

ENGLISH (Div I)

Chair: Associate Professor Bernard Rhie

- Alison A. Case, Dennis Meenan '54 Third Century Professor of English; on leave 2021-2022
- Franny Choi, Arthur Levitt, Jr. '52 Artist-in-Residence
- Cassandra J. Cleghorn, Senior Lecturer in English and American Studies; affiliated with: American Studies Program
- Ezra D. Feldman, Visiting Assistant Professor of English; affiliated with: Science & Technology Studies, Graduate Program-Art History
- Jessica M. Fisher, Associate Professor of English; on leave Spring 2022
- Stephen Fix, Robert G Scott '68 Professor of English; on leave Fall 2021
- Matthew Gonzales, Mellon Postdoctoral Fellowship in Latinx Literatures
- Bethany Hicok, Lecturer in English; affiliated with: Women, Gender & Sexuality Study
- Kathryn R. Kent, Professor of English
- John E. Kleiner, Professor of English
- John K. Limon, John Hawley Roberts Professor of English
- Gage C. McWeeny, Professor of English, Director of Oakley Center for Humanities & Social Sciences; affiliated with: English Department
- Aamir Mufti, Margaret Bundy Scott Distinguished Visiting Professor
- Paul C. Park, Senior Lecturer in English
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: Theatre Department
- Bernard J. Rhie, Chair and Associate Professor of English
- Shawn J. Rosenheim, Professor of English; on leave Fall 2021
- James R. Shepard, J. Leland Miller Professor of American History, Literature, and Eloquence
- Karen L. Shepard, Senior Lecturer in English
- David L. Smith, John W Chandler Professor of English
- Anita R. Sokolsky, Professor of English
- Christian Thorne, Professor of English
- Stephen J. Tifft, Professor of English
- Emily Vasiliauskas, Associate Professor of English
- Ricardo A Wilson, Assistant Professor of English

The study of English allows students to explore the critical role language and literature play in the shaping of human culture and social experience. Department courses cover a variety of national, regional, and diasporic literary traditions; acquaint students with a range of genres and cultural practices, including poetry, prose, drama, film, and mixed or emerging media; and employ a range of critical and methodological approaches. All foster skills of critical analysis, interpretation, and written argument and expression. By cultivating a sophisticated awareness of linguistic and literary representation, and by encouraging the ability to read critically and write persuasively, the English major provides students with intellectual and analytical skills that they can draw upon to follow a wide range of paths.

COURSES AND COURSE-NUMBERING

100-level Courses

At the introductory level, the department offers a range of writing-intensive 100-level courses which focus on interpretive skills as well as skills in writing and argumentation. All 100-level courses are designed primarily for first-year students, although they are open to interested sophomores, juniors, and seniors. A 100-level course is required for admission to most upper-level English courses, except in the case of students who have placed out of the introductory courses by receiving a score of 5 on the Advanced Placement examination in English Literature or of 6 or 7 on the Higher Level

International Baccalaureate English exam.

200-level Courses

Most 200-level courses are designed primarily for qualified first-year students, sophomores, and junior and senior non-majors, but they are open to junior and senior majors and count as major courses. Several 200-level courses have no prerequisites; see individual descriptions for details. 200-level Gateway courses are designed for first- and second-year students who are considering becoming English majors, or who are interested in pursuing upper-level course work in the department. All Gateway courses are writing-intensive. First-year students who have placed out of the 100-level courses are encouraged to take a Gateway course as their introduction to the department.

300-level Courses

The majority of English Department courses are designed primarily for students who have some experience with textual analysis, and are open to sophomores, juniors, and seniors. First-year students who wish to enroll in a 300-level course are advised to consult the instructor.

400-level Courses

400-level courses are intensive, discussion-oriented classes. Limited to 15 students, 400-level courses should be attractive to any student interested in a course that emphasizes student initiated independent work. Majors considering Honors work and who wish to prepare for it are urged to take a 400-level course before senior year.

ADVISING

All students who wish to discuss English Department offerings are invited to see any faculty member or the department chair.

Prospective majors are particularly encouraged to discuss their interest with faculty as early as possible. In the spring of the sophomore year, newly declared majors must meet with a faculty member to discuss the Major Plan. Declared majors will be assigned a permanent advisor shortly after they declare the major.

MAJOR

Major Plan. Shortly after declaring the major, all English majors must complete a short written plan for how they intend to complete the major. In this plan, students should consider how they can most fruitfully explore the broad range of genres, historical periods, and national and cultural traditions that literature in English encompasses, and how they wish to focus upon a particular intellectual interest within English. Students are encouraged to begin discussing the Major Plan with a faculty member as soon as they become interested in the major; junior majors must meet with faculty advisors to revisit Major Plans as they register for courses. There will also be informational meetings and web resources available to assist new majors in developing the Major Plan.

Students majoring in English must take at least nine courses, including the following:

Any 100-level English class. Students exempted by the department from 100-level courses will substitute an elective course.

At least one 200-level Gateway course (grouped at the end of the 200-level course descriptions). Gateway courses are designed for first- and second-year students contemplating the major or intending to pursue more advanced work in the department; these courses focus on analytical writing skills while introducing students to critical methods and historical approaches that will prove fruitful as they pursue the major. (Note: a Gateway course can fulfill a Literary Histories or Criticism requirement as well as the Gateway requirement.)

At least one Criticism course (identified in parentheses at the end of the course description). A course fulfilling the criticism requirement entails a sustained and explicit reflection on problems of critical method, whether by engaging a range of critical approaches and their implications or by exploring a particular method, theorist, or critic in depth. (Please note that when a Criticism course is also listed as satisfying the Literary Histories requirement, the course may be used to satisfy either requirement, but not both.)

At least three courses at the 300-level or above.

At least three courses designated as Literary Histories. Literary Histories courses concern the emergence or development of a specific literary tradition or problem and/or its transformation across multiple historical periods. Literary Histories are identified by LH-A, LH-B, or LH-C in parentheses at the end of the course description.

LH-A: courses dealing primarily with literature written before 1800.

LH-B: courses dealing primarily with literature written before 1900 but not included in LH-A (courses on literature from 1800-1900 and some surveys).

LH-C: courses dealing primarily with literature written after 1900.

Of the three Literary Histories courses required for the major, at least two must focus on literature before 1900 (LH-A or LH-B), with at least one of these focusing primarily on literature before 1800 (LH-A).

For further clarification, please see the English Department website at english.williams.edu.

Courses Outside the Department

The department will give one elective course credit toward the major for a course taken in literature of a foreign language, whether the course is taught in the original language or in translation. Such a course may not be used to satisfy the department's Literary Histories, Criticism, or Gateway requirements.

STUDY AWAY

Majors who plan to study abroad should be proactive in understanding how this will affect their plans for completing major requirements. Such plans should be discussed in advance with the student's advisor as well as the department's academic assistant. Approval of departmental credit for courses taken off-campus must be obtained in advance from the department chair.

FAQ

Students **MUST** contact departments/programs **BEFORE** assuming study away credit will be granted toward the major or concentration.

Can your department or program typically pre-approve courses for major/concentration credit?

Yes, in some cases, if appropriate course information is available in advance (e.g. syllabi and/or course descriptions), though students should be sure to contact the department.

What criteria will typically be used/required to determine whether a student may receive major/concentration credit for a course taken while on study away?

Course title and description, and complete syllabus including readings/assignments. In most cases we require syllabus, readings, and assignments. The one exception is the Oxford Program. We need only the title and description for that particular program.

Does your department/program place restrictions on the number of major/concentration credits that a student might earn through study away?

Yes, for most programs we allow only two electives towards the major. Again, the exception is the Oxford Program where we allow four.

Does your department/program place restrictions on the types of courses that can be awarded credit towards your major?

Yes.

Are there specific major requirements that cannot be fulfilled while on study away?

Yes, students cannot receive credit for the Gateway requirement. It is difficult to receive credit for our criticism requirement as well.

Are there specific major requirements in your department/program that students should be particularly aware of when weighing study away options? (Some examples might include a required course that is always taught in one semester, laboratory requirements.)

Yes. Students must be aware that if they do not take a Gateway before their study away they will have to do it when they come back. Likewise for our criticism requirement.

Give examples in which students thought or assumed that courses taken away would count toward the major or concentration and then learned they wouldn't:

This happens most often when the student does not come to see the Chair before they leave or if they change their plans once they are away at their program.

THE DEGREE WITH HONORS IN ENGLISH

The English Department offers three routes toward honors: a creative writing thesis, a critical thesis, and a critical specialization. Candidates for the program should have at least a 3.5 average in courses taken in English, but admission will not depend solely on course grades. Formal application to pursue honors must be made to the director of honors (Emily Vasiliauskas) by April of the junior year.

All routes require students to take a minimum of ten regular-semester courses (rather than the nine otherwise required for the major). Students doing a creative writing thesis must, by graduation, take at least nine regular semester courses, and, in addition, take English 497 (Honors Thesis) and English W31 (Senior Thesis, winter study) during senior year. Students writing a critical thesis must, by graduation, take at least eight regular-semester courses, and, in addition, take English 493 and English 494 (fall Honors Colloquium and spring Honors Thesis) and English W31 (Senior Thesis, winter study) during senior year. Students pursuing a critical specialization must, by graduation, take at least eight regular-semester courses, and in addition, take English 493 and English 494 (fall Honors Colloquium and spring Honors Thesis) and English W30 (Senior Thesis: Specialization Route, winter study) during senior year.

Creative Writing Thesis

The creative writing thesis is a significant body of (usually) fiction or poetry completed during the fall semester and winter study of the senior year, and usually including revised writing done in earlier semesters. (With permission of the honors committee, the thesis may be undertaken during the winter study period and the spring semester of the senior year.) Requirements for admission include outstanding work in an introductory and an advanced workshop (or, in exceptional cases, not including poetry or fiction, a substantial body of work in place of an advanced workshop), a recommendation from one of the creative writing teachers (who will then act as thesis advisor), and the approval of the departmental honors

committee. A creative thesis begun in the fall is due on the last day of winter study; one begun in winter study is due the third Monday after spring break. The methods of evaluation are identical to those for critical projects (but their page limits do not apply).

Critical Thesis

The critical thesis is a substantial critical essay written during both semesters as well as the winter study period of the senior year. It must consider critical and/or theoretical as well as literary texts. The thesis is normally about 15,000 words (45 pages); in no case should it be longer than 25,000 words (75 pages). The proposal, a 3-page description of the thesis project, should indicate the subject to be investigated and the arguments to be considered, along with a bibliography. The finished thesis is due on the third Monday following spring break. After the critical thesis has been completed, students publicly presents their work.

Critical Specialization

The critical specialization route is a series of forays into a broad area of interest related to work undertaken in at least two courses. At least one of these courses must be in the English Department, and both need to have been taken by the end of fall term in senior year. The specialization route entails: (1) a set of three 10-page essays which together advance a flexibly related set of arguments; (2) an annotated bibliography (5 pages) of secondary sources, explaining their importance to the area of specialization; (3) a meeting with the three faculty evaluators (one of whom is the advisor) during the last two weeks in February to discuss the trio of essays and the annotated bibliography; (4) a fourth essay of 12 pages, considering matters that arose during the faculty-student meeting and reflecting on the outcome of the specialization. The 3-page proposal for the specialization should specify the area and range of the study, the issues likely to be explored, and the methods to be used for their investigation. It should also describe the relation between previous course work and the specialization, and include a brief bibliography of secondary works. The first two papers are due by the end of fall semester; the third paper is due at the end of winter study; the bibliography is due mid-February; and the final paper is due the third Monday after spring break.

Applying to the Honors Program

All students who wish to apply to the honors program are required to consult with a prospective faculty advisor and the director of honors before April of the junior year. Prior to pre-registration in April, candidates for critical theses and specializations submit a 3-page proposal that includes an account of the proposed project and a bibliography. Students applying to creative writing honors submit a brief proposal describing the project they wish to pursue. Decisions regarding admission to the honors program will be made by the end of May. Admission to the honors program depends on the department's assessment of the qualifications of the student, the feasibility of the project, and the availability of an appropriate advisor.

When pre-registering for Fall classes of their senior year, students who are applying to critical honors should register for the Honors Colloquium as one of their four courses.

Progress and Evaluation of Honors

While grades for the fall and winter study terms are deferred until both the honors project and review process are completed, students must do satisfactory work to continue in the program. Should the student's work in the fall semester not meet this standard, the course will convert to a standard independent study (English 397), and the student will register for a regular winter study project. A student engaged in a year-long project must likewise perform satisfactorily in winter study (English W30 or W31) to enroll in English 494 in the spring semester. When such is not the case, the winter study course will be converted to an independent study "99."

Students are required to submit one electronic copy to the department academic assistant at pmalanga@williams.edu. Students should also give a final hard copy to their thesis advisor. Both the electronic copy and the hard copy are due on the dates applicable to the type of project pursued (see the above descriptions of each type of project for the due dates). All honors projects are evaluated by the advisor and two other faculty members. The colloquium director, in consultation with the advisor, gives the first semester grade, and the advisor determines the student's second semester grade in honors, while the two external readers recommend to the department that the project receive Highest Honors, Honors, or no Honors. Honors of any kind are contingent upon satisfactory completion of courses in the major during the senior year. Highest Honors are normally awarded only to students whose performance in both the honors program and regular courses in the major has been exceptional.

ENGL 104 (S) Creative Non-fiction (WS)

In this course we will read some of the most prominent practitioners of creative non-fiction--writers like John McPhee, Joan Didion, Malcolm Gladwell, Susan Orlean, Ta-Nehisi Coates, Michael Pollan, Zadie Smith and Oliver Sacks. Students will also write in a variety of non-fiction modes--explainers, profiles, essays, memoirs. We will probe the border between invention and fact and consider the ways that narratives are constructed.

Class Format: workshop

Requirements/Evaluation: four short exercises of three pages or less; three longer assignments of five pages; and a final assignment, which is a revision and expansion of an earlier essay

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Four short exercises of three pages or less; three longer assignments of five pages; and a final assignment, which is a revision and expansion of an earlier essay. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year

ENGL 105 (F)(S) American Girlhoods (DPE) (WS)

Cross-listings: AMST 105 WGSS 105 ENGL 105

Primary Cross-listing

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity, class, and sexuality? These are some of the issues we will explore in this course.

Requirements/Evaluation: at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 105 (D2) WGSS 105 (D2) ENGL 105 (D1)

Writing Skills Notes: Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Attributes: AMST Arts in Context Electives

Fall 2021

SEM Section: 01 MW 8:25 pm - 9:40 pm Kathryn R. Kent

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

ENGL 106 (S) "Make it New": The Modernist Experiment (WS)

Cross-listings: COMP 105 ENGL 106

Primary Cross-listing

In her essay "Mr. Bennett and Mrs. Brown" (1924), Virginia Woolf proposed that around 1910 "human character" itself had suddenly changed, rendering existing conventions "in religion, conduct, politics, and literature" no longer adequate to express the new age. "And so the smashing and the crashing began. Thus it is that we hear all around us, in poems and novels . . . the sound of breaking and falling, crashing and destruction." This

course will explore the effort of artists in the decade or so before and after World War I to "make it new." We will read work by Conrad, Yeats, Frost, Pound, Joyce, T.S.Eliot, Mansfield, Woolf, Faulkner, Wallace Stevens, William Carlos Williams and others, and chart the range of innovative narrative and formal strategies Modernist writers adopted in their efforts to represent consciousness, experience, memory and the objective world more fully and accurately in an era of massive social, political and technological change. We will also consider some non-print media, including developments in the visual arts from the post-impressionists through to the surrealists, the work of the Bahaus, and early experiments in film.

Requirements/Evaluation: active class participation; three papers rising from 3-7 pages; three two-page reading responses

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 105 (D1) ENGL 106 (D1)

Writing Skills Notes: Three papers rising from 3-7 pages; three 2-page reading responses. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 107 (F) Temptation (WS)

Cross-listings: COMP 106 ENGL 107

Primary Cross-listing

We want most those things we can't--or shouldn't--have. Or, to put it another way, it is when limitations are placed on our actions by law, religion, or the facts of our own biology that we experience desire most acutely. In this course, we will examine fictional narratives, lyric poems, and philosophical meditations in which people are tempted to act against their better judgement. Free will, ambition, temperance, suspense, despair, and repression will be our conceptual preoccupations. We will get to know such writers and artists as Homer, Euripides, Ovid, Augustine, Shakespeare, Donne, Milton, Laclos, Mozart, Freud, Frost, and Scorsese.

Requirements/Evaluation: Four five-page papers, in-class presentation, thoughtful participation in discussions

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: First-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 106 (D1) ENGL 107 (D1)

Writing Skills Notes: Students will write four five-page papers, each of which will receive timely and extensive written feedback from the instructor. Students will be invited to discuss their papers with the instructor at the draft stage.

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am Emily Vasiliauskas

ENGL 110 (F) Ruined America: New American Dystopian Novels (WS)

Dystopian novels have become commonplace. But why now? Why do we seem to be experiencing a heightened anxiety over apocalypse? We will consider two types of dystopian visions--those that present a post-apocalyptic world, and those that conjure up wrecked societies out of current evils. Both types present the world we know now as either lost or full of losers. As we visit a variety of recently imagined American dystopias, we will focus

on the ethical dilemmas imposed by prospects of our diminished state: the inevitable issues of class, and the divisions of race and gender; the prospects of anarchy and political oppression; and the threat of technology to our identity and our environment. The class will also focus on techniques to improve your critical reasoning and analytical skills with the goal of writing interesting and well-argued essays.

Class Format: The course will be taught remotely.

Requirements/Evaluation: Two five-page essays, and one final 10-page essay, as well as several short writing assignments. Active seminar participation.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: First-year students

Expected Class Size: 14

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: The class is primarily design as a writing intensive. I plan on assigning two five-page essays and one 8-10 page essay. The shorter essays will be graded with comments, and either be peer reviewed, or short passages will be selected for class discussion and revision. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 111 (S) Poetry and Politics (WS)

"Poets are the unacknowledged legislators of the world" wrote Shelley in his 1821 "Defence of Poetry," countering the widely held view of poetry's airy irrelevance to the material progress of humanity. His claims are echoed a century and a half later in Audre Lorde's "Poetry is Not a Luxury," in which she argues that poetry is a vital and essential part of her own political struggle as a Black lesbian feminist. But when W.B. Yeats--himself a very politically involved poet--writes in 1917 that "from the quarrel with others comes rhetoric; from the quarrel with ourselves comes poetry," he implies that poetry would suffer from too much involvement with the "quarrel with others" that is politics. And when W. H. Auden writes in 1939 that "poetry makes nothing happen" he appears to locate poetry's value precisely in its irrelevance to politics as such. This course will focus on the vexed relationship between poetry and political struggle, reading predominantly poetry and poetics (writings about poetry) of the last two centuries in an effort to answer the questions: what can poetry do for politics? what does politics do for (or to) poetry? Is poetry essential to political struggle, or do poetry and politics mix only to the detriment of both, producing, on the one hand, bad poetry, and on the other, mere distractions from the "real" work of politics? The primary goal of the course is to make students better readers and appreciators of poetry, and better readers and writers of argumentative prose.

Class Format: discussion

Requirements/Evaluation: graded essays, final in-class team project

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 14

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Students will write 5 essays total. After each essay, students meet individually with the professor to discuss their writing and plan specific improvements in their writing skills. Two of the essays will be revised after peer-review tutorials.

