, haunting, and upward mobility will be covered to illuminate the expansive world of early African American literature. Authors include: Harriet Jacobs, Frederick Douglass, David Walker, Phillis Wheatley, and William Wells Brown.
Crosslisted as: AFCNA-250
Applies to requirement(s): Humanities; Multicultural Perspectives
The department
Restrictions: Course limited to sophomores, juniors and seniors
Notes: meets English Department 1700-1900 requirement

ENGL-251 Contemporary African American Literature II

Spring. Credits: 4
This course will examine African American literature and culture in the postwar period as American identities are coalescing around the concept of the US as a world power. Specifically, our task during the semester will be to discuss the myriad ways black authors and artists attempt to interrogate the structure of racial hegemony by creating poetry and prose meant to expand notions of culture and form. We will also examine music, visual art, and advertisements from this era to have a greater sense of the black experience through various cultural representations.
Writers will include James Baldwin, Toni Morrison, Ralph Ellison, Michael S. Harper and bell hooks.
Crosslisted as: AFCNA-251
Applies to requirement(s): Humanities; Multicultural Perspectives
K. J. Brown

ENGL-265 Children's and Young Adult Literature

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

ENGL-267 Reading and Writing in the World

Fall. Credits: 4
An introduction to reading and writing about "environment", this seminar will attempt an exchange across distinct approaches to observing and describing the world around us. Do lenses of culture, discipline, and gender impact how we see and experience nature, environment, and place? Course work will include reading such authors as N. Scott Momaday, Jamaica Kincaid, Leslie Marmon Silko, Mary Oliver, Terry Tempest Williams, Wendell Berry, Henry David Thoreau, Frederick Douglass; and many others; field trips; and writing assignments--weekly field notes and journals, analytical papers, and personal essays.
Crosslisted as: 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. Please try to apply during advising week.
ENGL-268 Cognitive Theory and Literary Studies
Not Scheduled for This Year. Credits: 4
A survey of philosophical, scientific, and theoretical approaches to the relation between cognition and representation. For as long as we have told stories, we have thought about how they work in conjunction with the mind. This course charts the many ways in which cognitive theory has shaped literary studies over the ages. How does fiction reflect the way we think? How in turn does it shape how we behave? What happens in the brain and body when we read? Starting in antiquity and working through history towards contemporary neuroscience and cognitive psychology, we will consider such matters as action and imitation; reality and fantasy; reason and imagination; aesthetics, empathy, and affect.
Crosslisted as: CST-249CT
Applies to requirement(s): Humanities
S. Roychoudhury
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-277 Necropolitics in the Age of Slavery
Not Scheduled for This Year. Credits: 4
Slave narratives of the eighteenth and nineteenth centuries partook of white abolitionist discourse, rhetoric, and genres even as authors made space for their own ideas about freedom, captivity, sovereignty, power, gender, sexuality, and the nature of being. This course will read narratives by Cugoano, Equiano, Sanchez, Prince, Brent, and Craft alongside current critical theories about necropolitics (i.e., sovereignty as the right to kill), Afro-pessimism, Afro-futurism, and Afro-feminism, by theorists such as Mbembe, Wilderson, Moten, Sharpe, and Wynter, to consider what thoughts these authors can offer to us on ways of being, living, and surviving Western, racial imperialisms.
Crosslisted as: CST-249AS
Applies to requirement(s): Humanities; Multicultural Perspectives
K. Singer
Restrictions: Course limited to sophomores, juniors and seniors
Advisory: No previous theory-reading experience is necessary, but a desire to learn it.

ENGL-280 Literary and Cultural Theory
Not Scheduled for This Year. Credits: 4
An introduction to literary and cultural theory with an emphasis on twentieth century and contemporary thought. We will explore crucial questions that have focused, and continue to focus, critical debate. These questions may include representation, subjectivity, ideology, identity, difference, gender, sexuality, race, ethnicity, and nation. Throughout we will be particularly interested in the ways in which language and form mediate and construct social experience.
Crosslisted as: CST-280
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
A. Rodgers
Restrictions: Course limited to sophomores, juniors and seniors

ENGL-282 Writing London: the Modern City Novel
Fall. Credits: 4
This course will chart London's progress from the center of an empire to a node in the global world's economy, and the novel's movement from realism to postmodernism and beyond. Beginning by contrasting the London of Conan Doyle's Sherlock Holmes with that of Virginia Woolf's Mrs. Dalloway, we will then trace the development of a multiethnic city in which according to a recent report there are more than 300 languages spoken in London schools. By so doing we will also examine the history and tradition of the twentieth and twenty-first century novel and investigate its various theories, genres, and styles.
Applies to requirement(s): Humanities
Other Attribute(s): Writing-Intensive
N. Alderman
Restrictions: Course limited to sophomores, juniors and seniors