Not offered current academic year

ENGL 112 (F) Introduction to Literary Criticism (WS)

What determines meaning? How we interpret is inevitably inflected by our own priorities and preoccupations, by the contexts in which we read, by literary and other conventions, and by the historical and personal circumstances of a work's composition, as well as deriving from the particular words of a text and from the mutable life of language itself. So how to go about the task of reading literature well, and reading critically? This course will focus on key introductory methods and critical approaches, and is intended to develop your skills in reading, writing about, discussing and interpreting literary texts. Our readings--mainly short fiction and poetry, along with selected introductory work in critical theory--will invite increased

self-consciousness about literary form, the functions of criticism, and the process of reading and interpretation. In the last weeks of the course, we will read longer texts, including at least one play and one novel.

Requirements/Evaluation: Three papers rising from 3-6 pages, discussion board postings, and contribution to class discussions.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: First-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Three papers, rising from 3 pages for the first, to 6 pages for the last. Postings on Glow discussion boards. Extensive written feedback on longer papers, plus the option of revision.

Fall 2021

SEM Section: 01 MWF 10:00 am - 10:50 am James L. Pethica

ENGL 113 (F) The Feminist Poetry Movement (DPE) (WS)

Cross-listings: ENGL 113 AMST 113 WGSS 113

Primary Cross-listing

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

Class Format: discussion, some lecture, project work in archives and art gallery

Requirements/Evaluation: three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first years

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 113 (D1) AMST 113 (D2) WGSS 113 (D2)

Writing Skills Notes: Writing skills taught through a series of assignments evenly spaced throughout the semester: weekly p/f discussion posts, three four-to-five-page graded papers, one creative assignment, and a final digital research project (10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

Difference, Power, and Equity Notes: The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the

social injustices that led to the poetry and poetics of the Women's Liberation Movement.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2021

SEM Section: 01 TF 1:10 pm - 2:25 pm Bethany Hicok

ENGL 114 (F) Literary Speakers (WS)

The general purpose of this course is to develop students' skills as interpreters of poetry and short fiction. Its particular focus is on how--and with what effects--poets create the voices of their poems, and fiction writers create their narrators. We'll consider the ways in which literary speakers inform and entice, persuade and sometimes deceive, their audiences. Readings will include texts from various historical periods, with particular emphasis on the twentieth century (including works by James Joyce, Henry James, Vladimir Nabokov, Robert Frost, Toni Cade Bambara, Raymond Carver, and Seamus Heaney).

Class Format: This course will be taught remotely.

Requirements/Evaluation: 4 or 5 papers, of varying lengths, spaced throughout the term (about 15-20 pages total); detailed feedback will be provided on each paper, along with opportunities for revision. There will be no examinations in this course.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: first-year students and then sophomores who have not yet taken a 100-level course in English

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: There will be 4-5 papers assigned, spaced evenly throughout the term, ranging in length from 1-2 pages to about 5 pages. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences before and after each paper. At least two classes during the term will be specifically devoted to issues related to paper writing.

Not offered current academic year

ENGL 115 (F) The Literature of Sports (DPE) (WS)

Cross-listings: AFR 115 ENGL 115

Primary Cross-listing

The ubiquity of the sporting event, the athlete as hero, the athlete as failure, the crowd, the fan, the stadium, and all of the complex conflicts therein have long been the subjects of some of the finest writing in America and throughout the world. Writers have used sport as a context through which to explore and examine ideas such as beauty, the sublime, tragedy, politics, race, class, sexuality, and gender. This course will focus on poetry, fiction, and non-fiction invested in the public spectacles and private revelations of sport ranging from the poetics of praise to issues of urbanism, colonialism, globalization with readings by Pindar, Rankine, CLR James, Baldwin, Hemingway, Oates, DeLillo, and many others. This course will be taught online in a synchronous format.

Requirements/Evaluation: Students will be expected to complete a number of short (5 pages or less) papers during the semester and one longer paper (8-10 pages) at the end of the semester.

Prerequisites: None.

Enrollment Limit: 14

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course.

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 115 (D2) ENGL 115 (D1)

Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course will focus on literature about sports that addresses, among other topics, civil rights activism, gentrification, race dynamics and race relations both inside and outside of the USA, American exceptionalism, sociocultural construction of emotional displays, mental health, religious conflict, and anti-blackness.

Not offered current academic year

ENGL 116 (S) The Remix: Adaptation and Revelation (WS)

This course explores the ideas of remaking and adaptation. We examine twentieth and twenty-first-century fiction, poetry, film, and hybrid texts that interact with subject matter stretching from Greek mythology to New World castaway stories to global pandemics. What is the nature of the work they attempt? What is lost and gained in these re-visions? In response to these questions, emphasis is placed on critical reading and writing (and rewriting), as well as on research skills. Works considered throughout the term come from, among others, Jorge Luis Borges, Anne Carson, J.M. Coetzee, Alfonso Cuarón, and Natasha Trethewey.

Class Format: remote

Requirements/Evaluation: at least 20 pages of writing; GLOW posts; class participation

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Students will do at least 20 pages of writing (4 papers) and will be required to significantly revise one paper. Students will also provide two detailed editorial responses to the work of another student. Significant class time will be spent covering strategies for effective and persuasive academic writing. Throughout the semester, students will receive written feedback from the instructor with specific suggestions for revision and improvement.

Not offered current academic year

ENGL 117 (F) Introduction to Cultural Theory (WS)

Cross-listings: ENGL 117 COMP 117

Primary Cross-listing

This course has a clear purpose. If you had signed up for a course in biology, you would know that you were about to embark on the systematic study of living organisms. If you were registered for a course on the American Civil War, you would know that there had been an armed conflict between the northern and southern states in the 1860s. But if you decide you want to study "culture," what exactly is it that you are studying? The aim of this course is not to come up with handy and reassuring definitions for this word, but to show you why it is so hard to come up with such definitions. People fight about what the word "culture" means, and our main business will be to get an overview of that conceptual brawl. We will pay special attention to the conflict between those thinkers who see culture as a realm of freedom or equality or independence or critical thought and those thinkers who see culture as a special form of bondage, a prison without walls. The course will be organized around short theoretical readings by authors ranging from Matthew Arnold to Laura Mulvey, but we will also, in order to put our new ideas to the test, watch several films (mostly of the class's choosing) and listen to a lot of rock and roll. Why do you think culture matters? Once you stop to pose that question, there's no turning back.

Class Format: discussion

Requirements/Evaluation: four formal writing assignments totaling 20 pages (three full essays + one lead-in assignment), informal writing twice weekly, class attendance and participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 117 (D1) COMP 117 (D1)

Writing Skills Notes: Students will write three five- to seven-page papers, on which I will provide extensive feedback. Before writing their first papers, students will submit theses and introductions, which I will help them refine. We will hold three extra writing sessions, to discuss how best to organize arguments. Students will write informally before every class.

Attributes: AMST Critical and Cultural Theory Electives

Fall 2021

SEM Section: 01 TF 1:10 pm - 2:25 pm Christian Thorne

ENGL 119 (S) Missed Encounters (DPE)

Although we all entertain the dream of reaching directly across boundaries of personal and cultural difference, such exchanges remain inseparable from fantasies of otherness. Those fantasies can be as reductive as a stereotype, but they can also be enormously nuanced and self-revealing--as rich as literature itself. We will study the missed encounter--the encounter in which the element of presupposition and fantasy is vividly apparent--in cultural contexts from the first English accounts of the inhabitants of Virginia to race relations in contemporary African fiction; we will consider such encounters in other contexts as well, including sexual relations, the relations between young and old, even the relation between past and present. But in every case, we will keep our gaze trained on what such events tell us about the nature of fantasy and the place of fiction. The course will consider novels, drama, film, opera, and non-fiction, works such as: Coetzee, *Waiting for the Barbarians*; Harriot, "Report of the New Found Land of Virginia"; Conrad, *Heart of Darkness*; Stephen Crane, "The Blue Hotel"; Nadine Gordimer, *The Pick Up*; Herzog, "Aguirre"; Shakespeare, *Merchant of Venice*; Puccini, *Madame Butterfly*; Huang, *M. Butterfly*; Austen, *Pride and Prejudice*; Gyasi, *Homegoing*; and theoretical writing, including texts by the psychoanalytic critic, Jacques Lacan.

Requirements/Evaluation: 20 pages of writing in the form of frequent short papers

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students who have not taken or placed out of an English 100-level class

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: The course fulfills the spirit of the DPE requirement by engaging diverse cultural contexts in order to explore the ways in which political, racial, and sexual identities are staked on forcible assertions of difference which at once constitute power and erode it from within. Through discussion and critical writing, students will develop analytical tools and skills to interrogate these effects of social power.

Not offered current academic year

ENGL 120 (F)(S) The Nature of Narrative (WS)

Cross-listings: COMP 111 ENGL 120

Secondary Cross-listing

Narrative--storytelling--is a fundamental human activity. Narratives provide us with maps of how the world does or should or might work, and we make sense of our own experiences through the narratives we construct ourselves. This course examines the nature and functions of narrative using texts from a wide range of literary traditions, media, and genres. Readings may span classics (e.g. Homeric epic and/or *The Tale of Genji*), fiction ranging from nineteenth-century realism to postmodern experimentation (possibly including Kafka, Tolstoy, Garcia-Marquez, Toni Morrison, and/or James Baldwin), and visual literature from film and drama to graphic memoir (possibly including Mizoguchi Kenji, Art Spiegelman, Alison Bechdel, and/or Asghar Farhadi). We may also read some short works of literary theory from around the world to help us broaden our idea of what literature can be and do. All readings in English.

Class Format: The second half of the course may have a modified tutorial format, where small groups meet with the instructor once a week, with students' papers and responses forming the basis of the discussion.

Requirements/Evaluation: Regular attendance and participation in class; short and mid-length writing assignments spaced throughout the semester; revision of selected assignments after receiving instructor feedback.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Students considering a major in Comparative Literature

Expected Class Size: 18

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: Multiple writing assignments that build upon each other, including drafts and revisions, with substantial individualized feedback on writing from the instructor.

Attributes: FMST Related Courses

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm Gail M. Newman

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Sarah M. Allen

ENGL 123 (F)(S) The Short Story (WS)

The reading for this course will consist entirely of short stories by such writers as Poe, Hawthorne, James, Doyle, Hemingway, Faulkner, Gilman, Chopin, Cather, Toomer, McCullers, O'Connor, Borges, Nabokov, Kincaid, Saunders, Diaz, and Shepard. We will read one or two per class meeting; at the end of the course, we'll be reading one collection, by Raymond Carver. Reading short stories will allow us to pay close attention to the form of our texts, and to paragraphs, sentences, and words. The premise of the essays you will write is that short stories and short essays are both arts based on controlling the release of information and meaning, and that studying the two genres together will have reciprocal benefits for reading and writing.

Class Format: class meetings will be devoted almost entirely to discussion

Requirements/Evaluation: grades will be based on the five formal writing assignments, with rewards for improvement, plus class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken a 100-level English course; then sophomores who have not taken a 100-level English course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: There will be five formal writing assignments, totaling about twenty pages. My response to each paper will include extensive marginal comments on technical issues, and a typed page of comments on the ideas and structure of the paper as a whole. Final grades will be determined by both the student's intellectual engagement and his or her increasing mastery of the art of writing essays.

Attributes: ENGL Creative Writing Courses

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am John K. Limon

Spring 2022

SEM Section: 01 TR 9:55 am - 11:10 am John K. Limon

ENGL 125 (F) Theater and Politics (WS)

Cross-listings: ENGL 125 THEA 125

Primary Cross-listing

When Plato designed his ideal republic, he excluded theater from it, arguing that indulging in the charms of theatrical representation would make men poor governors of themselves and thus threaten the integrity of fledgling Greek democracies. In the twentieth-century, however, the work of younger

artists and playwrights as diverse as Bertolt Brecht and Antonin Artaud provocatively suggested that theater itself could remedy the ills that Plato thought it aggravated by restoring to the people the productive power that the passively on-looking masses had ceded to the charisma of dictators. Today, as rapid changes in media daily transform the way in which we experience the world and understand our place within it, artists, critics, and philosophers continue to draw on the terms of historical debates about theater in attempts to understand the political significance of technologically enhanced forms of global spectatorship, asking what becomes of the traditional roles of viewers and directors on the new world-stage, in an age when revolutions are triggered by cell phone images, but advertising campaigns are also customized to consumers based on automated scans of private information like email. In this seminar, students take a historical approach to these urgent contemporary questions, analyzing the politics of theater in literature, criticism, film, and philosophy from antiquity to the present.

Requirements/Evaluation: three papers of increasing length and complexity, one of which you will revise, totaling 20 pages of finished writing, and a portfolio of interpretive questions

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 125 (D1) THEA 125 (D1)

Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, substantive feedback on writing assignments, and revision in response to that feedback.

Not offered current academic year

ENGL 128 (S) Reading Asian American Literature

Cross-listings: COMP 128 ENGL 128 AMST 128

Secondary Cross-listing

Though the category and term "Asian American" came about as a result of political struggle in the 1960s, what we now call Asian American writing in English began in the nineteenth century and has played a significant role in every American literary "movement" from Modernism, realism, protest literature to various avant-gardes, the graphic novel, and digital poetics. This course closely reads a sampling of texts in a variety of genres and styles-produced by writers from various Asian American ethnic groups-from the late nineteenth century to the present and contextualizes them historically, both domestically and globally. We will examine the material, cultural, political, and psychic intersections of larger structural forces with individual writers and texts. Along the way, we will interrogate the notion of "Asian American"--its contradictions, heterogeneous nature, and our assumptions--and its relation to the idea of "American." Some questions we will ask: "Why have Asian Americans and Asian American writers and writing so often been viewed as 'foreign' or 'alien' to the American body politic and the English-language literary tradition?" "How might Asian American writing be linked to other English-language texts in the Asian diaspora?"

Requirements/Evaluation: six 2-3 pp. papers, participation (attendance, discussion, GLOW posts), and a final project (the final project is 7-9 pages: either a creative project or an analytical paper)

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: prospective AMST or ENGL majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 128 (D2) ENGL 128 (D1) AMST 128 (D2)

Attributes: AMST Arts in Context Electives

Not offered current academic year

ENGL 129 (F) Twentieth-Century Black Poets

Cross-listings: AFR 129 ENGL 129

Primary Cross-listing

From Langston Hughes to contemporary poets such as Angela Jackson and Claudia Rankine, African American poets have been preoccupied with the relations of poetry to other traditions. Vernacular speech, English poetry, jazz and other musical forms, folk humor, and African mythology have all been seen as essential sources for black poetry. This course will survey major poets such as Hughes, James Weldon Johnson, Countee Cullen, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Jackson, and Yusef Komunyakaa, reading their poems and their essays and interviews about poetic craft. We will ask how black poetry has been defined and whether there is a single black poetic tradition or several.

Requirements/Evaluation: several short papers, a 15-page final paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 14

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 129 (D1) ENGL 129 (D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

ENGL 130 Writing for the Humanities (WS)

Compelling academic prose is a rare beast. In this course we will investigate what makes for good academic writing and how we can produce it ourselves. We will begin with words, then progress to sentences, paragraphs, and essays. Our reading will be close, our writing closer. Topics include the following: Are adverbs incredibly important? When is less more, and when isn't it? Is your garden English, or is it Chinese? What is the "uneven U" and why does it work? How does your audience affect how you write? In addition to reading writing about writing by Orwell, Fish, Tufte, Hayot, and (inevitably) Strunk and White, we will look closely at academic prose out in the wild, both good and bad. This course is for anyone who is interested in exploring in more depth the craft of writing, whether you have always considered yourself a "good writer" or struggle to fill a single page (or both). Our focus will be on academic writing for the humanities, but the skills we will develop are relevant to many other contexts as well.

Requirements/Evaluation: Regular attendance and active participation in class; writing assignments ranging in length from sentences to essays of varying length (500 words to 5-7 pages).

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: First- and second-year students

Expected Class Size: 12

Grading:

Distributions: (D1) (WS)

Writing Skills Notes: The course will center on explicit, in-depth discussion of writing. We will read and discuss both writing on writing, and examples of prose. Students will complete weekly writing assignments of varying lengths and degrees of formality on which they will receive feedback from the instructor with particular attention to the craft of writing; some assignments will also be shared with the rest of the class.

Not offered current academic year

ENGL 131 (F) All About Sonnets (WS)

Fourteen lines in a fixed pattern. When Sir Thomas Wyatt introduced the sonnet to England in the 1500s with his translations of Petrarch, the form quickly became entrenched in English, and has been in regular use ever since. Originally penned as expressions of idealized love, sonnets soon expanded to address other kinds of emotionally intense relationships--to God, Nature, art, a particular place, the State, oppressors--while still, obsessively, returning to love in all its myriad forms. This makes the sonnet, deeply personal though it is, also a kind of pocket-sized literary tradition, as each new generation of poets extends, disrupts, and comments upon the whole history of sonnets. "A sonnet is a moment's monument," wrote D.G.

Rossetti (in, of course, a sonnet)--speaking of the sonnet's tendency to offer just a snapshot of the poet's mental and emotional state--but the tradition of producing numbered sequences of sonnets can also string those moments into a kind of narrative. Similarly, while the sonnet is founded in strong feeling, it is also obsessed with logic, delighting in logical argumentation, contradictions and paradoxes. This course will focus on a broad range of sonnets, historically, geographically and thematically, as well as criticism and theory relating to sonnets. Studying sonnets that are variously inspiring, devastating, and lol funny, we will become Sonnet Experts, while developing broadly useful skills in careful reading, concise writing and sound argumentation. Poets will include Shakespeare, Wordsworth, Keats, Elizabeth Barret Browning, DG and Christina Rossetti, Claude McKay, Edna St. Vincent Millay, John Berryman, Seamus Heaney, Vikram Seth, and many, many more. No prior experience with poetry is presumed.

Class Format: first week in regular class meetings, followed by weekly tutorial meetings in pairs

Requirements/Evaluation: five tutorial essays 3-5 pages; five responses to partners tutorial essays; 10 sonnet paraphrases and/or "prose sonnets;" thoughtful participation in tutorial meetings

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Bi-weekly short analytic papers (1000 words) which will be critiqued in tutorial meetings and revised as needed. Bi-weekly critique of partner's paper. Regular sonnet paraphrases and or "prose sonnets" that will be critiqued for linguistic precision and succinctness.

Not offered current academic year

ENGL 132 (F) Black Writing To/From/About Prison (DPE) (WS)

Cross-listings: WGSS 132 ENGL 132

Primary Cross-listing

This introductory course considers the disproportionate incarceration of African Americans as it is represented on the page. Keywords for meditation and analysis include blackness, gender, prison, justice, freedom, and abolition. Each reading and class discussion will aid students in developing rigorous and nuanced understandings of these terms. The primary project in this course is the development of open letter writing skills. This epistolary form allows both for the intimate engagement of individual, familiar contact and the deft inclusion of targeted eavesdroppers in order to raise the consciousness of listeners and affirm the value of personal relationships. Course texts will include letters to and from prison; documentaries; selections from anthologies like *If They Come in the Morning* and *Captive Genders: Trans Embodiment and the Prison Industrial Complex*; autobiographies like that by Malcolm X, Walidah Imarisha, and Assata Shakur; poetry by Ericka Huggins, Huey Newton, and Terrance Hayes; and critical interventions by scholars like Nikki Jones, Victor Rios, Michelle Alexander, and Angela Davis. We will also look at contemporary groups organizing around abolition and prisoner support including Critical Resistance, Photos From Solitary, and TGIJP (Transgender Gender Variant Intersex Justice Project).

Class Format: discussion, engagement with guest speakers, engagement with Special Collections

Requirements/Evaluation: four open letters developed with critical feedback (4-5 pages), a twice weekly question diary, an organization report and presentation, a collectively decided project

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 132 (D1) ENGL 132 (D1)

Writing Skills Notes: Open letters are a mainstay of black literature allowing for intimate engagement of the individual and the deft inclusion of targeted eavesdroppers to raise the consciousness of listeners and affirm the value of personal relationships. Students will learn to write letters with purpose to facilitate a felt relationship to the topic; enhance writing skills including achieving clarity and aesthetic value; practice curation of references. Four 5-page letters with rigorous feedback to sharpen form.

Difference, Power, and Equity Notes: This class studies the historical development of mass incarceration of black folk from its roots in American slavery and white supremacist policy. This class also studies the impact of the prison industrial complex on transgender and queer folk in reproducing

gender binaries and sexual abuse in and outside prison walls. The politics of prison abolition and gender self determination present critical interventions into the hegemonic structures of normalized racial dominance and gender oppression.

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 133 (F) Shakespeare's Uncertain Ends

We've come to expect that the heroes of Shakespeare's tragedies learn something. *Othello*, *Lear*, *Hamlet*, *Macbeth*, and all the others, are supposed to achieve some kind of clarifying self-knowledge as a reward for their terrible suffering. After all, the heroes' flaws are revealed and their delusions are exposed so that they can eventually understand what has happened to them and why. They are meant to learn from their suffering. Or so we'd like to think. But the plays don't always cooperate with our desire for some compensating enlightenment. We don't always come away with a clear sense that Shakespeare's tragic heroes have arrived at a true self-recognition; in other words, they don't always fully grasp how their fate is implicated in their character. Nor are we granted an obvious, edifying moral to compensate for the misery we witness. What, then, do we discover at the end of a Shakespeare tragedy?

Requirements/Evaluation: three essays (two 5-page essays and one 10-page essay), short writing assignments, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

ENGL 135 (F) Vengeance

For almost three thousand years revenge has been a central preoccupation of European literature. Revenge is inviting to literary and dramatic treatment partly because of its impulse towards structure: it traces a simple arc of injury and retaliation. A injures B, and B retaliates against A. But retaliation is never easy or equivalent, and there is always a volatile emotive mixture of loss and grievance that stirs up ethical ambiguities that are seldom resolved. Vengeance also fascinates because it is so paradoxical. The avenger, though isolated and vulnerable, can nevertheless achieve heroic grandeur by coming to personify nemesis. And yet the hero is always contaminated by trying to make a right out of two wrongs--and he usually has to die for it. Driven by past events, cut off from the present, and wrapped up in stratagems for future reprisals, the avenger's actions are almost always compromised by impotence or excess. At best, revenge is "a kinde of Wilde Justice"--a justice that kills its heroes as well as its villains. We will look at as many stories of vengeance, across as wide a range of cultures and media, as possible. Readings will include Sophocles' *Electra*, Dante's *Inferno*, Shakespeare's *Hamlet* and *The Tempest*, Chaldeon de Laclous' *Dangerous Liaisons*, and Vonnegut's *Slaughterhouse Five*, as well as several short stories and films.

Requirements/Evaluation: two 5-page essays; one 10-page essay; several short response essays; 10% of grade is on participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

ENGL 136 (S) Slavery and the Making of a Literary Tradition

Cross-listings: AFR 136 ENGL 136

Primary Cross-listing

How has the subject and iconography of slavery continued to preoccupy the American literary and cultural imagination? In this course, we will examine the transatlantic circulation of ideas regarding race, nation, citizenship, self-mastery, agency, and freedom in colonial and antebellum America and

consider how these debates have continued to the present. We will read such authors as Phyllis Wheatley, Harriet Jacobs, Harriet Wilson, William Faulkner, Mark Twain, and Toni Morrison. Forms will include poetry, slave narratives, novels, advertisements, broadsides, pamphlets, and other ephemera. We will also view cinematic representations of slavery, such as WGN's *Underground*, the adaptation of Solomon Northrop's *12 Years a Slave*, and Issa Rae's parody "Due North" in *Insecure*.

Requirements/Evaluation: active class participation, four short papers totaling about 20 pages

Prerequisites: first-year students who have not taken or placed out of a 100-level ENGL course

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 136 (D2) ENGL 136 (D1)

Not offered current academic year

ENGL 138 (S) What is a Self? Investigations in Literature, Philosophy, and Psychology (WS)

The experience of having a self (or a subjective point of view) informs and colors literally everything we think, see, and feel. And yet what is a self? Is it the unchanging essence of who we are as individuals? Or is it the historically contingent product of ever-changing cultural and political forces (like the media, gender norms, and ideologies about race, to name just a few)? Or, perhaps, is the belief that we have a self just one big illusion, as the Buddha suggested millennia ago and as modern philosophers and scientists have argued in their own different ways more recently? In this class, we'll explore the deep mystery of human existence that we call "the self" or "subjectivity," looking at various attempts to capture, represent, and explain it (even escape it!). Our investigations will be wide-ranging, looking at examples from literature, philosophy, religion, and psychology. Works we'll study include: Tim O'Brien's *The Things They Carried*, Toni Morrison's *Beloved*, and theoretical writings on the self by Plato, Thoreau, and Jean-Paul Sartre among others. We'll even try our hand at meditation, while learning about the Buddhist idea of "no self." Students who genuinely find the experience of the self puzzling and fascinating will get the most out of this class. Bring an open mind about what it is to have a mind in the first place.

Requirements/Evaluation: four essays totaling 18-20 pages; active class participation; participation in other short writing assignments (there will be lots of free writing!)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Four essays (ranging in length from 4-6 pages long) in multiple drafts, adding up to 18-20 pages total. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year

ENGL 139 (S) Living a Feminist Life (DPE) (WS)

Cross-listings: COMP 139 ENGL 139 WGSS 139

Primary Cross-listing

The course invites students to consider the range of ways in which "knowledge" about women's, femme's and non-binary lives has been constructed in text, and how this knowledge determines and impacts the we have and make. The first half of the course is organized around a deep reading of Sara Ahmed's recent theoretical book, *Living a Feminist Life*, while the second half of the course will examine a spectrum of women's life writing-poetry, music, journalism, theory, and memoir-to discover how text continues to shape feminist lives, and how femmes' lived experience in turn shapes feminist discourse. Course materials for the second half of the semester will be generated in part through discussion and students' suggestions. Key texts will include Jamaica Kincaid's *A Small Place*, Audre Lorde's *Sister Outsider*, Djamilia Boupacha's memoir, Ana Lily Amirpour's film *A Girl Walks Home Alone at Night*, Sara Ahmed's *Living a Feminist Life*, Valerie Solanas's *SCUM Manifesto*, and bell hooks's *Teaching to Transgress*. In their

writing for this course, students will consider how their own intimate relationships-with parents, partners, children, neighbors, or friends-can become sites of feminist activism, and sources of strength and knowledge to be carried into the broader world of public engagement and intervention. In the final weeks of the course, we will collectively interrogate the (false) boundary between writing and living as modes of feminist praxis.

Requirements/Evaluation: five short written assignments and one final research project

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 139 (D1) ENGL 139 (D1) WGSS 139 (D1)

Writing Skills Notes: This course will center writing and research skills with at least one session per week devoted to ladder development and revision. Five short papers (3-4 pages) with one revision (5-6 pages) as well as a bibliography and final research paper (12-15 pages).

Difference, Power, and Equity Notes: This course will examine the generative intersectional site of feminism, antiracism, and anticapitalism to provide an alternative introduction to feminist thought, writing, and practice. The syllabus centers women and femme writers of color.

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 140 (F) Introduction to Creative Writing: The Short Story

This course introduces students to the art of fiction writing through the crafting of short stories. Students sharpen their tastes and inclinations by reading and responding to short stories from significant contributors to the form. The writing exercises and overall course trajectory are designed to build a writing community in order to facilitate a better understanding of students' own writing processes. Individual conferences with the instructor are a central part of the course.

Requirements/Evaluation: though students will be required to produce at least 30 mixed-genre pages, this is not a WS class, because of its emphasis on creative rather than critical writing

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students who have not taken a creative writing course; students who received an AP 5 in Literature are eligible

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am Ricardo A Wilson

ENGL 146 (S) Campus Life: The University and the Novel

What is college for? To a significant number of writers from roughly 1945 onward, one answer seemed to be: college is the perfect setting for a novel! The Campus Novel, as it is known, mines the rich, frequently zany dramatic terrain that emerges when large groups of young people try to live and learn together in a closed environment. Filled with the absurdities of academic and collegiate life, the scholarly and sexual intrigues of the college campus, Campus Novels also are microsociologies of college: not just reflections *of*, but reflections *upon*, the institutional contexts of the American university. This course will introduce students to the Campus Novel (and its cousin, the Campus Movie), as a way to explore the history and meaning of liberal arts education in the American University from roughly the post-World War II emergence of mass higher education through co-education, multiculturalism, and the rise of the corporate university. Fictional lab reports upon experiments in living, works dedicated to figuring out what and whom a liberal arts education is for, these novels will be our own guides to an exploration of these questions. Likely texts: Amis, *Lucky Jim*, McCarthy, *The Groves of Academe*, Delillo, *White Noise*, Donna Tartt, *The Secret History*, Zadie Smith, *On Beauty*, Dave Eggers, *The Circle*, and films such as

Breaking Away, School Daze, and The Social Network.

Requirements/Evaluation: four to five essays, totaling approximately 20 pages, regular and substantial contributions to our collective inquiry in the seminar room

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Not offered current academic year

ENGL 147 (S) Buddhist Literature

Cross-listings: ENGL 147 ASIA 133 REL 133 ASST 133

Secondary Cross-listing

This course introduces students to the diverse literary culture of Buddhist Asia. Through close readings of particular influential Buddhist texts, we will analyze not only what the texts say and mean, but also learn about the "social life" of these texts--i.e., what is the socio-historical context of these texts, who are the intended audience, what is the relationship of these texts with their particular communities, how do these communities engage with their texts, including how texts have been translated, taught, worshipped and ritualized. We will also explore the materiality of these texts, which is as diverse as the languages in which these texts are written. Alongside an exploration of materiality requires that we reflect on what counts as "text". Moreover, by sampling different genres of Buddhist texts (e.g., philosophical, historical, narrative, grammatical, cosmological, astrological, magical), we will discuss what makes them Buddhist and what makes them literary. The Lotus Sutra, the Heart Sutra, the *Dhammapada*, and Vessantara Jataka are just some of the texts we will study in this course. No prior knowledge about Buddhism is required.

Requirements/Evaluation: Attendance and active participation 20%; Short writing assignments 25% (i.e., a one-page, single-space, critical response based on the class reading x 5 total); Mid-term exam (in-class: identification terms and short essay) 25%; Final project and presentation 30% (the final grade includes initial consultation with the instructor regarding topic selection, annotated bibliography, project outline, final presentation, and final written report).

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: REL, ASST, and ENG majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 147 (D2) ASIA 133 (D2) REL 133 (D2) ASST 133 (D2)

Not offered current academic year

ENGL 150 (F) Expository Writing (WS)

Writing clearly is the most important skill you can learn in college. Do you suffer from writer's block? Do you receive consistent criticism of your writing without also learning strategies for how to improve? This course is for students who want to learn how to write a well-argued, intelligible essay based on close, critical analysis of texts. We will derive our method for mastering the complex art of writing from Atul Gawande's bestselling book, *The Checklist Manifesto*. In addition to sharpening your skills in reading, note-taking and literary analysis, this class will give you tools for generating drafts, peer editing, revising, and polishing your writing. The majority of the readings for this course will be literary essays, mostly contemporary, mostly American.

Requirements/Evaluation: required work includes: five papers totaling at least 20 pages; timely participation in drafts, revisions and peer-editing; evaluation partly based on improvement and effort

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: first-year students, especially students with demonstrated need for help with analytical writing

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course is devoted to the study of writing, focusing especially on expository essays. Five papers are assigned, totaling at least 20 pages. Special attention will be paid to drafts, revision and building peer editing skills.

Not offered current academic year

ENGL 151 (S) Reading and Writing Science Fiction (WS)

This course will explore some of the themes and techniques of modern science fiction by examining a range of published stories, while at the same time making some new stories of our own. Writers of fiction and non-fiction often watch each other with suspicion, as if from opposing sides of an obvious frontier. Though the goals of both forms of writing--the disciplined articulation of brainy thoughts and mighty feelings--are similar, there is a tendency in both camps to think their methods different and exclusive. The conceit of this class is to imagine that constructing a plot and constructing an argument, say, are complementary skills, and that the tricks and techniques of one type of writing can profitably be applied to the other. With this in mind, the class is made of two strands twisted together--a creative writing workshop and a course in critical analysis. There will be short weekly assignments in both types of writing, as well as two larger projects: an original science fiction short story and an interpretive/analytical essay. The assigned readings will come from an anthology of very recent work by younger writers. One of the most exciting developments in modern science fiction is the assimilation into the mainstream of formerly marginalized voices--queer, trans, Black, Asian, Native American--and our reading will reflect that trend.

Class Format: discussion

Requirements/Evaluation: active participation in class and a lot of writing, both critical and creative; two 12- to 20-page writing assignments (short story and analytical/interpretive essay), with revisions; half-dozen shorter writing assignments, plus written responses

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course will require two long writing assignments, twelve to twenty pages, one critical and one creative, each of which will go through an extensive revision process. In addition, I will assign a half-dozen shorter assignments of both types (critical and creative) and single-page critical responses to all workshop assignments, for a total of thirty or so pages of required writing. A crucial component of the course will be its attention to writing style, strategy, and organization.

Attributes: ENGL Criticism Courses

Spring 2022

SEM Section: 01 MWF 12:00 pm - 12:50 pm Paul C. Park

ENGL 152 (F) Family Matters: Family in Recent American Fiction (WS)

"Anyone who has survived childhood has enough material to write for the rest of his or her life" (Flannery O'Connor). A course designed to explore the representations of family in recent American literature. Family is our first community, and in the literature of family one commonly accepted convention emerges: family members are morally bound to one another. These bonds of blood, both liberating and limiting, have always been a literary convention. In this course, we will examine recent American fiction that explores such bonds. What do such narratives claim we want from our families? What do such narratives claim we're willing to do to get it? Have recent narratives developed particular and characteristic strategies for approaching this topic? And are there importantly particularizing aspects of the American family? The goal of this course is to teach you how to write a clear, well-argued, and interesting analytical paper. We will spend most of our class time actively engaged in a variety of techniques to improve your critical reasoning and analytical skills, both written and oral. Though the skills you learn will be applicable to other disciplines, and a central purpose of the course is to improve all aspects of your writing, this is a literature class, designed partly to prepare you for upper level courses in the English Department, so we will, therefore, spend equal time on the interpretation of literature. Authors to be considered may include: Kali Fajardo-Anstine,

Danielle Evans, Rick Moody, Junot Diaz, Amy Hempel, ZZ Packer, Lorrie Moore, Gish Jen, Cormac McCarthy, Edward Jones, among others.

Requirements/Evaluation: Active participation, written and verbal comments on published and peer work, the leading of one class discussion, five essays (2-7 pages each, most in multiple drafts, including a final radical revision of an essay of the student's choice).

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: First Year students

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Five essays ranging from 2-7 pages each, most in multiple drafts. Students will receive extensive written comments on their writing skills, with suggestions for improvement, and may choose to meet with the professor individually outside of class as often as they'd like. Students will also comment (verbal and written) on published work and their peers' drafts, operating under the assumption that becoming a better writer involves becoming a better reader.

Fall 2021

SEM Section: 01 TR 8:30 am - 9:45 am Karen L. Shepard

SEM Section: 02 TR 9:55 am - 11:10 am Karen L. Shepard

ENGL 153 (S) Androids, Cyborgs, Selves (WS)

Cross-listings: STS 153 ENGL 153

Primary Cross-listing

In this expository writing course, we will analyze and argue about how near-human and partly human bodies appear in fiction and film. When do these bodies improve the spaces in which they appear? When do they threaten them? How are they gendered, how are they raced, and why? What do they desire? Authors in different cultural and technological contexts have imagined not-quite-human selves for different ends and in different ways. Together we will develop our ideas on these topics in clear, strong prose. We will also ask how artists have cast human identities into foreign materials and media, and study the distortions and revelations that result. During museum visits at WCMA, students will use examples of self-portraiture, electrified bodies, and aspirational bodies to explore the representation, imitation, and abstraction of selves. Because this is an expository writing seminar, we will spend half or more of our class time discussing and practicing writing skills.

Requirements/Evaluation: five response papers (500 words); four essays (1200-1500 words, each in two drafts); class participation

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

STS 153 (D2) ENGL 153 (D1)

Writing Skills Notes: This expository writing course is dedicated to facilitating real improvement in students' written work. Students write five response papers and four five-page essays (in two drafts) over the course of the semester, receiving substantial instructor feedback on all. Students will practice: drafting, revising, and responding to critique; writing appropriately for given occasions and audiences; grounding their writing in close, analytical reading; and acknowledging sources.

Not offered current academic year

ENGL 154 (F) Imagination and Authority

A course on the subject of who gets to write about what when it comes to fiction. Among the questions we'll be taking up: What are the outer boundaries of those imaginative acts that should be attempted? The central goal of this course is to teach you how to write a well-argued and interesting analytical paper. We will spend most of our class time actively engaged in a variety of techniques to improve your critical reasoning and analytical skills, both written and oral. Though the skills you learn will be applicable to other disciplines, this is also a literature class, designed as well

to prepare you for upper level courses in the English Department.

Requirements/Evaluation: four to five papers totaling at least 20 pages; revisions, student teaching, written and oral comments, final portfolio

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: first year students, especially students with demonstrated need for help with analytical writing

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Not offered current academic year

ENGL 155 (S) Contemporary Mexican Cinema and the World (WS)

Cross-listings: ENGL 155 COMP 155

Primary Cross-listing

This expository writing course is grounded in an exploration of contemporary Mexican cinema and develops students' ability to critically write about film. We will focus on feature-length films, documentaries, and short films that not only grapple with Mexican history and identity but also those that travel beyond the borders of Mexico. The list of directors whose work will be considered includes Natalia Beristáin, Alfonso Cuarón, Jonás Cuarón, Guillermo del Toro, Alejandro González Iñárritu, Alejandra Márquez Abella, Kenya Márquez, Jorge Pérez Solano, and Patricia Riggen.

Requirements/Evaluation: Active participation, written and verbal comments on peer work, five papers (including one revision)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 155 (D1) COMP 155 (D1)

Writing Skills Notes: Students will do at least 20 pages of writing (4 papers) and will be required to significantly revise one paper. Students will also provide two detailed editorial responses to the work of another student. Significant class time will be spent covering strategies for effective and persuasive academic writing. Throughout the semester, students will receive written feedback from the instructor with specific suggestions for revision and improvement.

Attributes: LATS Countries of Origin + Transnationalism Elect

Spring 2022

SEM Section: 01 TR 9:55 am - 11:10 am Ricardo A Wilson

ENGL 156 (S) New American Fiction (WS)

The goal of this course is to teach you how to write a clear, well-argued, and interesting analytical paper. We will spend most of our class time actively engaged in a variety of techniques to improve your critical reasoning and analytical skills, both written and oral. Though the skills you learn will be applicable to other disciplines, and a central purpose of the course is to improve all aspects of your writing, this is a literature class, designed partly to prepare you for upper level courses in the English Department, so we will, therefore, spend equal time on the interpretation of literature, in this case, contemporary American fiction, examining the very, very recent (last thirty years) developments in American fiction. We will read short stories and novels by writers such as Danielle Evans, George Saunders, Kali Fajardo-Anstine, Mary Robison, Karen Russell, ZZ Packer, among others.