Advanced Literature Courses

ENGL-242NA Topics in American Literature: ‘Nature and American Landscape Narrative, Past and Present’
Spring. Credits: 4
This course will focus on the echo of early American narratives on nature and landscape (1800s and early 1900s), both visual and literary, in more modern or contemporary works. In the context of a history tainted with destruction, and in the face of environmental concerns today, we will explore the struggle to sustain an authentic connection with the natural world. Through a study of fiction, non-fiction, poetry, film, and art, students will consider the interplay of past and present. Does the sense of loss in the history of American landscape influence the approach of modern and contemporary American writers and artists as they consider the concept of preservation? Were current environmental concerns anticipated by writers of the past? Is the history of nature-writing in American narrative a love affair with landscape, an expression of grief and mourning, or both? Do issues of gender, race, or class influence the shape of narratives on the American landscape?
Applies to requirement(s): Humanities
L. Glasser
Restrictions: Course limited to sophomores, juniors and seniors
Notes: This course will link with ARTH-290NE for comparative discussion and joint exploration.
Meets English department 1700-1900 requirement

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
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'
Not Scheduled for This Year. Credits: 4
We will read plays by Shakespeare, watch films based on those plays, and study the plays, the films, and the plays-as-films. 'Shakespeare' comes first, of course, both historically and as the source/inspiration for the films. Yet each film has its own existence, to be understood not just as an 'adaptation,' but also as the product of linked artistic, technical, and economic choices. Considering Shakespeare's plays as pre-texts (rather than pre-scriptures), 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: FLMST-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. Crosslisted as: FLMST-380MD
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-319 The Renaissance

ENGL-319BD The Renaissance: 'Renaissance Bodies, Sex, and Gender'
Spring. Credits: 4
Through an examination of poetry, drama, prose, and a selection of the visual arts, this class will analyze representations of bodies in the Renaissance. We will ask: how are bodies and desires portrayed in early modern texts? How is deviance either censured or celebrated? How did literary traditions like the blazon, the epic, and transvestism on the stage contribute to the construction of gender in the period? Assignments will center on original research about bodies that include, but are not limited to, sexuality, race, gender, social class, or disability. The final portion of the semester will look at responses to Renaissance authors in the twenty-first century through genres such as the graphic novel, film, and the visual arts.
Applies to requirement(s): Humanities
K. Walker
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: 8 credits in English.
Notes: Does not meet English department seminar requirement

ENGL-319CR The Renaissance: 'The Cunning Renaissance'
Not Scheduled for This Year. Credits: 4
In Renaissance English, "cunning" meant many more things than it does today: guile, but also wisdom, imagination, strategic sense, inventiveness, skill. This very diverse set of abilities is on display throughout early modern literature, in which we meet all sorts of sages, schemers, illusionists, and fools. What does it mean to be smart? What forms of knowledge are privileged above others? How is the idea of intelligence culturally constructed, how infllected 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. Crosslisted as: FLMST-380CR
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. Crosslisted as: FLMST-380SR
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. Crosslisted as: FLMST-381WD
Applies to requirement(s): Humanities
N. Alderman
Prereq: 8 credits from English.
Notes: meets the English department 1700-1900 requirement; meets English department seminar requirement
ENGL-323 Gender and Class in the Victorian Novel
Fall. Credits: 4
This course will investigate how gender and class serve as structuring principles in the development of the Victorian novel in Britain, paying attention to the ways in which the form also develops in relation to emerging ideas about sexuality, race, nation, and religion. Novelists include Bronte, Dickens, Eliot, and Gaskell and we will read examples of domestic fiction, detective fiction, social realist novels, and the Victorian gothic.
Crosslisted as: GNDST-333SS
Applies to requirement(s): Humanities
A. Martin
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department 1700-1900 requirement; does not meet English department seminar requirement

ENGL-324 British Literature Since 1945
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.
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-326 Woolf, Auden, and Modernism
Fall. 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.
Notes: meets English department seminar requirement

ENGL-328 British Literature Since 1945
ENGL-329 The Visual Culture of Protest
Not Scheduled for This Year. Credits: 4
This course will investigate how gender and class serve as structuring principles in the development of the Victorian novel in Britain, paying attention to the ways in which the form also develops in relation to emerging ideas about sexuality, race, nation, and religion. Novelists include Bronte, Dickens, Eliot, and Gaskell and we will read examples of domestic fiction, detective fiction, social realist novels, and the Victorian gothic.
Crosslisted as: GNDST-333SS
Applies to requirement(s): Humanities
A. Martin
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department 1700-1900 requirement; does not meet English department seminar requirement