Class Format: This course will be fully remote and structured as a seminar/tutorial hybrid. We'll mix whole-group meetings with small group sessions of 4 students.

Requirements/Evaluation: Active participation, written and verbal comments on published and peer work, five essays (2-5 pages each, most in multiple drafts, including a final radical revision of an essay of the student's choice).

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: First-Year students

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Five essays ranging from 2-5 pages each, most in multiple drafts. Students will receive extensive written comments on their writing skills, with suggestions for improvement, and may choose to meet with the professor individually outside of class as often as they'd like. Students will also comment (verbal and written) on published work and their peers' drafts, operating under the assumption that becoming a better writer involves becoming a better reader.

Not offered current academic year

ENGL 157 (F) Reading the 'Inferno' (WS)

This is an expository writing course, but also a journey through hell---more precisely, through Dante's Inferno. Over the course of the semester, as we wind our way through the underworld, we will consider the circumstances of the damned, their guilt, their punishments, and the overall aims of Dante's extraordinary vision. How and why are the condemned sentenced to an eternal afterlife in this underground kingdom of cruelty? What are we to make of the poem's humor and malevolence, and how are we to understand its vast architecture? In writing about the fate of these sins and sinners we will focus on techniques to improve your critical reasoning and analytical skills with the goal of writing interesting and well-argued essays. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Requirements/Evaluation: four short 3-page essays and one 6- to 8-page essay

Enrollment Limit: 19

Expected Class Size: 19

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: The class is primarily design as a writing course. I plan on assigning series of three-page essays, one every other week, as we work our way through Dante's Inferno at the rate of three or four cantos per week. These shorter essays will be graded with comments, and either be peer reviewed, or short passages will be selected for class discussion and revision. This should provide sustained and structured feedback to the students. A final extended essay of six to eight pages will required.

Not offered current academic year

ENGL 158 (S) Expository Writing: Contemporary Linked Stories (WS)

In this expository writing and writing intensive course, we will read and write about several collections of linked short stories about altered states of mind and body, immigrant experiences, and the magic of everyday life. We will examine linked stories as a form organizing narratives that *can* stand alone, but that resonate powerfully with one another, sharing themes, settings, and sometimes even characters. Texts may include Denis Johnson's *Jesus' Son*, Jumpa Lahiri's *Interpreter of Maladies*, Junot Díaz's *Drown*, Helen Oyeyeme's *What Is Not Yours Is Not Yours*, Carmen Machado's *Her Body and Other Parties*, Amy Bonnaffons's *The Wrong Heaven*, and Ruth Joffre's *Night Beast*. Class time will be split nearly equally between analysis of the assigned texts and active work with student writing including freewriting, rewriting, sentence and paragraph workshops, peer editing, and writing strategy sessions.

Class Format: This course will meet remotely in Spring 2021

Requirements/Evaluation: 4 or 5 two-page papers, two with required revisions; 4 five-page papers, all with required revisions; discussion participation; attendance.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: First preference goes to first-year students who have not received a 5 on AP LITERATURE or a 6 or 7 on the IB. Additional rules via English Department Website.

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course is dedicated to the teaching of college-level expository writing. Students will complete several assignment sequences that build from 2-page response papers to 5-page argumentative essays and that include required revisions at multiple stages. About half the class time will be spent discussing and practicing writing strategies and mechanics.

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 161 (S) Metafiction (WS)

Cross-listings: ENGL 161 COMP 161

Primary Cross-listing

This course will examine ways in which literary works reflect on their status as texts. We'll look at the formal pleasures and puzzles generated by techniques including frame narratives, recursion, and self-reference, in novels, films, and stories by Vladimir Nabokov, Kelly Link, Paul Park, and others. Ultimately, we will use the study of metafiction to focus our inquiry into the socializing force of self-consciousness in human development. Note that students will be required to use, as well as interpret, metafictional techniques in their assigned writing.

Requirements/Evaluation: several short exercises; four or five papers of increasingly complexity, totaling 22 pages; consistent attendance and participation; a love of reading, and a willingness to reread

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course; sophomores

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 161 (D1) COMP 161 (D1)

Writing Skills Notes: Students write five essays with considerable feedback from the instructor.

Spring 2022

SEM Section: 01 TR 9:55 am - 11:10 am Shawn J. Rosenheim

ENGL 162 (F) Robots, Puppets, and Dolls (WS)

Is Pinocchio alive? How about the Terminator, or the operating system in *Her*? This course explores our persistent interest in human simulacra (robots, puppets, dolls; but also automata and cyborgs) and what they suggest about human identity, independence, and free will. We'll look at a wide range of simulacra as they appear in literature, film, and, increasingly, in the actual world ("reborn" dolls, therapy robots). We will frame our explorations with readings in artificial intelligence, neurology, and psychoanalysis (Freud on the uncanny; Winnicott on transitional objects). Throughout, we will wonder: why this fascination with the almost living? How is it that we often care more for Wall-E or the Velveteen Rabbit than we do for many real people?

Requirements/Evaluation: students write five essays over the course of the term, in addition to a number of ungraded but required exercises

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: The course requires frequent and serious written work: six exercises, and five essays of between 750 and 1500 words, over the course of the semester. All the essays receive letter grades. All of the essays receive written comments addressed to their design and execution.

Not offered current academic year

ENGL 165 (F) STAGING AMERICAN BLACKNESS (WS)

American blackness may be theatrical, or it may be the subject of theatrical productions. How performances of blackness may or should be perceived and how or whether they pertain to people defined as African American remain perpetually fraught questions. This course will examine various modes, works and performances that address American blackness, including minstrelsy, novels, plays, stand up comedy, and cinematic works. The authors will include Amiri Baraka, Toni Morrison, August Wilson, Ntozake Shange, Suzan-Lori Parks, Spike Lee, Jordan Peele, and Richard Pryor.

Requirements/Evaluation: The writing assignments will be two short papers of 5 to 7 pages and a final paper of 15 pages. Students will be expected to attend regularly and to participate in class discussions.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Four essays (ranging in length from 3-6 pages long) in multiple drafts, adding up to 16 pages total. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Fall 2021

SEM Section: 01 TR 11:20 am - 12:35 pm David L. Smith

ENGL 201 (F) Shakespeare

One of Shakespeare's most original recent readers has claimed, "Nothing without, perhaps nothing within, Shakespeare's words could discover the power to withstand the power Shakespeare's words release." To put it another way, this was a writer who created something so new, so unfathomable, that neither life nor language could easily contain it. In this course, we will become acquainted with Shakespeare's major works, but we will also remain alert to their capacity to confound. Serious attention will be given to genre, form, the historical conditions of the Renaissance theater and book trade, modes of literary transmission, and the shape of Shakespeare's career. Plays will include *A Midsummer Night's Dream*, *Romeo and Juliet*, *Henry IV, Part I*, *Hamlet*, *King Lear*, *Antony and Cleopatra*, and *The Tempest*. We will also read the *Sonnets*. The course is designed to offer a first encounter with Shakespeare, but more advanced students are welcome too.

Requirements/Evaluation: Three-page paper, seven-page paper, short analytical exercises, midterm exam, final exam, thoughtful participation in class discussion

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: English majors and prospective English majors

Expected Class Size: 25

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 202 (F) Modern Drama

Cross-listings: THEA 229 ENGL 202 COMP 202

Secondary Cross-listing

An introduction to major plays and key movements in European and American theatre since the late nineteenth century. Our focus will be on close reading, with attention also to questions of performance and production. Plays to be discussed will likely include: Ibsen, *Hedda Gabler*; Wilde, *The Importance of Being Earnest*; Chekhov, *The Cherry Orchard*; Pirandello, *Six Characters in Search of an Author*; Brecht, *Mother Courage*; Miller, *Death of a Salesman*; Beckett, *Waiting for Godot*; Hansberry, *A Raisin in the Sun*; Pinter, *Betrayal*; Churchill, *Cloud Nine*; Stoppard, *Arcadia*.

Requirements/Evaluation: Two 5-page papers; regular short responses and discussion board postings; and active participation in class discussions.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Unit Notes: This course is strongly recommended for any students majoring in Theatre.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 229 (D1) ENGL 202 (D1) COMP 202 (D1)

Attributes: ENGL Literary Histories C

Fall 2021

SEM Section: 01 MWF 12:00 pm - 12:50 pm James L. Pethica

ENGL 203 (F) The Uses of Shakespeare

The plays of Shakespeare have a performance history that is exceptionally rich and strange. In this course we will read several of the plays and look at some of the ways they have been re-imagined and restaged. We will consider the origin of the plays as popular entertainment--competing for an audience against bear-baitings and public executions. We will consider their transformation into canonical texts and their de-canonization in parodies like Dogg's Hamlet and Drunk Shakespeare. Among the works we will read and watch are Twelfth Night, Shakespeare Behind Bars, Hamlet, Rosencrantz and Guildenstern are Dead, Rosencrantz and Guildenstern are Undead, The Merchant of Venice, To Be or Not to Be. Assignments will include analytical essays and creative adaptations in a variety of media.

Requirements/Evaluation: three 6-8 page papers, in-class presentation

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Unit Notes: Gateway

Distributions: (D1)

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories A

Fall 2021

SEM Section: 01 TF 1:10 pm - 2:25 pm John E. Kleiner

ENGL 204 (S) Hollywood Film

For almost a century, Hollywood films have been the world's most influential art form, shaping how we dress and talk, how we think about sex, race, and power, and what it means to be American. We'll examine both the characteristic pleasures provided by Hollywood's dominant genres--including action films, horror films, thrillers and romantic comedies--and the complex, sometimes unsavory fantasies they mobilize. We will do this by looking carefully at a dozen or so iconic films, probably including *Psycho*, *Casablanca*, *The Godfather*, *Schindler's List*, *Bridesmaids*, *Groundhog Day*, *12 Years a Slave* and *Get Out*.

Requirements/Evaluation: Two 2-page essays, two editing exercises, a midterm, and a final exam

Prerequisites: None

Enrollment Limit: 60

Enrollment Preferences: English majors

Expected Class Size: 60

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: AMST Arts in Context Electives ENGL Literary Histories C FMST Core Courses

Spring 2022

LEC Section: 01 MWF 11:00 am - 12:15 pm James R. Shepard, John E. Kleiner

ENGL 205 (F) The Art of Poetry: The History and Theory of Lyric (WS)

"If I read a book and it makes my whole body so cold no fire can ever warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way?" This excerpt from a letter by Emily Dickinson indicates both the particular pleasures of reading poetry, and also the persistent difficulty of defining poetry as a genre. In this course, we will train our focus on lyric poetry in particular, tracing its long history as well as trends in the theory of lyric. We'll begin by uncovering the roots of lyric in antiquity before shifting our focus to the development of lyric in English. We'll read closely the work of such poets as Wyatt, Donne, Wordsworth, Keats, Hopkins, and Dickinson before turning to questions of lyric in the 20th and 21st centuries. Along the way, we'll examine the trends in criticism responsible for the conflation of lyric and poetry in our time, and will get a strong sense of the current state of lyric theory.

Requirements/Evaluation: frequent short writing assignments totaling 20+ pages, thoughtful participation in discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Frequent informal writing assignments and two formal papers: one (5-7 pages) due at the midterm, and one final paper (10-12 pages), in preparation for which students will submit a proposal and meet with the professor as their research develops. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 208 (S) Designer Genes (DPE) (WS)

Cross-listings: ENGL 208 AMST 206 STS 208 WGSS 208

Secondary Cross-listing

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

Requirements/Evaluation: Two short analysis papers (4-5 pages), digital humanities Story Map assignment/art analysis, discussion posts (5 pages), short presentation, longer final researched paper/project (8-10 pages).

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Women's, Gender, and Sexuality Studies, American Studies, English majors

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 208 (D1) AMST 206 (D2) STS 208 (D2) WGSS 208 (D2)

Writing Skills Notes: Writing skills taught through a series of assignments evenly spaced throughout the semester: weekly p/f discussion posts; two four-to-five-page graded papers; one descriptive digital assignment (the Story Map); and a final researched paper (8-10 pages)--written in stages. Students receive critical feedback on written assignments through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next.

Difference, Power, and Equity Notes: This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2022

SEM Section: 01 TR 9:55 am - 11:10 am Bethany Hicok

ENGL 209 (F) Theories of Language and Literature (WS)

Cross-listings: COMP 265 ENGL 209

Primary Cross-listing

This course is made up of questions: What is literature and why would anyone want to study it? What can you figure out by examining language that you can't figure out by studying history or psychology? Do students of literature have distinctive ways of asking questions about the world? Why do we call some language literary? Can any language be literary if it appears in the right kind of book? Is there a difference between verbal forms of art and visual or auditory ones? Can novels do things that plays and poetry cannot? Why does anyone read poetry anyway?

Requirements/Evaluation: informal writing every week; three 6-page papers; class attendance and participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 265 (D1) ENGL 209 (D1)

Writing Skills Notes: Informal writing before every class (about 500 words); three 6-page essays, plus a lead-in assignment on which the professor comments; two special writing sessions; fifteen pages of writing advice. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Criticism Courses ENGL 200-level Gateway Courses

Fall 2021

SEM Section: 01 TF 2:35 pm - 3:50 pm Christian Thorne

ENGL 210 (F) American Modernism (WS)

Modernism in art lasts from about 1850 until about 1950; this course focuses on American fiction centering on the 1920s. Texts in the course run from the familiar (Cather, Fitzgerald, Hemingway) through the difficult (Faulkner), very difficult (Jean Toomer), and impossible (Gertrude Stein); but we'll learn how to read them all. Even the familiar texts turn out to be stylistically experimental, and experiments in style, in every case, are linked to novel conceptions of religion (especially Hemingway, Fitzgerald), race or ethnicity (Faulkner, Toomer), and gender (Cather, Hemingway, Stein); most of our texts interrelate all of these concerns. After the Great War, the urgency of questions of form, in relation to questions of identity, is whether the world can be redeemed by the reformation of linguistic and generic conventions.

Class Format: The course will be entirely remote by Zoom.

Requirements/Evaluation: Four papers totaling about 16 pages. Participation in class discussions will also be a factor in the final grade.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor

Enrollment Limit: 14

Enrollment Preferences: First-year students and sophomores contemplating the English major; other English majors lacking a Gateway; American Studies majors.

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: There will be four papers, totaling about 16 pages. Papers will be read closely both for content and expression. There will be one course meeting devoted entirely to questions of style and composition.

Attributes: AMST Arts in Context Electives ENGL Literary Histories C

Not offered current academic year

ENGL 211 (S) English Literature from 1000 to1600

One of the oldest surviving works in English, *Beowulf* tells the story of a monster and his mom. In this class we will read key texts from the medieval and early modern periods, starting with *Beowulf* and ending with Shakespeare's equally bloody *Titus Andronicus*. Other readings will include selections from *The Canterbury Tales*, *Sir Gawain and the Green Knight*, sonnets by Sidney and Donne, and Marlowe's *The Jew of Malta*. We will discuss the conflicting, often self-contradictory claims that writers in these periods made for the importance of literature and the anxieties that these new types of fiction generate--about sex, about God, about money. We will ask what it meant to read--and misread--before books were commonplace.

Requirements/Evaluation: two papers (5-7 pages), midterm, final

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 213 (S) Making Radio

This course has two aims. The first is to teach the necessary skills (including interview technique, field recording, editing, and scoring) to make broadcast-worthy audio nonfiction. The second is to use this process to investigate fundamental aspects of narrative. How does a story build its contract with listeners? What's the role of the narrator? How can one appropriately speak for (and sometimes against) another person? This is less a course in journalism than an experiment in documentary cinema for the ear. We'll do some reading in narrative theory and radio technique, and will listen to exemplary works (including episodes of *This American Life*, *RadioLab*, *Love and Radio*, and *Snap Judgment*), but most of our time--and this is a time-consuming course--will be spent making and critiquing each other's pieces. Students will produce five or six pieces total, at least two of which must develop out of interviews with strangers.

Requirements/Evaluation: Five short audio pieces; attendance and active participation.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam,

or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: sophomores; English majors; students with radio or studio art training

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Materials/Lab Fee: The student version of Hindenburg audio software (\$95); students on financial aid will have this expense covered by the college.

Distributions: (D1)

Attributes: ENGL 200-level Gateway Courses FMST Core Courses

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Shawn J. Rosenheim

ENGL 214 (S) Writing for Stage and Screen

Cross-listings: THEA 214 ENGL 214

Secondary Cross-listing

This studio/workshop course is designed for students interested in a semester-long immersion in the practice of dramatic writing for theater, film, television and audio. Students should expect to write most days. Our focus will be on the fundamentals of story, and the cultivation of each writer's individual voice. In addition to reading existing dramatic texts of various genres and forms, and completing weekly prompts and exercises exploring character, dialogue, structure, theme, conflict and world building, students will work toward a longer final project. Students will present their own work regularly, and respond to each other's work. The course will culminate in a staged reading of excerpts for the campus community.

Requirements/Evaluation: a daily journal; weekly writing exercises; peer responses; a ten-minute piece; a final 20-30 minute piece; attendance and class participation

Prerequisites: students are asked to submit a brief statement describing their interest and any past experience (if applicable) in writing for the stage and/or screen

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors; Comparative Literature majors

Expected Class Size: 14

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 214 (D1) ENGL 214 (D1)

Attributes: FMST Related Courses

Not offered current academic year

ENGL 216 (S) Introduction to the Novel

There was a time when novels as we understand them didn't exist; then there was a time--centuries--when novels were overwhelmingly the dominant storytelling and literary mode in English. This course, part lecture and part seminar, will stage encounters with 7 or 8 novels, each the product of a distinct configuration of subject position, history, form, and ambition. We will move from the English novel's beginnings through (at least) the late 20th century, when novels competed for cultural space with new storytelling modes. Along the way we will think about what stories are for, generally; why this kind of long-form storytelling was invented; and what cultural work English-language novels do, have done, and may yet do. Possible writers to be studied include Samuel Richardson, Jane Austen, Charlotte Brontë, Elizabeth Gaskell, Charles Dickens, Joseph Conrad, Virginia Woolf, James Joyce, Vladimir Nabokov, Toni Morrison, Salman Rushdie, and Zadie Smith.

Requirements/Evaluation: Midterm and final exams, one critical essay, and some short writing assignments. Quizzes possible.

Prerequisites: none

Enrollment Limit: 45

Enrollment Preferences: students who have pre-registered for the course; thereafter, seniors, then juniors, sophomores, and first-years

Expected Class Size: 45

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories B

Spring 2022

LEC Section: 01 MWF 12:00 pm - 12:50 pm Ezra D. Feldman

ENGL 220 (S) Introduction to African American Literature

Cross-listings: AMST 220 ENGL 220 AFR 220

Primary Cross-listing

What does it mean, socially, culturally, historically, personally, and spiritually, to be African American? No single, simple answer suffices, but African American literature as a genre is defined by its ongoing engagement with this complex question. This course will examine a series of texts that in various ways epitomize the fraught literary grappling with the entailments of American blackness. Readings will include texts by Frederick Douglass, Booker T. Washington, Zora Neale Hurston, Langston Hughes, Richard Wright, Ralph Ellison, Amiri Baraka, Toni Morrison, and Ishmael Reed.

Requirements/Evaluation: writing assignments for the course will total 20 pages, distributed over three papers

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 25

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 220 (D2) ENGL 220 (D1) AFR 220 (D2)

Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora ENGL Literary Histories C

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm David L. Smith

ENGL 221 (F) A Science Fiction and Fantasy-Writing Seminar

As you might have guessed, this is a creative-writing workshop, specializing in Fantasy and Science Fiction. We are going to write a lot, and not really read so much, though from time to time we might look at the odd piece of professional work, by way of example or inspiration, or as a source for stolen goods. Mostly, though, we will be discussing (anonymously, except for the final projects) our own stuff---- original stories or sketches for stories, or various plot, character, or setting exercises. We'll write maybe five or six stories, which is a fair amount of work, although to save time I'm hoping we can keep any analysis or interpretation to a strict minimum.

Requirements/Evaluation: passing the course will require finishing and revising at least one 12- to 20-page story, as well as numerous shorter assignments and sketches

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: discretion of the instructor

Expected Class Size: 19

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 222 (S) Lyric Poetry (WS)

The goal of this writing-skills gateway course is to advance our abilities as rigorous, subtle, and imaginative interpreters of poetry. Our focus will be on lyrics--relatively short poems in which a single speaker describes (often in intense language) his or her emotions, attitudes, or state of mind. Our readings will be drawn from a range of historical periods from the seventeenth century forward, with particular emphasis on poems written since the mid-nineteenth century. Among the poets likely to be studied are: Jonson, Gray, Wordsworth, Coleridge, Keats, Dickinson, Hardy, Owen, Yeats, Auden, Frost, and Heaney. We will also discuss works by two poets at Williams: Lawrence Raab and Jessica Fisher.

Requirements/Evaluation: active participation in seminar discussions, and four or five papers (about 20 pages total)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: sophomores and first-year students who have not yet taken an ENGL Gateway course

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: There will be 4-5 papers assigned, ranging in length from 4-6 pages, spaced evenly throughout the term. Total writing will be about 20 pages. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences related to the papers.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories B

Spring 2022

SEM Section: 01 MWF 10:00 am - 10:50 am Stephen Fix

ENGL 223 (S) Apocalypse Now and Then: Poets Confronting Political Crisis (DPE) (WS)

In moments of great crisis, common wisdom says to turn to the poets; where, then, do the poets turn? Tracing the history of Poetry of Witness throughout the 20th and 21st Centuries, this course explore various strategies poets have used to write about the end of the world, however that may be defined. We will read contemporary poets (such as Danez Smith, Ilya Kaminsky, Aracelis Girmay, and Solmaz Sharif) alongside 20th Century writers who were responding to the catastrophes of their own times (Paul Celan, Pablo Neruda, Gwendolyn Brooks, Bei Dao, and others). Looking backward to other times when the world seemed to be ending, this course will examine some of the strategies that poets have used to navigate writing about war, genocide, forced migration, gendered violence, climate crisis, and other dystopias. The readings we encounter will span various schools and poetic forms, from documentary poetics, to surrealism and the avant garde, to the Black Arts Movement, to speculative writing, and so on. They will be supplemented with critical texts on the political stakes of writing and reading practices by thinkers like Eve Sedgwick, James Baldwin, and Audre Lorde. This is a course that views creative writing as a valid form of critical inquiry; therefore, students will have opportunities to engage creatively with texts throughout the semester. For the final, students will have the option of either writing an analytical paper or submitting a creative project with a critical introduction.

Requirements/Evaluation: Students will write short weekly response papers, a 3-5 page midterm essay and an 8-10 page final essay. Creative options will be available in place of some of these assignments.

Prerequisites: None.

Enrollment Limit: 16

Enrollment Preferences: Freshmen and sophomores intending to pursue more advanced work in English; non-English majors interested in creative writing. Application may be required.

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: Students will produce and receive feedback on short writing assignments throughout the semester. These assignments will build skills for students to write either a final comparative analysis paper or a creative project accompanied by a critical introduction.

Difference, Power, and Equity Notes: This course focuses on the interactions between political engagements and poetic craft in the 20th and 21st centuries. As such, we will discuss the interplay between artists and the popular resistance movements of their times, the effects of power on literary forms, and the shaping of minoritarian aesthetics. Readings will center writing by poets from marginalized backgrounds whose work engages race, class, ethnicity, gender, sexuality, religion, and disability.

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 224 (S) American Drama: Hidden Knowledge (WS)

Cross-listings: AMST 275 THEA 275 ENGL 224

Secondary Cross-listing

The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (*The Adventures of Pinocchio*, Machiavelli's *The Prince*, Thomas Carlson's *Lying and Deception: Theory and Practice*, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from *American* drama about a national relationship to honesty and its opposites.

Requirements/Evaluation: weekly papers/response papers; weekly meeting with instructor and tutorial partner

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 275 (D2) THEA 275 (D1) ENGL 224 (D1)

Writing Skills Notes: Weekly papers will prompt extensive commentary. The amount of writing in the course will be substantial and well spaced, followed by timely evaluation and suggestions for improvement. The course requires multiple assignments, each returned with comments which address writing problems and strategies, as appropriate. Student will receive guidance on structure, style, argumentation, and other significant aspects of writing throughout the semester.

Attributes: AMST Arts in Context Electives

Spring 2022

TUT Section: T1 TBA Robert E. Baker-White

ENGL 225 Introduction to Asian American Literature: Fiction and Memoir (WS)

This Gateway is for students who want an opportunity to explore some of the wonderful fiction and creative nonfiction written by Asian American writers over the past hundred years. Likely readings include: Carlos Bulosan's *America is in the Heart* (1946); John Okada's *No-No Boy* (1957); Maxine Hong Kingston's *Woman Warrior* (1976); Chang-rae Lee's *Native Speaker* (1995); Jhumpa Lahiri's *Interpreter of Maladies* (1999); Lê thi diêm thúy's *The Gangster We are All Looking For* (2003); Ruth Ozeki's *A Tale for the Time Being* (2013); and Celeste Ng's *Everything I Never Told You* (2014). As we read, we will attend to the various ways in which the often difficult, and sometimes traumatic, historical experiences of Asian Americans have informed their acts of literary invention. And in order to better understand the broader, ever shifting, social contexts in and against which these literary works were created, we will supplement our primary readings with texts that discuss the experiences of Asian Americans from a historical and sociological perspective.

Requirements/Evaluation: four papers totaling about 20 pages; engaged participation in class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading:**Distributions:** (D1) (WS)**Writing Skills Notes:** Four 5-page essays in multiple drafts. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.**Attributes:** ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 226 (S) The Irish Literary Revival

This course will focus on the Irish Literary Revival of c.1885-1920, during which Irish literature in the English language became firmly established as a canon clearly separate from the English tradition, and writers such as W.B. Yeats and James Joyce achieved international renown. Readings will include drama, poetry, fiction and non-fiction prose by Yeats, J.M. Synge, Joyce, George Moore, George Bernard Shaw, Lady Gregory, Douglas Hyde, Sean O'Casey and others. We will foreground key fault-lines of the period: competing visions of what constituted "authentic" Irish identity; debate over the propriety of writing in English, drawing on British literary traditions, or seeking a non-Irish audience; the work of "self-exiles" such as Shaw and Joyce, versus that of writers who stayed in Ireland; and the long-entrenched political tensions between Catholics and Protestants, and Unionists and Nationalists. Throughout, we will consider the functions and efficacy of literature in promoting cultural or political change. The course will conclude by considering the extraordinary vitality of post-independence and contemporary Irish literary culture, with readings of work by Seamus Heaney, Colm Toibín, Anne Enright and Martin McDonagh, and discussion of recent Irish film. Key considerations here will be the ways traditional notions of Irish Nationalism and national identity have been revised or abandoned under the impact of independence, economic prosperity and globalization, contemporary sexual politics and other forms of change.

Requirements/Evaluation: four 4+ page papers, and several shorter writings assignments; class participation**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam**Enrollment Limit:** 19**Enrollment Preferences:** English majors**Expected Class Size:** 19**Grading:** no pass/fail option, no fifth course option**Distributions:** (D1)**Attributes:** ENGL 200-level Gateway Courses ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

ENGL 227 (F) Elegies (WS)

This tutorial explores elegies as a literary genre. In their most familiar form, elegies honor and memorialize the dead. More broadly conceived, the genre includes works lamenting other kinds of loss as well: the loss of a lover, place, country, or cherished version of one's past. We'll consider the special challenges and opportunities of the elegiac voice: how it manages to give public expression to private grief; negotiates problems of tone and perspective; worries about and celebrates the capacity of language to generate hope and consolation; and seeks a kind of solace in the literary effort to evoke, preserve, or rewrite a lost life or an absent past. This course focuses primarily on poetry, English and American, across a broad historical range. We'll first read poems from 1600-1900--including works by Jonson, Milton, Donne, Dryden, Gray, Shelley, Tennyson, and Whitman, and then turn to some of the twentieth-century's great poetic elegists--Owen, Yeats, Auden, Lowell, and Heaney. Finally, we'll consider how the elegiac voice works in fiction, especially in stories by Joyce ("The Dead") and Nabokov ("Spring in Fialta").

Class Format: This course will meet remotely. Tutorial pairs will meet for an hour each week with the instructor, using Zoom or Google Meet.**Requirements/Evaluation:** Active participation in tutorial meetings. Students will write a 4- to 5-page paper every other week (five in all), and comment on their partners' papers in alternate weeks**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.**Enrollment Limit:** 10**Enrollment Preferences:** Sophomores, but juniors and seniors are also welcome.**Expected Class Size:** 10**Grading:** no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: All tutorials (at least in English) are by definition Writing Skills courses. Students will write either the main paper or a response critique in alternate weeks. Students will also have the opportunity to revise.

Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 228 (S) The Renaissance in England and the European Continent: Self and World (DPE) (WS)

Cross-listings: ENGL 228 COMP 230

Primary Cross-listing

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

Requirements/Evaluation: Five four-page papers, in-class presentation, thoughtful participation in discussions

Prerequisites: A 100-level ENGL course, a score of 5 on the AP English Literature exam, a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: First- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 228 (D1) COMP 230 (D1)

Writing Skills Notes: The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course examines the role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories A

Spring 2022

SEM Section: 01 TR 11:20 am - 12:35 pm Emily Vasiliauskas

ENGL 229 (S) Contemporary American Fiction

Cross-listings: ENGL 229 AMST 230

Primary Cross-listing

In this course we will read and analyze a selection of fiction written between 1945 and the present, with an emphasis on proving (in the sense of testing) the three terms in the course title. Could John Cheever's "The Enormous Radio" really be contemporary? Is James Baldwin's *Giovanni's Room*

American in the same way as Alice Munro's *Dear Life*? And is Michelle Tea's *Black Wave* fiction or something else? Along the way, we'll also ask: What forms and themes define contemporary American fiction? And why should we invest in defining the "contemporary" period at all? Other authors we will study may include: Raymond Carver, Thomas Pynchon, Toni Morrison, Renata Adler, Margaret Atwood, Lydia Davis, Chang Rae Lee, Jennifer Egan, and Colson Whitehead.

Requirements/Evaluation: four papers totaling about 20 pages; participation in class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 229 (D1) AMST 230 (D2)

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories C

Not offered current academic year

ENGL 230 (F) Introduction to Literary Theory (WS)

Cross-listings: COMP 240 ENGL 230

Primary Cross-listing

This course introduces students to some of the most significant and compelling trends in modern criticism—such as gender and postcolonial theory, deconstruction, sociological analysis, and psychoanalytic criticism—in an applied, hands-on way. The course will engage a range of primary texts from Shakespeare to Hitchcock by way of varied theoretical approaches. Can *Othello*, for instance, be read as a feminist text? A site of class struggle? A staging of the relationship between language and the unconscious? The course aims both to make familiar some of the critical methods students are likely to encounter in the field of literary studies these days, and to show how such methods can transform our understanding of a text, opening surprising possibilities even in familiar works. In the process, the course will also raise broader questions about the imperatives and usefulness of literary theory in relation to texts and worlds.

Class Format: discussion

Requirements/Evaluation: frequent short papers totaling 20 pages

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 240 (D1) ENGL 230 (D1)

Writing Skills Notes: The course fulfills the writing skills requirement by asking students to complete four five-page papers evenly spaced over the course of the semester, providing an opportunity for revision. Each paper will receive full comments on writing and argumentation, as well as on content.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 231 (F)(S) Literature of the Sea (DPE)

Cross-listings: MAST 231 ENGL 231

Secondary Cross-listing

The ocean, and human relationships with it, have been central features of literatures and cultures around the world for more than a thousand years.

But since literary study is typically based around authors' homelands, careful examination of the oceanic experience is often pushed to the periphery--an "empty space" to be crossed between nations, a "vast darkness" antithetical to human life, or a mirror for land-borne concerns. Increasingly, however, scholars and readers are centering the sea and stories about it as a means stepping outside human frameworks of space and time, situating the complex emotions and narratives inspired by the ocean into a complex network of geologic history and teeming other-than-human life. This course examines a wide range of texts and perspectives on the ocean and human relationships with it. Doing so will help us consider how literature both plays into and subverts dominant viewpoints of the ocean. Through texts that consider 19th-century whaling, the Middle Passage, the postcolonial Caribbean, and islands throughout the Pacific Ocean, we will explore a range of questions, including: What can we learn from examining efforts to write about the ocean? How do ocean stories help individuals understand themselves, their communities, and their place in global environments? What can the range of cultural and literary perspectives on our "single, global ocean" reveal about the ways different people are both connected with and profoundly distant from each other? Most importantly, we will practice, as a classroom community, different strategies for carefully reading texts while connecting them to cultural traditions, surrounding environments, and personal experiences.

Class Format: weekly roundtable discussions, including coastal and near-shore field trips and multiple field seminars.

Requirements/Evaluation: regular papers, class participation, journal-writing, and a final assignment

Prerequisites: N/A

Enrollment Limit: 25

Enrollment Preferences: Williams-Mystic Students only

Expected Class Size: 20

Grading: no pass/fail option, no fifth course option

Unit Notes: offered only at Mystic Seaport

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

MAST 231 (D1) ENGL 231 (D1)

Difference, Power, and Equity Notes: This course focuses on the range of cultural perspectives about the sea, as well as the ways those perspectives can unsettle and challenge dominant narratives about the sea and its role in colonial expansion. Furthermore, this course centers voices that are typically overlooked in the genre of "Sea Literature," paying particular attention to Indigenous and African-American narratives about the ocean.

Attributes: AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2021

SEM Section: 01 MW 9:30 am - 10:45 am Ned G. Schaumberg

Spring 2022

SEM Section: 01 MW 9:30 am - 10:45 am Ned G. Schaumberg

ENGL 232 (S) We the People in the Stacks: Democracy and Literatures of Archives

Cross-listings: LATS 232 ENGL 232

Secondary Cross-listing

"Archives have never been neutral they are the creation of human beings, who have politics in their nature. Centering the goals of liberation is at the heart of the issue." --Jarrett Drake, former digital archivist at Mudd Manuscript Library, Princeton University This literature and writing course will examine the concept of archives through the lens of democratic ideals. A primary focus will be on how works of literature engage archives--their creation and deletions, their contents and omissions, their revelations and concealments. We will also look at the lives of archivists like Arturo Alfonso Schomburg. Readings include: "The Library of Babel" by Jorge Luis Borges; Important Artifacts and Personal Property From the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion and Jewelry by Leanne Shapton; and All the Names by José Saramago. Drawing from the values explored in class, students will have opportunities to contribute to existing archives and to curate their own.

Requirements/Evaluation: attendance and class participation, short writing exercises, midterm project, final creative project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: LATS concentrators

Expected Class Size: 12-15

Grading: no pass/fail option, no fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

LATS 232 (D2) ENGL 232 (D2)

Attributes: LATS Core Electives

Not offered current academic year

ENGL 233 (S) Great Big Books (WS)

Cross-listings: ENGL 233 COMP 293

Primary Cross-listing

Some of the greatest novels are really, really long—so long that they are too seldom read and taught. This course takes time to enjoy the special pleasures of novels of epic scope: the opportunity to immerse oneself in a wide and teeming fictional world; to focus sustained attention on the changeable fortunes of characters and societies over a long span of time; to appreciate the detailed grounding of lives in their social environment and historical moment; to experience the leisurely and urgent rhythms, with their elaborate patterning of build-ups and climaxes, that are possible in such works. We will read but two novels, both preoccupied with the disruption and evolution of lives and loves at moments of historic upheaval: *War and Peace* (1869), Leo Tolstoy's epic of the Napoleonic Wars, and *Parade's End* (1924-28), Ford Madox Ford's modernist masterpiece about World War I and its traumatic impact on English social life. Set a century apart, the novels are distinguished by vivid and scrupulous representation of their respective wars, by their shrewd accounts of political and social pressures informing the crises, and by their insight into the struggles of those whose lives are engulfed in global crisis. Tolstoy's and Ford's approaches to fictional representation, however, provide intriguing contrasts: one favors the lucidity of classic realism, the other the challenges of modernist innovation; one deploys a single multiplot novel, the other a tetralogy of shorter novels developing a single plot. We will discuss the differing strategies and effects of these two approaches, as well as the more general difficulties of reading and interpreting long fiction.

Requirements/Evaluation: regular class participation and four 5-page papers, two of them submitted in both a draft and a revision

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 233 (D1) COMP 293 (D1)

Writing Skills Notes: Four 5-page papers, two of them submitted in both a draft and a revision; two mandatory paper conferences; occasional in-class discussion of issues of writing and argumentation.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories B

Not offered current academic year

ENGL 234 (F) The Video Essay

While people today are subject to an unprecedented flood of moving images, few have had the chance to think critically about film and video. Fewer still have had the opportunity to think *with* the medium, exploiting the resources of film and video in their efforts to understand how these media work on viewers. The Video Essay offers a chance to do that. After being introduced to the fundamentals of film analysis and receiving training in the use of Adobe Premiere Pro, students will spend the term alternately making short video essays and commenting on the essays produced by their partners. Note that this is primarily a course in film analysis: students will not shoot original material. No prior experience is required. Note that the course meets entirely online.

Class Format: We will meet together for three weeks, then break into groups of four. Students in each group will alternate weekly between creating video essays on film topics, and writing commentaries on the essays of their partner. All meetings will be online.

Requirements/Evaluation: four written exercises (1-2 pages); four video essays, increasing from two to six minutes; and four written commentaries on one's partner's video essays.

Prerequisites: permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: sophomores; first-year students; English majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

ENGL 235 (F) Theatre Masters: Become One of Them

Cross-listings: THEA 233 ENGL 235

Secondary Cross-listing

How well do you know Stanislavsky, Strasberg or Adler? This tutorial offers an exploration of the most notable theatre artists from the past and present. Students will select a specific master with a unique theatrical style, and will study that iconic artist's particular method or approach. Students will be encouraged to choose any master who had made a significant contribution to theatre -- such as Constantine Stanislavsky, Stella Adler, Sanford Meisner, Lee Strasberg, Bertolt Brecht, Michael Chekhov, Jerzy Grotowski, Tadeusz Kantor, Pina Bausch, Tadashi Suzuki, Anne Bogart, etc. Each student will conclude their exploration by writing a script and presenting the essence of their research in a brief performance (for the camera) -- portraying the legendary icon at work, in a social situation, or in solitude. You learn more about others when you become them, if only for a moment.