ENGL-334 Asian American Film and Visual Culture
ENGL-334BG Asian American Film and Visual Culture: 'Beyond Geishas and Kung Fu Masters'
Spring. Credits: 4
This course examines contemporary Asian American film and visual culture through the lens of cultural recovery, self-invention, and experimentation. Focusing primarily on film and photography, we will explore issues of race and visibility. Hollywood orientalism, memory and postmemory, and racial impersonation and parody. Students will engage with a variety of theoretical and critical approaches. Artists may include NikkI S. Lee, Margaret Cho, Tseng Kwong Chi, Jin-me Yoon, Justin Lin, Binh Dahn, Richard Fung, Mira Nair, Deepa Mehta, and Alice Wu.
Crosslisted as: CST-349BG
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
I. Day
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department seminar requirement

ENGL-338 Aesthetics of Racial Capitalism
Spring. 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? Writing on writers and artists of color from around the world, we will consider ways they offer cognitive maps of the gendered and sexualized contours of racial capitalism. Authors may include Octavia Butler, Chang-rae Lee, Leslie Marmon Silko, Nana Kwame Adjei-Brenyah, and Ruth Ozeki. Visual artists may include Xu Bing, Otobong Nkanga, Allan deSouza, Rodney McMillian, Mark Bradford, Takahiro Iwasaki, Anicka Yi, and Candace Lin.
Crosslisted as: CST-349AR
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
I. Day
Prereq: 8 credits in English or CST-200.
Notes: meets English department seminar requirement

ENGL-339 Asian American Film and Visual Culture
ENGL-339BG Asian American Film and Visual Culture: 'Beyond Geishas and Kung Fu Masters'
Spring. Credits: 4
This course examines contemporary Asian American film and visual culture through the lens of cultural recovery, self-invention, and experimentation. Focusing primarily on film and photography, we will explore issues of race and visibility. Hollywood orientalism, memory and postmemory, and racial impersonation and parody. Students will engage with a variety of theoretical and critical approaches. Artists may include NikkI S. Lee, Margaret Cho, Tseng Kwong Chi, Jin-me Yoon, Justin Lin, Binh Dahn, Richard Fung, Mira Nair, Deepa Mehta, and Alice Wu.
Crosslisted as: CST-349BG
Applies to requirement(s): Humanities; Multicultural Perspectives
Other Attribute(s): Speaking-Intensive
I. Day
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department seminar requirement

ENGL-333 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-346 Irish Gothic
Spring. Credits: 4
This advanced seminar will study the gothic as a genre and as a malleable yet persistent discursive site in Irish literary and political tradition. From the eighteenth century to the present, the gothic has been used to explore aspects of Irish history, in particular colonialism. The course will focus on texts that engage with three primary problems that the Irish gothic is used to explore: violence and terror, famine, and vampirism as a political metaphor. We will read novels, short fiction, poetry, and archival newspaper writing, including work by Maturin, Edgeworth, Lady Wilde, Mangan, LeFanu, Stoker, Joyce, Bowen, Enright, Deane, Boland, and Heaney. Crosslisted as: CST-346
Applies to requirement(s): Humanities
A. Martin
Prereq: 8 credits in English.
Notes: 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.
Notes: meets English department seminar requirement

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

ENGL-350 Studies in African American Literature
ENGL-350TM Topics in African American Literature: ‘Toni Morrison’
Fall. 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, GNDST-333TM
Applies to requirement(s): Humanities; Multicultural Perspectives
K. J. Brown
Prereq: ENGL-199.
Notes: meets English dept seminar requirement

ENGL-353 Readings in Literary Biography
Not Scheduled for This Year. Credits: 4
Biography is both a literary genre and a mode of literary scholarship. This course will explore some varieties of the biographical impulse in both fiction and nonfiction. We will begin with eighteenth-century models: Samuel Johnson and James Boswell. Then we will examine Freud’s influence on Bloomsbury writers like Lytton Strachey and Virginia Woolf. We will conclude with experiments in biography by writers such as Gertrude Stein and Janet Malcolm, along with some attention to biographical writing today.
Applies to requirement(s): Humanities
C. Benfey
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits from the department.
Notes: meets English department seminar requirement

ENGL-354 Vindicated: The Wollstonecraft-Shelley Circle
Not Scheduled for This Year. Credits: 4
The dynamic mother-daughter duo of Mary Wollstonecraft and Mary Shelley is often read as part of the “Godwin-Shelley circle,” a cadre of writers circulating around their respective literary husbands. This course will place them at the center of literary innovation, examining their expansive work in multiple genres. Asking what it means to be ardent and provocative women writers during this period, we will discuss their radical politics, their gender theories, and their ideas about literature intervening in the public sphere. We will also consider short pieces by others in their circle, potentially including Godwin, P. Shelley, Mary Hayes, Mary Robinson, Claire Claremont, and Byron.
Applies to requirement(s): Humanities
Other Attribute(s): Speaking-Intensive
K. Singer
Restrictions: This course is open to juniors and seniors
Prereq: 8 credits in English.
Notes: meets English department 1700-1900 requirement; meets English department seminar requirement
ENGL-362 The Bloomsbury Group  
*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*

*N. Alderman*

*Prereq: 8 credits in the English department.*

*Notes: meets English department’s seminar requirement*

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ENGL-366 Love, Sex, and Death in the Anthropocene, or Living Through the Age of Climate Disaster  
*Fall. Credits: 4*

The "Anthropocene" has been defined as the era when humans exert change on the earth’s climate, but this term has become a dynamo for theories, political discussions, and art about man’s anthropocentric relation to the nonhuman world. This course will read theories of the Anthropocene alongside artistic contemplations of the shifting, ethical relations among humans, animals, and other beings of the world. How are we to live, die, and reproduce ourselves in a time when we have egregiously affected the earth? How does the critique of anthropocentrism shift our understanding of sex, gender, race, and the nonhuman? Finally, how does art speak within political conversations of climate change?  
*Crosslisted as: CST-349AN*

*Applies to requirement(s): Humanities*

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

*K. Singer*

*Prereq: 8 credits in English or Critical Social Thought.*

*Notes: meets English department’s seminar requirement*

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ENGL-373 Women in American Literature  
*ENGL-373NT Women in American Literature: 'A Landscape of One's Own: Nature and Gender in American Literature (Nineteenth and Twentieth Century)’*  
*Not Scheduled for This Year. Credits: 4*

This course will focus on portrayals of women in nineteenth through mid-twentieth century America, particularly in the context of nature and landscape. We will explore how women, often objectified in visual images of the period, appropriated established devices or developed new images and structures to represent womanhood in their own terms. Texts will include selected poetry, sketches, autobiographical essays or memoirs, short stories, novels, paintings, films, and photography. With Thoreau as our springboard, we will focus on women who told the stories of their lives in the context of islands, deserts, prairies and forests of the United States.  
*Crosslisted as: GNDST-333MM, ENVST-373WN*

*Applies to requirement(s): Humanities*

*L. Glasser*

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

*Prereq: 8 credits from the English department.*

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

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ENGL-373SC Women in American Literature: 'A Landscape of One's Own: Nature and Gender in American Literature (Nineteenth and Twentieth Century)’  
*Not Scheduled for This Year. Credits: 4*

This course will focus on portrayals of women in nineteenth through mid-twentieth century America, particularly in the context of nature and landscape. We will explore how women, often objectified in visual images of the period, appropriated established devices or developed new images and structures to represent womanhood in their own terms. Texts will include selected poetry, sketches, autobiographical essays or memoirs, short stories, novels, paintings, films, and photography. With Thoreau as our springboard, we will focus on women who told the stories of their lives in the context of islands, deserts, prairies and forests of the United States.  
*Crosslisted as: GNDST-333MM, ENVST-373WN*

*Applies to requirement(s): Humanities*

*L. Glasser*

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

*Prereq: 8 credits from the English department.*

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

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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: 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-382 Topic
ENGL-382PW Topic: '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.
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
The department
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-392NP Advanced Topics in English: 'World Literature and the Nobel Prize'
Spring. Credits: 4
Alfred Nobel intended for the Nobel Prize in Literature to be awarded to "the most outstanding work in an ideal direction." In this course, we will use the Nobel Prize in Literature as a way of thinking about the fields of World Literature and Global Anglophone Literature. We will read works by Nobel Prize winners such as Kazuo Ishiguro, Doris Lessing, Alice Munro, Kenzaburo Oe, and Toni Morrison and analyze cultural and critical theory by Arjun Appadurai and Rebecca Walkowitz. We will examine narrative form and cultural and historical contexts, while considering what these authors reveal about the changing sensibilities of the Academy and the construction of "world literature" today.
Applies to requirement(s): Humanities; Multicultural Perspectives
J. Tan
Restrictions: Course limited to sophomores, juniors and seniors
Prereq: 8 credits in English.
Notes: Does not meet English department’s seminar requirement

ENGL-392SC Advanced Topics in English: 'Science, Magic, and Superstition in Early Modern Drama'
Fall. Credits: 4
In the sixteenth and seventeenth centuries, belief in demons, fairies, apparitions, and other magical beings was still held by many in early modern England, including both the theaters' audiences and its critics. At the same time, sciences such as alchemy, palmistry, astrology, and dream interpretation borrowed from magical discourse to argue for their efficacy. This course examines the relationships among early modern literature, science, and magic by treating each as influential discursive practices that speak to and yet challenge each other. Our attention will be focused on the recent turn to scientific thought in literary analysis, with critical approaches from the history of the body, environmental and ecocriticism, animal studies, and history of science.
Applies to requirement(s): Humanities
K. Walker
Prereq: ENGL-199.
Notes: meets English department pre-1700 requirement

ENGL-394 Advanced Topics in English
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.