Requirements/Evaluation: Research, development, creativity, final performance.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: none

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 233 (D1) ENGL 235 (D1)

Fall 2021

TUT Section: T1 TBA Omar A. Sangare

ENGL 236 (F) Fields of Barley, Streets of Gold: Utopia in Fiction (WS)

Each of the gates was a single pearl: And the street of the city was pure gold, As it were transparent glass. Revelations 21:21 It makes us happy to imagine the future in apocalyptic terms, partly because we love to say I told you so. You didn't listen, and now look. Fort Lee is on fire, and zombies are smashing down your parents' door. Catastrophe satisfies us on many levels; by contrast, the utopian vision provides a more delicate thrill. For a writer, the task is to provide a fiction that will not feel like a moral lesson or the illustration of some theory about how we should behave. This course will consider different utopian stories in a vaguely chronological sequence: Classical Era, Renaissance, Enlightenment, and then moving through the 19th and 20th centuries, and then into modern science fiction. You'd be right if you think this sounds as if I haven't yet finalized the list, but it will include familiar and unfamiliar names--Plato, More, Bacon, Campanella, Fourier, Bellamy, Skinner, LeGuin, Bisson, Kim Stanley Robinson, and various Afro-Futurists. Mostly you will be reading (or else listening to the instructor describe) excerpts and summaries rather than full texts, as utopian visions are often quite long and we want to consider large numbers of them. The emphasis in this class will be on writing rather than reading. Most assignments will consist of either sketching out or actually writing a short story set in one of these imagined worlds, a story that would serve as a critique. In addition, as a final project, students will invent a personal utopia and present it to the class.

Requirements/Evaluation: You will be graded on the basis of class participation, plus ten short written assignments and two longer ones. The instructor will require revisions on the longer assignments in order for you to receive a grade.

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: If the course is over-enrolled, I will give preference to seniors, then juniors, then sophomores.

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course will involve weekly writing assignments of perhaps three pages each as well as two longer pieces of perhaps 15 pages each: In total, I hope, not more than sixty pages per student. The shorter assignments will consist of a page or so of commentary on a piece of utopian writing, and a scene-by-scene sketch for a story set in it that illustrates that commentary or critique. The larger projects are (1.) a full rendering of one of those sketches and (2.) your own utopian vision.

Attributes: ENGL Criticism Courses

Fall 2021

SEM Section: 01 W 7:00 pm - 9:40 pm Paul C. Park

ENGL 237 (S) Making Things Visible: Adventures in Documentary Work

Cross-listings: SOC 236 AMST 236 ARTH 237 ENGL 237

Secondary Cross-listing

Photography, like ethnography, is an art of looking carefully and taking notice. This course will explore the overlaps between documentary photography and field methods of social science, concentrating particularly on the genre in which the two intersect: the photo essay. The students will learn methods of visual narrative and storytelling, using techniques of interviewing, still photography, and video. Concurrently, we will explore a number of examples of investigative work that blend word and image. We will ask questions about the changing practices and expectations associated with the documentarian's role, and the evolving media in which such work can be presented. Lastly, we will discuss ethical questions that haunt documentary work, including issues of responsibility and politics of representation, as well as the perennial question of whether "objective representation" is even possible or desirable. Experience in photography and/or video is not required, but students will be expected to master basic technical skills in image acquisition and audio editing taught in a separate lab section. Students should also be prepared to interact extensively with people in the community and spend a significant time off campus doing fieldwork.

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project; in addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

SOC 236 (D2) AMST 236 (D2) ARTH 237 (D1) ENGL 237 (D2)

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

ENGL 239 (F)(S) Zen and the Art of American Literature

Cross-listings: ENGL 239 REL 228 AMST 238

Primary Cross-listing

Just one hundred years ago, few Americans knew the first thing about Buddhism. But in 2021, who hasn't heard of (or even tried) mindfulness or meditation? Buddhist ideas and practices now seem ubiquitous, available even in the form of smartphone apps like Headspace and Ten Percent Happier. In this class, we'll explore how Buddhism came to be the profoundly important cultural force in American life that it is today. We'll read some Buddhist American literary texts, like Ruth Ozeki's wondrous novel, *A Tale for the Time Being*. And we'll range far beyond the world of literature into

other cultural domains in which Buddhism has had a deep impact, like environmentalism, psychotherapy, and Western attitudes towards death and dying. We'll also give special attention to the role that Buddhism is playing in the struggle for racial justice (from bell hooks to Black Lives Matter). And we'll engage in an experiential investigation of the benefits of incorporating contemplative practices like meditation into the classroom: students in the course will learn a variety of meditation techniques, and we'll spend some time each class practicing and reflecting upon those practices. Students will be expected to meditate outside of class as well (2-3 times per week) and keep a meditation journal. No prior experience with meditation is necessary. Just an open mind.

Requirements/Evaluation: Since this is an experiential course, presence is essential and will be strictly required (so after two allowed absences, each subsequent absence will lower a student's final course grade by 1/3 of a letter grade: A- to B+, for example). Other requirements: a weekly meditation journal, various informal in-class and take-home writing assignments, and a final 8- to 10-page essay.

Prerequisites: none

Enrollment Limit: 50

Enrollment Preferences: Students who preregister should fill out an expression of interest form at www.tinyurl.com/Engl239Fall2021 by May 20 (day after pre-reg closes). Preference will go to juniors and seniors, with a few seats saved for sophomores (10 max); no first years.

Expected Class Size: 50

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 239 (D1) REL 228 (D2) AMST 238 (D2)

Attributes: ENGL Literary Histories C EXPE Experiential Education Courses

Fall 2021

LEC Section: 01 MW 7:00 pm - 8:15 pm Bernard J. Rhie

Spring 2022

LEC Section: 01 MW 7:00 pm - 8:15 pm Bernard J. Rhie

ENGL 240 (F) What is a Novel?

Cross-listings: COMP 239 ENGL 240

Primary Cross-listing

What is a novel? Where did it come from? Why would anyone invent such a thing in the first place? This course is an introduction to the ways literary critics have attempted to give a genre as hard-to-pin down as the novel a theoretical framework. For a long time, nobody thought the novel needed a theory--too popular, too loose and baggy to be thought of as one thing. Today, novel theory is legion. To only name a few, one can find theories of the novel that identify themselves as formalist, psychoanalytic, post-structuralist, Marxist, historical, and post-colonial, as well as accounts that emphasize sexuality and gender, for example, or the novel's trans-national development. We will move back and forth from the theory of the novel to its practice in order to see how the novel and its understanding have changed over the past 200 or so years. Novelists will come from the 19th and 20th centuries, likely Austen, Dickens, and Mieville. Theorists are likely to include Henry James, Benjamin, Lukacs, Barthes, Watt, McKeon, Jameson, Eve Sedgwick, Edward Said, Leo Bersani, and Franco Moretti.

Requirements/Evaluation: four to five papers totaling about 20 pages; regular, substantial, and intensive participation in class

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 239 (D1) ENGL 240 (D1)

Attributes: ENGL Criticism Courses ENGL 200-level Gateway Courses ENGL Literary Histories B

Not offered current academic year

ENGL 241 (S) Introduction to Comparative Literature

Cross-listings: ENGL 241 COMP 110

Secondary Cross-listing

Comparative literature involves reading and analyzing literature drawn from different times, movements, cultures, and media. In this class, we will study English translations of texts from eras spanning the ancient to the contemporary; literary movements including romanticism, realism, and postmodernism; national traditions arising in Western and Eastern Europe, Asia, and Latin America; and media including prose fiction, graphic memoir, and film. Throughout the course, we will consider what it means to think about all these different works as literary texts. To help with this, we will also read selections of literary theory that define literature and its goal in abstract or philosophical terms. Assignments will focus on close, creative reading of relatively short texts by authors like Homer, Sei Shônagon, Kleist, Lermontov, Zola, Borges, Wilde, Mamet, Bechdel, and others. *All readings will be in English.*

Requirements/Evaluation: attendance, participation, two 5-page papers, a few short responses, midterm exam

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: students considering a major in Comparative Literature

Expected Class Size: 35

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 241 (D1) COMP 110 (D1)

Not offered current academic year

ENGL 242 Bewilderment: Contemporary U.S. Poetry and the Ethics of Unknowing (DPE) (WS)

"I perceive I have not really understood any thing, not a single object, and that no man ever can," wrote Walt Whitman in a great poem of 1860. "Tell all the truth, but tell it slant," answered Emily Dickinson a few years later, as if suggesting a strategy for how to write one's way into Whitman's radical uncertainty. These articulations of knowing and unknowing, of telling and untelling, continue to thread their way into U.S. poetry today. This course will explore bewilderment as both a poetic strategy and an ethical position. How do error, randomness, contradiction, obliquity, and dissociation serve the poem and the poet? How do such strategies counter ideas of literary mastery, heroism, virtuosity, privilege and celebrity? What are the political possibilities of such counter stances, especially as embodied and expressed by poets who speak from outside the stronghold of the white male establishment? We will primarily read from recently published work in the U.S., but will also be interested to track the literary traditions that have shaped how contemporary poets think and write. Authors read may include: Wanda Coleman, Eileen Myles, Anne Carson, Layli Long Soldier, Vanessa Angelica Villarreal, Fanny Howe, Terrance Hayes, Jennifer Chang, Tiana Clark, Brenda Hillman, Jane Wong, Tommy Pico, Paisley Rekdahl, Brian Teare, Diana Khoi Nguyen, and C. D. Wright.

Requirements/Evaluation: Classroom participation in discussion, several papers of graduated lengths and complexity (for a total of 20 pages of writing).

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: potential sophomore English majors have first choice, then prospective or current American Studies majors

Expected Class Size: 19

Grading:

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: Gateway courses in English traditionally emphasize writing skills, and this course is no exception. Attention will be paid to drafts and revisions of essays.

Difference, Power, and Equity Notes: The vast majority of works read are authored by poets outside the white male straight cisgender establishment. More importantly, we will constantly engage the question of how poetry may serve the needs of equity and inclusion in the U.S. contemporary literary marketplace.

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 244 (F) Interpreting Film (WS)

From the earliest days of narrative film, it was clear that the new medium enjoyed an unparalleled capacity to absorb spectators in the sheer passive enjoyment of the cinematic spectacle, so for many viewers cinema has seemed naturally to be a form of entertainment rather than an art form or a medium for exploring ideas. But not only have entertaining "movies" and artistic "films" always co-existed amicably, but in many cases have coincided: some of the greatest works of cinematic art first billed themselves unassumingly as enjoyable diversions. In order to appreciate the aesthetic and intellectual richness of such films, one must learn to "read" their crucial scenes closely, analyzing their visual and auditory language as well as their dramatic content, and must learn to interpret their surprisingly complex larger patterns of thought. This tutorial offers concrete training in both of these skills. During the first four weeks, students will write and discuss short weekly papers analyzing key sequences of a film, learning to identify diverse cinematic effects in order to illuminate dramatic patterns. During the last six weeks of the semester each student in a tutorial pairing will write a longer interpretive paper in alternate weeks, learning to construct fuller arguments addressing the whole of a film. Most films will be drawn from classical Hollywood cinema of the 1930s and 1940s, but we will also study European, Indian, and Japanese films. Readings during the first part of the semester will concern technical features of cinema; later readings will address larger interpretive issues (e.g., patterns in film genres, such as the nature of the gangster as a tragic hero; or social issues reflected in films, such as the newly empowered roles of women during the early 1940s and their influence in shaping the dangerous heroines of film noir).

Requirements/Evaluation: six short (2- to 6-page) papers and three short responses to one's partner's paper, totalling 25 pages of writing; active, sustained participation in tutorial discussions

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 10

Enrollment Preferences: sophomores and first-year students who have satisfied or placed out of the English Department's 100-level prerequisite

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Tutorial--constant writing and critique. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories C

Fall 2021

TUT Section: T1 TBA Stephen J. Tifft

ENGL 245 (S) Blackness and Visual Expression

This course will examine how blackness has been represented in visual media. Beginning with 19th century examples, we will examine representations associated with slavery and minstrelsy. In particular, we will consider paintings by artists such as Winslow Homer, Thomas Eakins, and Henry O. Tanner, alongside racial representations in popular media, such as newspaper editorial cartoons and book illustrations. Moving across the range of the 20th century, we will examine various visual media, including painting, photography, theater, costume design, fashion, advertising, and film. Films such as *Cabin in the Sky*, *Stormy Weather*, *Bingo Long's All Stars*, *Shaft*, and *Harlem Nights*, as well as recent movies, including *The Black Panther* and *Get Out* exemplify various imaginative revisions of racial conventions. Students will be expected to participate actively in the classroom and in group projects. Some of this material will be covered by student presentations, and all students will be expected to contribute to our discussions of the various examples we bring before us. Texts for the course will represent several disciplines and approaches to writing about race and culture. The writing for the course will be a journal and a 10-page final paper.

Requirements/Evaluation: participation in group projects, journal, and final 10-page paper

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 19

Enrollment Preferences: majors and prospective majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 247 Art of the Essay

The "essay" is one way of writing about the intersection of self and world. Writers from 16th century French Michel Montaigne to contemporary American physician Siddhartha Mukherjee and Canadian lyric essayist Anne Carson have experimented in this form, varying the proportion of self-scrutiny to outward focus. We will study the meandering history of this rich literary form, learning both how to analyze and interpret representative examples from multiple traditions, and how to try our hand at our own creative nonfiction. That is, you will do both critical writing and creative writing for this course. Throughout, we will track how this genre serves those writers and readers who gravitate toward its special arts. Works read include those by the writers named above, as well as a selection from the following list: Henry David Thoreau, William James, Gertrude Stein, James Baldwin, James Agee, John McPhee, Alice Walker, Gloria Anzaldua, Claudia Rankine, Theresa Hak Kyung Cha, and Maggie Nelson.

Requirements/Evaluation: four papers (two critical and two creative), of varying lengths (from 2-10 pages), for a total of 20 pages

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: first- and second-year students

Expected Class Size: 25

Grading:

Distributions: (D1)

Not offered current academic year

ENGL 248 (F) Black Women in African American Literature and Culture

Cross-listings: AMST 248 ENGL 248 WGSS 258

Primary Cross-listing

This course surveys constructions of black womanhood from the nineteenth century to the present through readings of texts by and about black women. In this course, students will trace how black womanhood became central to uplift ideology and the making and sustaining of black communities in the post-Reconstruction, Harlem Renaissance, and Black Power eras. We will read works across a broad historical spectrum to identify the ways different writers wrestle with race and gender using literary tropes, such as the "tragic mulatto," in different social contexts. We will also engage a range of forms, including an essay (Patricia Hill Collins's "Mammies, Matriarchs, and Other Controlling Images"), a choreopoem (Ntozake Shange's *For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf*), and socio-political propaganda (the "Black is Beautiful" movement). This course will end with a consideration of the way writer and producer Issa Rae engages with contemporary ideologies of black womanhood in the HBO series *Insecure*.

Requirements/Evaluation: active class participation, four short papers totaling about 20 pages; final project on the hashtag #blackgirlmagic

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 248 (D2) ENGL 248 (D1) WGSS 258 (D1)

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 250 (S) Americans Abroad (DPE)

Cross-listings: COMP 242 ENGL 250 AMST 242

Secondary Cross-listing

This course will explore some of the many incarnations of American experiences abroad between the end of the 19th century and the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war and peace. We will compare and contrast the experiences of novelists, soldiers, students, war correspondents, jazz musicians, and adventurers. What has drawn so many Americans to Europe? What is the difference between a tourist, an expat, and an émigré? What are the profound, and often comic, gaps between the traveler's expectations and the reality of living in, say, Paris or a rural village in Spain? What are the misadventures and unexpected rewards of living, working, writing, or even falling in love in translation? Authors may include: Edith Wharton, Henry James, Langston Hughes, Martha Gellhorn, Ernest Hemingway, Elaine Dundy, Richard Wright, and Ben Lerner. Additional reading will be drawn from historical and critical works. All readings will be in English. This comparative course is designed to highlight the challenges and benefits of cultural immersion abroad. It will focus on the linguistic, emotional, intellectual, and social adaptation skills that are required to understand others, and oneself, in new contexts. Many of the authors chose, or were forced to, leave oppressive situations in the United States where their futures were limited due to factors related to politics, gender, race or class (and combinations thereof). We will study their dislocation, and freedom, and struggles to reshape their concept of "home" into something that reflected their individual identity, and not one imposed by any national culture--American or foreign.

Requirements/Evaluation: each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student's own experiences

Prerequisites: any literature course at Williams or permission of instructor

Enrollment Limit: 18

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 242 (D1) ENGL 250 (D1) AMST 242 (D2)

Difference, Power, and Equity Notes: We will read and analyze primary materials and literature that reflect on Americans who chose, or were forced to, reinvent themselves abroad to escape oppressive situations in the United States related to gender, class, race, or political views. The socio-historical context of each writer will be crucial to understanding their situations. Students will write critical papers, and their own narrative in which they reflect on a situation of personal dislocation, either while traveling, or at home.

Attributes: AMST Arts in Context Electives GBST Borders, Exiles + Diaspora Studies Electives

Spring 2022

SEM Section: 01 MW 11:00 am - 12:15 pm Soledad Fox

ENGL 252 (F) Ficciones: A Course on Fiction (DPE)

Cross-listings: ENGL 252 LATS 222

Secondary Cross-listing

This course is focused on the art and practice of writing fiction. We will study published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers of the Global South, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Regular assignments and in-class exercises will help students strengthen their own narrative skills.

Requirements/Evaluation: attendance and class participation, writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final paper

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 252 (D1) LATS 222 (D2)

Difference, Power, and Equity Notes: Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

Attributes: LATS Core Electives

Fall 2021

LEC Section: 01 W 7:00 pm - 9:40 pm Nelly A. Rosario

ENGL 253 (S) Feminist Theatres: A Global Perspective (DPE) (WS)

Cross-listings: ENGL 253 WGSS 250 THEA 250

Secondary Cross-listing

What makes a work of theatre feminist? How do plays, social practices, and performances engage with different models of feminism: liberal, radical, materialist, intersectional, reluctant? Why has feminism mattered to theatre makers of the past? Should it still matter to us now? If so, what forms might future feminist theatres and performance practices take? In this tutorial, students will work in pairs to examine the political relation of models of feminism to plays and performances by theatre artists, companies, and collaboratives from across the globe, from the late-twentieth century to today. Interrogating feminism's own legacies of exclusionary and biased tactics, we will focus on the racialized and class-based aspects of feminist performance practices and the history of radical and intersectional feminism in theatre. Artists, companies, and movements to be considered may include: Spiderwoman Theatre, The WOW Café, Hélène Cixous, Adrienne Kennedy, Caryl Churchill, Sphinx Theatre Company, Wendy Wasserstein, Ntozake Shange, Griselda Gambaro, Manjula Padmanabhan, Cherríe Moraga, Karen Finley, Suzan-Lori Parks, Young Jean Lee, Lisa Kron, Tori Sampson, Arethusia Speaks, Women's Project and Productions, Sarah DeLappe, and others. Close reading and analysis of source material will occur alongside engagement with critical essays and writings by: Audre Lorde, Judith Butler, bell hooks, Gloria Anzaldúa, Kimberlé Crenshaw, Eve K. Sedgwick, Gayatri Spivak, Jill Dolan, Sue-Ellen Case, José E. Muñoz, and Donna Haraway. This course will follow a standard tutorial format, with students alternating the presentation and reading of a series of 5-page papers.

Class Format: For Spring 2021, the format for the course is to be determined. Ideally, we will meet weekly and in-person in groups of 3 (two students and professor). Should necessary social distancing measures be in place, we will conduct our tutorial meetings remotely in either Zoom or Google Meet.

Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; they will write a 5-page paper every other week (five in all), and comment on their partner's papers in alternate weeks; emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre majors; WGSS majors; ART majors; COMP majors. Students from all majors are welcome and invited to contact Prof. Holzapfel about their interest in the class: ash2@williams.edu

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 253 (D1) WGSS 250 (D1) THEA 250 (D1)

Writing Skills Notes: As a tutorial, this course will require extensive practice in writing, editing, and revising. Emphasis be directed towards building and developing a compelling argument, providing thorough evidence for one's interpretation, and fluidly integrating theory into one's argumentation.

Difference, Power, and Equity Notes: This tutorial examines intersections between gender, race, sexuality, class, and ethnicity in relation to theatre's ongoing engagement with feminism. We will consider how articulations of difference, power, and equity arise and are, in fact, prioritized in quite different ways within the politics of feminism itself, leading to their variable expressions through art.

Not offered current academic year

ENGL 256 (F) Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)

Cross-listings: THEA 252 COMP 256 ENGL 256

Secondary Cross-listing

We want to make sense of things. In nearly all of our academic pursuits, the point of analysis is to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

Requirements/Evaluation: Evaluation will be based on weekly tutorial papers/response papers, and active participation in weekly tutorial sessions.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English, and Comparative Literature majors.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 252 (D1) COMP 256 (D1) ENGL 256 (D1)

Writing Skills Notes: Weekly tutorial papers and response papers, plus regular feedback on writing/argumentation skills should meet WS criteria.

Fall 2021

TUT Section: T1 TBA Robert E. Baker-White

ENGL 257 (S) Personal Essay: Writing Workshop (WS)

The personal essay as a literary form includes a wide range of genres including literary journalism, creative nonfiction and the lyric essay. Note the exclusion of "memoir" or "autobiography" in this list. This course is NOT a course in memoir or autobiography. As we become more mindful of our particular points of view (and of ways to explore and exploit this subjectivity), we will turn the focus outside of ourselves. We will experiment with writing that is extro- rather than introspective. While this is primarily a course in creative writing, we will give much of our time to literary analysis and imitation of exemplary essayists (primarily from the 20th and 21st centuries, and primarily from the U.S.) including James Baldwin, James Agee, Annie Dillard, John McPhee, Joan Didion, Adrian NicholeLeBlanc, Jennifer S. Cheng, Anne Carson, Samuel Delaney, Maggie Nelson, Alexander Chee, Lydia Yuknavitch, Saidiya Hartman and Karen Green.

Requirements/Evaluation: Evaluation will be based on class participation, peer editing, writing and revision, with special attention given to the student's engagement in every aspect of the writing process.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: students who have not yet taken Creative Writing courses will be given priority

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: This course will demand weekly writing and critical responses, as well as regular opportunities for revision. Total number of pages written will amount to approximately 35.

Attributes: ENGL Creative Writing Courses

Spring 2022

ENGL 258 (S) Poetry and the City (WS)

In this course we will consider poems generated out of the experiences of urban life. The city provides for poets a vivid mental and imaginative landscape in which to consider the relation of vice and squalor to glamour; the nature of anonymity and distinction; and the pressure of myriad bodies on individual and mass consciousness. We will explore ways in which the poet's role in the body politic emerges in representations of the city as a site both of civilized values and/or struggles for power marked by guile and betrayal. Taking into account the ways in which cities have been transformed over time by changing social and economic conditions, we will consider such issues as what the New York of the 1950s has to do with the London of the late eighteenth and early nineteenth centuries, and why poetry as a genre might be particularly suited to representing the shifting aspects and populations of urban life. Poets will include Dante, Pope, Swift, Blake, Wordsworth, Whitman, Baudelaire, Yeats, Crane, Moore, Hughes, Brooks, Lorca, Bishop, Ginsberg, Baraka, Ashbery, Yau, Bitsui, Rankine, and Diaz. We will also draw on essays by Simmel, Benjamin, Williams, and Canetti, photographs by Hines, Weegee, Abbott, and Nishino; the blues, as sung by Holliday and Vaughan; and films such as *Man with a Movie Camera*, *Rear Window*, and *Breathless*.

Class Format: discussion-based

Requirements/Evaluation: class participation; the course will require four 5-page essays in multiple drafts

Prerequisites: 100-level English course or a 5 on the literature component of the AP exam, or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: first-year and sophomore students who are thinking of majoring in English

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: The course will require four 5-page essays in multiple drafts. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: AMST Arts in Context Electives ENGL 200-level Gateway Courses ENGL Literary Histories B

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm Anita R. Sokolsky

ENGL 259 (S) Ethics of Jewish American Fiction

Cross-listings: ENGL 259 JWST 259 REL 259

Secondary Cross-listing

After the Second World War, Jewish American writers who wrote about Jewish characters and Jewish themes were increasingly celebrated as central figures in American fiction. Isaac Bashevis Singer, Bernard Malamud, Saul Bellow, Cynthia Ozick and Philip Roth are among those who gained prominence in this period. These writers were literary innovators and often addressed broad humanistic themes. But they also struggled with profound questions that arose in the postwar period about Jewishness, the legacy of the Holocaust, and what it means to be an American. In this course we will read the above authors and others. We will focus, in particular, on the distinctive ethical and political ideas, emotions, and aspirations that animate their work. The course will begin with a study of theoretical approaches that will provide the basis for our ethical criticism: we will read, for instance, Lionel Trilling, Wayne Booth, Martha Nussbaum, and Noël Carroll. Then we will delve into the fiction, following a trail that begins in the postwar period and continues in fictions by Erica Jong, Rebecca Goldstein, Michael Chabon, Gary Shteyngart, and others. Can we find a distinctive Jewish American ethics in Jewish American fiction?

Requirements/Evaluation: class participation, one take-home exam on theoretical approaches to ethical criticism; four short essays

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Religion majors, Jewish Studies concentrators, and English majors

Expected Class Size: 18

Grading: yes pass/fail option, no fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 259 (D1) JWST 259 (D2) REL 259 (D2)

Attributes: JWST Core Electives

Not offered current academic year

ENGL 262 (F) European Cinema and Film Theory

This seminar explores the foundations of contemporary European cinema by studying a range of films from 1920-1985, and offers a grounding in film theory and aesthetics by pairing such films with theoretical essays by philosophers and aestheticians from the silent era through the 1970s. We will establish a kind of map of cinematic styles and movements, ranging from German expressionism and Soviet montage in silent films of the 1920s, through French realism of the prewar and Italian neorealism of the early postwar era, to the insurrectionary films of the French New Wave and the stylistic innovations of the German New Wave and of Swedish cinema in the 1960s and 1970s. We will study films by such directors as Wiene, Murnau, Lang, Eisenstein, Vertov, Dreyer, Renoir, Riefenstahl, Rossellini, Fellini, Truffaut, Godard, Varda, Herzog, Bergman, Tarkovsky, and Almodóvar.

Requirements/Evaluation: regular class participation and four 5-page papers, two of them submitted in both a draft and a revision

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Criticism Courses ENGL 200-level Gateway Courses ENGL Literary Histories C

Not offered current academic year

ENGL 263 (S) Novel Worlds

Cross-listings: ENGL 263 COMP 268

Primary Cross-listing

Reading a novel can feel like falling into another world, an immersion in an encompassing fictional reality saturated with detail--each novel its own trip down the rabbit hole. From Jane Austen's "3 or 4 families in a country village" to Roberto Bolano's teeming modern day Mexico City of millions, the novel's distinctive power is in making both the few and the many feel like a complete world. But what are worlds, anyway? Are they spaces, like a container? Or are they not a thing at all, but social systems--ways of belonging that are constantly being made and remade? This course is about the specific world--imagining powers of the novel, tracing out various techniques and strategies by which literary texts create worlds. Our hunch: the modern notion of "world" finds its origin in the novel, and the novel constitutes one of the most sophisticated sites of reflection upon the notion of world. We'll read a number of novels, ranging from 19th century authors like Austen and Dickens, to contemporary genre writing--science fiction and the detective novel--as well as from a range of national traditions to see how novels, and ideas of world, shift over time and space. To get at our central questions, we'll read some philosophical and critical texts that are preoccupied by world-ness, with attention to current debates about the idea of World Literature. Novel texts likely to include: Jane Austen's *Emma*, Charles Dickens's *Bleak House*, Carroll's *Alice in Wonderland*, Italo Calvino's *Invisible Cities*, and Roberto Bolano's *Savage Detectives*.

Requirements/Evaluation: papers (approximately 20 pages), other forms of writing in-class and otherwise, participation

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: sophomores and first-year students

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 263 (D1) COMP 268 (D1)

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories B

Not offered current academic year

ENGL 265 (S) Dislocating the Harlem Renaissance (WS)

Cross-listings: ENGL 265 AFR 244

Primary Cross-listing

Beginning with Alain Locke's *The New Negro: An Interpretation*, this course introduces students to the black literary and cultural production of the 1920s and 30s that we have come to regard as the Harlem Renaissance. While canonical figures will be covered, significant attention will also be paid to artists that have garnered less attention as well as those that sit outside the geographic boundaries of Harlem. Figures to be considered throughout the term include Sterling Brown, Miguel Covarrubias, Jessie Redmon Fauset, Angelina Weld Grimké, Langston Hughes, Zora Neal Hurston, Nella Larsen, Claude McKay, Richard Bruce Nugent, Anne Spencer, Jean Toomer, Eric Walrond, and Walter White.

Requirements/Evaluation: weekly reading responses, active class participation, two close readings (500 words each), annotated bibliography, class presentation, final paper (8-10 pages)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: majors and prospective majors

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 265 (D1) AFR 244 (D2)

Writing Skills Notes: Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories C

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm Ricardo A Wilson

ENGL 266 (F) Postmodernism (WS)

Cross-listings: COMP 231 ENGL 266

Secondary Cross-listing

In one definition, postmodernism in art and literature is what you get when you combine modernism's radical experimentation with pop culture's easy appeal. This term has been used to describe works from Andy Warhol's paintings of Campbell's soup cans and Jean Baudrillard's critical essays on Disneyland to Murakami Haruki's euphoric conspiracy novels. Theorists of the postmodern have argued that it represents not only a radical change in aesthetic sensibilities, but a fundamentally new relationship between art, language, and society. In this tutorial, we will read some of the most important theoretical essays defining the postmodern (essays which themselves often embrace this playful and sometimes ironic style), and we will pair them with artistic texts that are said to illustrate the features of postmodernism. The latter will be mainly novels and short stories from around the world, but one feature of this theory is a flattening of the distinction between high and low culture as well as between the written and the visual, so we will also examine examples from architecture, visual art, and/or broader pop culture. Texts will include essays by Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and others; novels and short stories by writers like Don DeLillo, Italo Calvino, and Murakami Haruki; painting and sculpture associated with Pop Art and Superflat; the architecture of Williamstown-area museums; etc. Writing assignments will focus on reading the theoretical texts closely and applying their ideas to the artistic texts in creative and interesting ways. Open to sophomores as well as advanced students.

Class Format: after an introductory lecture meeting, students will meet with the instructor in pairs for approximately an hour each week

Requirements/Evaluation: participation plus 4 papers (4-5 pages), 2 short papers (1-2 pages), and 4 peer critiques (1 page)

Prerequisites: a previous literature or critical theory course at Williams plus sophomore standing or higher, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Comparative Literature majors, students with a demonstrated interest

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 231 (D1) ENGL 266 (D1)

Writing Skills Notes: Students will write several regularly spaced papers that build on one another by revisiting, extending, and/or rewriting earlier material. Students will receive detailed written feedback from the instructor on each paper, addressing argument, organization, and style, as well as written peer feedback on the longer papers. (See requirements for details about the number and type of assignments.)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 267 Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)

In most academic work the point of analysis is to make sense, to find meaning, to explain intricate or confusing phenomena, to provide clarity from complexity. What happens when we can't do this, indeed, when the objects of our analytical attention seem willfully designed to thwart the attempt? Such is the challenge of "understanding" the traditions of the absurd. In this tutorial course, we will engage this challenge within the realm of Western theatre and performance from 1900 to the present. Beginning with selected readings from writers who have engaged the absurd in theoretical fashion (Albert Camus, Soren Kierkegaard, Jean-Paul Sartre, Martin Esslin), the course will move swiftly to original artworks for contemplation and analysis. Some questions we will grapple with include: How do we, can we, should we respond to art that specifically defies meaning? Can art that seems pointless have a point? How and when have strategies of nonsense, circular reasoning, linguistic obfuscation, and intentional theatrical absence been employed to disguise, or deflect attention from, specific didactic (even political) agendas? What role specifically does theatre, theatricality, or performativity play in the presentation of art that refuses understanding? Playwrights will range from canonical (Samuel Beckett, Eugene Ionesco) to more obscure but equally engaging (as well as baffling) artists (Peter Handke, Slavomir Mrocek, Richard Foreman). We will follow standard practice in tutorial pairs, as each week one student will prepare original analysis of the assigned reading, and the other will craft a response to prompt an hour-long discussion. Whether we "make sense," or perhaps discover different ways of appreciating the varied works of art, will depend on the nature of those weekly attempts.

Requirements/Evaluation: Standard tutorial requirements; weekly paper or response paper from each member of the tutorial pair. Evaluation based on improvement in written expression and engaged contribution to weekly discussions.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English, and Comparative Literature majors and prospective majors.

Expected Class Size: 10

Grading:

Distributions: (D1) (WS)

Writing Skills Notes: This tutorial will demand writing from each student each week (either a primary paper or a shorter response paper), and each student will receive regular, extensive feedback including a focus on strategies for successful persuasive argumentation.

Not offered current academic year

ENGL 268 (F) Being Muslim, Being American: American Muslim Literature in the 21st century (DPE)

Cross-listings: REL 166 AMST 166 COMP 166 ENGL 268

Secondary Cross-listing

Islam and Muslims in the United States are the subject of extensive public scrutiny and media coverage in broader public discourses. It is less common, however, to hear Muslims' own voices speak about their lives, experiences, beliefs, and commitments. This course will take a literary approach to exploring American Muslims' own narratives about themselves, which will serve as an introduction to religion in contemporary U.S. culture. We will address questions such as: How do American Muslims attempt to fashion their identity in the wake of 9/11? What are the pressures and demands of American national belonging and cultural citizenship that Muslims must navigate? How are race, gender, ethnic heritage, and immigration definitive of Muslim experiences and self-understandings? How are Muslims approaching the tensions between communal belonging and individuality? What are the competing claims and contestations about authentic expressions of Islam? We will be engaging such themes through an analysis of popular memoirs, autobiographies, novels, short stories, poetry, films, and comedy.

Requirements/Evaluation: regular reading responses, short midterm essays, and final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: First-year students and sophomores

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 166 (D2) AMST 166 (D2) COMP 166 (D1) ENGL 268 (D1)

Difference, Power, and Equity Notes: This course will explore the intersections of power in American Muslim life, such as: Muslims as a religious minority in the context of the War on Terror; racial and ethnic differences in Muslim communities; immigration and national belonging; competing claims to religious authenticity and authority; and conflicting gendered norms. Students will learn to identify these multiple layers and configurations in the texts, and how to analyze their workings in nuanced multidimensional ways.

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am Zaid Adhami

ENGL 272 (S) American Postmodern Fiction

Cross-listings: AMST 272 ENGL 272

Primary Cross-listing

American fiction took a turn at World War II; the simplest way to name the turn is from modernism to postmodernism. The most obvious mark of postmodern narration is its self-consciousness: postmodern books tend to be about themselves, even when they are most historical or realistic. Already a paradox emerges: why would World War II make narratives more self-reflexive? The first book in the course, and the best for approaching this paradox, is Heller's *Catch-22*. It also serves as a good introduction to the unlikely merging in American fiction of high European post-structuralist postmodernism and low American punk postmodernism. Subsequent books in the course will probably include Pynchon's *The Crying of Lot 49*, Morrison's *Beloved*, DeLillo's *White Noise*, Carver's *What We Talk About When We Talk About Love*, Diaz's *The Brief Wondrous Life Of Oscar Wao*, and Whitehead's *The Underground Railroad*.

Requirements/Evaluation: three papers of increasing length and weight, contributions to class discussion

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: first-year students who have placed out of 100-level English and sophomores considering the major; then Junior and Senior English majors

Expected Class Size: 25

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 272 (D2) ENGL 272 (D1)

Attributes: AMST Arts in Context Electives ENGL Literary Histories C

Not offered current academic year

ENGL 273 (S) Detectives Without Borders (DPE) (WS)

Cross-listings: ENGL 273 COMP 273 GBST 273

Secondary Cross-listing

Why is detective fiction so popular? What explains the continuing multiplication of mystery novels despite the seemingly finite number of available plots? This course will explore the worldwide fascination with this genre beginning with European writers before turning to more distant detective stories worldwide. The international scope of our readings will highlight how authors in different countries have developed their own national detective typologies while simultaneously responding to the international influence of the Anglo-American model. Simultaneously, the readings will trace the

evolution of the genre from the classical Sherlock Holmes model through later iterations, including golden age, hard-boiled, police procedural, female detective types, and more. Alongside fictional narratives, essays on the genre will provide the theoretical ground for our investigation. Our international journey will begin in England and the United States (G.K. Chesterton, Robert Knox, and Edgar Allan Poe) and continue through Japan (Edogawa Rampo), France (Georges Simenon), Italy (Andrea Camilleri), Argentina (Jorge Luis Borges), and beyond. As we journey around the world, we will look at the possibility of reading detective fiction through the categories of gender, postcolonial, and race studies. Film adaptations of the novels we read, TV shows, and film noirs will also be included in the course material. All readings will be in English.

Requirements/Evaluation: short papers, one research paper, oral presentations, midterm, class participation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature and English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Unit Notes: COMP core course

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 273 (D1) COMP 273 (D1) GBST 273 (D2)

Writing Skills Notes: This writing skills course requires weekly short papers, blog entries, and three 5- to 7-page papers, which will test students' ability in close-reading, comparative readings, and research analysis. I will provide written feedback regarding grammar, style, and argument.

Difference, Power, and Equity Notes: A significant part of the course addresses post-colonial critical theory issues by including crime fiction from non-Western countries (South Africa, Japan, Brazil, Argentina). The post-colonial reading of those novels is supported by the reading of post-colonial theory such as (Frantz Fanon and Edward Said). The issue of gender inequalities is central to the course. Women and LGBTQ detectives are included in the syllabus.

Attributes: GBST Borders, Exiles + Diaspora Studies Electives

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Michele Monserrati

ENGL 275 (S) Southern Literary Aesthetics (DPE) (WS)

Cross-listings: ENGL 275 AFR 275 AMST 276

Primary Cross-listing

Hip-Hop artists signify as "the dirty South" the distinct sounds, rhythms, landscapes, gestures, desires as well as frustrations of Black residents living in the southernmost regions of the U.S. American continent. In this course, students will examine what the South means to American concepts and how the South is used to make meaning in literature, music, art, digital archives, and film. We will give particular attention to how representations of the South are informed by region, gender, sexuality, and class. At the end of the course, students will be able to identify Black southern aesthetics across various genres and mediums with attention to historical and regional specificity despite the opacity of these categories. Potential artists include Jean Toomer, Alice Walker, Ernest Gaines, William Faulkner, Jesmyn Ward, Zora Neale Hurston, Natasha Trethewey, E. Patrick Johnson, Trudier Harris, Kiese Laymon, Julie Dash, Spike Lee, Askia Muhammad Touré, Alexis Pauline Gumbs, Alison Janae Hamilton, Outkast, DJ Khalid, Beyoncé Knowles, and Solange Knowles.

Requirements/Evaluation: four or five writing assignments that total about 20 pages; discussion facilitation

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19

Enrollment Preferences: first-years and sophomores

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 275 (D1) AFR 275 (D1) AMST 276 (D2)

Writing Skills Notes: Students will develop a writing practice through short in-class assignments that culminate in four or five formal submissions. Students will receive group as well as one-on-one feedback on useful writing principles. Feedback will focus on structure, style, argumentation, and audience.

Difference, Power, and Equity Notes: Students will analyze the "shaping of social differences, dynamics of unequal power, and processes of change" in the South. Students will discover how region impacts race, gender, sexuality, and class.

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 277 (F) Meditation and Modern American Life

Cross-listings: REL 277 ENGL 277

Primary Cross-listing

The first English translation of a Buddhist text was published in the United States in 1844. At the time, few Americans knew the first thing about what Buddhism was, but now, a little over a century and a half later, Buddhist ideas and practices (meditation, in particular) can be found everywhere. In this class, we'll explore how Buddhism came to be the profoundly important cultural force in American life that it is today, looking particularly at the increasingly mainstream role of meditation in modern American life. We'll study how traditional Buddhist meditation practices were transmitted to the West, and then track the way those practices changed over time, as they were adapted to the radically new context of American culture. And we'll study the way meditation is impacting a wide array of cultural domains, including: literature, psychology, education, environmentalism, Western attitudes towards death and dying, and the fight against racism. A key part of the course will be an introduction to the theory and practice of meditation: we'll learn a variety of meditation techniques, and we'll spend a significant amount of time each class practicing and reflecting upon those practices. This course is a part of a joint program between Williams' Center for Learning in Action and the Berkshire County Jail, in Pittsfield, MA. The class will be composed equally of nine Williams students and nine inmates. An important goal of the course is to encourage students from different backgrounds to think together about issues of common human concern. Classes will be held at the jail, with transportation provided by the college. *Please note the atypical class hours, Thursdays, 4:45-8:30 pm.*

Requirements/Evaluation: full attendance and participation; meditation 2-3 times a week outside of class; a meditation journal; and a final 10-page essay

Enrollment Limit: 18

Enrollment Preferences: final selection will be made on the basis of (a) statements of interest sent via email to brhie@williams.edu by June 26 and (b) brief interviews with the instructor.

Expected Class Size: 18

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 277 (D1) ENGL 277 (D1)

Not offered current academic year

ENGL 278 (S) Buddhism and Contemporary American Literature

The influence of Buddhism on American literature is long-standing and appears to be growing ever deeper with time. A very partial list of contemporary American writers who have been influenced by Buddhist practice and theory includes: Ruth Ozeki, George Saunders, Charles Johnson, Alice Walker, bell hooks, Maxine Hong Kingston, Ocean Vuong, Maggie Nelson, Jane Hirshfield, and Norman Fischer. This class, conceived as a follow-up to the introductory course "Zen and the Art of American Literature" (though it's not necessary that students have taken that course), will offer a deeper look into the role that Buddhism is playing in contemporary American literature. Our focus will fall squarely on literary texts (mostly novels and poems by the authors named above, including Ruth Ozeki's latest novel, *The Book of Form and Emptiness*), but we'll make occasional forays into Buddhist nonfiction, to supplement our understanding of how Buddhism is speaking to pressing contemporary problems like racism and the ecological crisis. Students who want to take this course should already be familiar with the practice of meditation (see pre-reqs below), which they will be asked to continue (for 15-20 minutes a day) alongside their study of texts by writers who have themselves engaged in similar contemplative practices (often as an integral part of their own writing practice). Ideally, practice and theory, reading and experience will mutually inform one another.

Requirements/Evaluation: Attendance will be strictly required (after two allowed absences, each subsequent absence will lower a student's final course grade by 1/3). Other requirements: daily meditation practice (15-20 minutes a day), a weekly meditation journal, various informal in-class and

take-home writing assignments, and a final 10-12 page essay.

Prerequisites: Students must have successfully completed a course at Williams that includes a substantial introduction to the practice and theory of meditation. Examples include ENGL 239, ENGL 277, REL 269, REL 232, REL 254, REL/PHIL 288.

Enrollment Limit: 25

Enrollment Preferences: After you preregister, please email me at brhie@williams.edu with an explanation of what draws you to the course, as well as the name of the course you've taken that satisfies the meditation-related prerequisite.

Expected Class Size: 25

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Spring 2022

SEM Section: 01 Cancelled

ENGL 279 (F) Introduction to Latinx Literature: From 'I Am Joaquin' to Borderless-Future Dreams (DPE) (WS)

This course is designed to introduce you to Latinx literary and cultural production from the 1930s through the present. We will read and encounter some of the most urgent and exciting literary-artistic texts produced by Latinxs in the U.S., focusing our attention on the post-war period and the flourishing of the Chicano Movement-related cultural renaissance of the late 1960s and early 70s, along with the Movement's significant aftermaths. This focus highlights the significant contributions Chicano voices have made to Latinx literary studies and creates space for the incorporation of other Latin American-descended peoples (including Nuyoricans, Cubanos, Central Americans, Afro-Latinxs, and more). In addition to traditional narrative forms, we will also study poetry, films, photography, plays, murals, and performance art. In this way, you will gain a critical awareness of how Latinxs have historically engaged in various modes of artistic experiment to better question some of the twentieth and twenty-first centuries' most pressing global and local political issues (from migration to racism to coloniality to heterosexism to gentrification to U.S. imperialism and more). The course, at its core, will explore issues of identity-formation, particularly as they relate to Latinx struggles for equality on the fault lines of race, class, and gender/sexuality. Who and/or what is the Latinx subject, and how does the question of identity relate to struggles for cultural recognition and political equality? To what extent does the Latinx subject's political freedom rest upon practices and processes of identity-formation or, alternatively, dis-identification? As we explore these questions, we will also examine how Latinxs come to inhabit and articulate a sense of space and place in the shifting landscapes of culture--from the city to the campo to the cultural in-between of the border.

Requirements/Evaluation: Active participation in in-class and online discussion, four 4-5 page essays, weekly reading responses, and an in-class presentation.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

Enrollment Limit: 19

Enrollment Preferences: Sophomores considering the English major, but juniors and seniors are also welcome.

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: The instructor will provide written feedback on student work. Students will receive timely feedback on essay assignments with suggestions for improvement. Reading-response prompts will be geared towards helping students practice writing and analysis skills. Students may also be asked to attend occasional 1-on-1 meetings with instructor to discuss writing.

Difference, Power, and Equity Notes: This course offers students the opportunity to learn and think critically about Latinx community struggles throughout U.S. social history while examining the forms of cultural expression that arise out of and in relation to those struggles. It also delves into the intersectional nature of Latinx community struggles as they emerge along the fault lines of race, class, and gender/sexuality.

Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories C LATS Countries of Origin + Transnationalism Elect

Fall 2021

SEM Section: 01 TF 1:10 pm - 2:25 pm Matthew Gonzales

ENGL 280 (S) Writing for Performance

Cross-listings: ENGL 280 THEA 282

Secondary Cross-listing

This studio/seminar course is designed for students with some experience in creative writing and/or performance interested in a deep dive into the art of playwriting. What is a play? What distinguishes writing for performance from writing that is meant to be read? How do we craft a blueprint for a live event? In our rapidly evolving digital world, what sorts of stories and phenomena still ask to be experienced live? How are contemporary theater and performance makers pushing the boundaries of what "writing" means and what constitutes "liveness"? We will read works by Sharon Bridgforth, Sarah Ruhl, Tarrell Alvin McCraney, Tony Kushner, Branden Jacobs-Jenkins, Sarah DeLappe, Suzan-Lori Parks, Edward Albee, August Wilson, Chuck Mee, María Irene Fornés, Young Jean Lee, Stew, and Lightning Rod Special, who have deepened and widened the possibilities of the form. We will also write, beginning with exercises in character, dialogue, action, and world-building, and working toward a longer final project. Students will be expected to present their own work and respond to each other's work regularly. At the end of the term, we will present excerpts of our one-act length works as part of an open studio experience.

Requirements/Evaluation: in-class participation, critical/creative responses to readings, various writing exercises, final one-act performance piece, participation in final presentation

Prerequisites: students with some experience in creative writing and/or performance

Enrollment Limit: 14

Enrollment Preferences: students who have taken THEA 214/ENGL 214 or another creative writing course

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 280 (D1) THEA 282 (D1)

Not offered current academic year

ENGL 281 (F) Introductory Workshop in Poetry

This course serves an introductory creative writing workshop where we will generate an expansive definition of poetry and a facility with its many strategies. We'll read broadly in modern and contemporary poetry; engage in various exercises, improvisations, and collaborations; and write, revise, and discuss your original works of poetry.

Requirements/Evaluation: engaged participation; successful completion of assignments; demonstrated commitment and substantial improvement, as evidenced by a final portfolio of revised poems.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled.

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2021

SEM Section: 01 MWF 10:00 am - 10:50 am Jessica M. Fisher

ENGL 283 (F)(S) Introductory Workshop in Fiction

An introduction to the basics of writing short fiction. Exercises, short assignments, and discussion of published fiction will be combined with discussions of student stories, individual conferences with the instructor, and independent work.

Requirements/Evaluation: active participation, successful completion of assigned exercises and story drafts, and a final portfolio of revised fiction

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2021

SEM Section: 01 W 1:10 pm - 3:50 pm Karen L. Shepard

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm James R. Shepard

ENGL 285 (F) Introductory Workshop in Prose

An introduction to the basics of writing creative prose, both fiction and memoir, with a focus on more self-consciously exploring the question of who gets to write about what. From what sources does a work's imaginative authority derive? What role should imagination play in the composition of fiction? What are the outer boundaries of those imaginative acts that should be attempted? Are there any limits on what authors should write about in memoir? Class sessions will be devoted to both published and student work. Students will receive written critiques from other students as well as the instructor. Individual meetings with the instructor will be available.

Class Format: creative writing workshop

Requirements/Evaluation: class participation, student teaching, student work, final portfolio

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: selection based on writing samples, interested students should pre-register for the class and will be emailed with instructions for a writing sample if the class is over-enrolled.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 286 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film

Cross-listings: WGSS 283 AMST 283 ENGL 286 AFR 283

Secondary Cross-listing

In this course we will foreground questions around visibility and memory. We will explore representations of Black queer bodies in experimental, documentary and narrative film. This course will engage foundational texts from Black Queer Studies. We will pair texts with film in order to examine the various relationships between art and scholarship. You will also be asked to think about yourself as a filmmaker. We will screen films such as *Looking for Langston* (Isaac Julien, 1989), *The Watermelon Woman* (Cheryl Dunye, 1996), *U People* (Olive Demetrius and Hanifah Walidah, 2009), *Tongues Untied* (Marlon Riggs, 1989) and *Litany for Survival* (Ada Gay Griffin and Michelle Parkerson, 1995). Throughout the course we will evaluate the different ways filmmakers represent Black queerness on screen. The goal is to think about the possibilities and limitations of representation and visibility. Each of you will be asked to facilitate a class discussion. You also will be required to do weekly critical response papers. In lieu of a final paper you will create a detailed proposal for a short film that "represents" some segment of Black queer living.

Requirements/Evaluation: facilitate class discussion; weekly critical response papers; in lieu of a final paper you will create a detailed proposal for a short film

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Women's, Gender and Sexuality Studies majors, then Africana Studies concentrators

Expected Class Size: 20

Grading: no pass/fail option, yes fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 283 (D2) AMST 283 (D2) ENGL 286 (D2) AFR 283 (D2)

Attributes: FMST Core Courses WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

ENGL 288 (S) Introductory Poetry Workshop: Writing as Experiment

Some writing gets categorized as "experimental" or "avant-garde." But a spirit of experimentation---of rigorous, playful curiosity---is crucial for writers of all levels and styles to cultivate. In this introductory poetry course, we will engage in games and exercises designed to help us explore the wide set of tools available to poets. We will read works by canonical and contemporary poets, from Shakespeare and Dickinson to Fatimah Asghar, Haryette Mullen, Douglas Kearney, and more. We will also discuss the ways race, gender, and power affect interpretations of the risks such poets take in their work, asking: What are the boundaries of what is considered to be poetry, and what possibilities for writing might we discover by pushing against those boundaries? How might a poem live, not just on the page, but also on a sidewalk, on a screen, in performance? This is a course that approaches writing as a laboratory to test out ideas and asks students to think critically about their own creative processes. Students will be expected to create new writing, submit reflection papers, give feedback on each others' poems, and revise work as part of a final portfolio.

Requirements/Evaluation: Class participation, completion of writing exercises, feedback/reflection papers, and a final portfolio with revisions.

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: if course becomes over-enrolled, enrollment will be determined by application.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Spring 2022

SEM Section: 01 W 1:10 pm - 3:50 pm Franny Choi

ENGL 300 (F) Re/Generations I: Memory Against Forgetting and the Global American Empire (DPE)

Cross-listings: COMP 357 ENGL 300 AMST 300

Secondary Cross-listing

This is a two-part junior seminar in which we take an expansive approach to memoir as a form, genre, and practice, with specific attention given to texts reckoning with the traumas, transgressions, and transformations of what we understand as "America" and its many discontents. As such, the courses are remote and may be taken in sequence or autonomously. In this first part, we focus on authors charting the lives and afterlives of chattel slavery, settler colonialism, genocide, war, and the expansion of the global American empire, from the 19th through 20th centuries. How do these authors remediate the critical (il)legibility of personhood and place, community and nation? What myths must be dispelled and/or rewritten? What structural elements are deployed to tackle the obstacles of hegemonic power and historical amnesia, and how do these authors re/generate "what remains of lost histories and histories of loss" (Eng and Kazanjian)? Texts to be considered may include: *Narrative of the Life of Frederick Douglass, an American Slave*; *Hawaii's Story by Hawaii's Queen* (Lili'oukalani); *Notes of a Native Son* (James Baldwin); *Borderlands/La Frontera* (Gloria Anzaldúa); *Dictee* (Theresa Hak Kyung Cha).

Class Format: Remote

Requirements/Evaluation: weekly reading responses, midterm and final papers

Prerequisites: American Studies 101 and/or 301, previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: American Studies majors

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D2) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 357 (D1) ENGL 300 (D2) AMST 300 (D2)

Difference, Power, and Equity Notes: Analyzes the dynamics of power and privilege in the U.S. from a national and transnational context, examines the perspectives of socially marginalized groups, and fosters an understanding of the beliefs, experiences, and cultural productions of these groups.

Attributes: AMST Arts in Context Electives

Not offered current academic year

ENGL 301 (S) Sublime Confusion: A Survey of Literary and Critical Theory

Cross-listings: ENGL 301 COMP 301

Secondary Cross-listing

Which is more appealing, a roller coaster or a rose? For much of its history, art and literary theory has conceived itself as a science devoted to explaining and defining "beauty." But running alongside this is an edgier countercurrent that worships something else: an experience of excitement, fear, suspense, or thrilling confusion often described as "the sublime." The sublime interested early critics, from classical rhetoricians to the German Idealists, as a way to make aesthetics more scientific paradoxically by identifying the doorway through which art and literature escaped the realm of reason. More recently the notion of literature's exciting confusion has played a key role in modern critical theory from Russian formalism to new criticism, deconstruction, postmodernism, and posthumanism. (In fact, poststructuralist criticism itself has a thrillingly confusing quality that we will not ignore.) We will take up a cross section of critical theory from classical times to the present, focusing on careful reading of relatively short texts by Plato, Aristotle, Addison, Burke, Schiller, Nietzsche, Shklovsky, I.A. Richards, Barthes, Derrida, Lyotard, Fredric Jameson, Haraway, and others. Case studies ranging from opera to Xbox will enlighten, thrill, and confound you. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose, poetry, or drama from any time and place; film, visual art, or architecture; music, new media, or digital media, and beyond.

Requirements/Evaluation: attendance and active participation, several short response assignments, final project consisting of a scripted oral presentation and a 15-page final paper

Prerequisites: 200- or 300-level course in literature, theory, or philosophy, or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: students majoring or considering a major in a related field

Expected Class Size: 9

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 301 (D1) COMP 301 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 302 (S) "A language to hear myself": Advanced Studies in Feminist Poetry and Poetics (DPE) (WS)

Cross-listings: AMST 310 WGSS 330 ENGL 302

Primary Cross-listing

The title of this course comes from Adrienne Rich's 1969 poem "Tear Gas," grounding our study in 1960s, 70s, and 80s feminist activist poetry but also in our current moment to answer a fundamental question: what can poetry do for us? In this period, feminist activist poets were at the center of a revolutionary social justice movement that changed the world. Feminist presses published much of the new poetry. This course focuses on the theory and practice of feminist poetry and print culture during this period, and how feminist experiments in language changed how we understand American poetry. We focus on the theoretical writings and poetry chapbooks of a diverse group of poets who powered the movement, including Audre Lorde,

Mitsuye Yamada, Nelly Wong, Robin Morgan, June Jordan, Joy Harjo, Gloria Anzaldúa, Sonia Sanchez, Adrienne Rich, Judy Grahn, and Pat Parker. We also read the work of some later feminist theorists, such as Judith Butler, as we analyze the kinds of performances that brought together feminist poetry and political activism. We spend some time in the archives, analyzing documents from the period, including original publications of poetry chapbooks often published by the period's many feminist presses and consider how such attention allows us to construct alternative narratives for feminism and American poetry. Writing at the intersections of race, class, gender, and sexuality, and of multiple social justice movements (Civil Rights, anti-Vietnam War, LGBTQ activism, and Black Power), these poets gave us a new language to "hear," not only ourselves, but the experience and pain of others, and, in so doing, they moved personal experience into public discourse around issues of inequality and human flourishing in a democratic society.

Class Format: I anticipate that this class will be a hybrid course for students who are both remote and in-person, with a mix of synchronous and asynchronous elements.

Requirements/Evaluation: two short analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), short presentation, longer final researched paper (10-12 pages)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor

Enrollment Limit: 16

Enrollment Preferences: English, Women's, Gender, and Sexuality Studies, American Studies majors

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 310 (D2) WGSS 330 (D2) ENGL 302 (D1)

Writing Skills Notes: Writing skills taught through a series of assignments evenly spaced throughout the semester: weekly p/f discussion posts, critical summaries of feminist criticism, two four-to-five-page graded papers, one creative assignment, a longer, final researched paper (10-12 pages), written in stages over a period of several weeks with feedback at each stage. Critical feedback on written assignments a week prior to due date through conferences and Google Docs and on graded assignments within one week.

Difference, Power, and Equity Notes: The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the feminist movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the period.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Not offered current academic year

ENGL 303 (S) The New Television

TV has changed a lot, and it seems like a good time to figure out how. We will watch full seasons of landmark shows (*Game of Thrones*, *Girls*, *Breaking Bad*, *The Sopranos*) in order to answer a series of questions: How does the new television differ from older network shows? What are its distinctive storytelling techniques? What, in particular, is the appeal of complex and long-form narrative? Is modern television, as often claimed, a reinvention of the nineteenth-century novel? Which features does it take over from the novel and do they work the same way on the screen as they do on the page? But then what is television's relationship to the film genres that it also inherits? What happens to a gangster movie when you extend it out to eighty-six hours? What's the difference between a zombie movie and a really long zombie movie? And how is it that the new television has reclaimed the word *binge*, which used to be associated with broken diets and heavy drinking?

Requirements/Evaluation: informal weekly writing; class participation; midterm and final essays, 30 pages total

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam. Do contact Prof. Thorne if you would like to take the class without the prereq.

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm Christian Thorne

ENGL 304 (F) Dante

Cross-listings: COMP 317 ENGL 304

Primary Cross-listing

In the spring of 1300, Dante Alighieri entered Hell. The *Divine Comedy* is the record of the journey that followed. It is organized around a series of encounters with figures from the poet's past--for example, a former teacher damned for violating nature--as well as historical and literary characters: Ulysses, Thomas Aquinas, Plato, Virgil, Adam. Though the *Comedy* is probably now best known for its savagery--the bodies split open, the Popes turned upside down and lit on fire--it is also, as Dante claims, a love story and a work of high imaginative daring. Among its final images is a vision of paradise rendered through the precise if also mind-bending language of non-Euclidean geometry. In this course we will read the three books of the *Comedy* (*Inferno*, *Purgatorio*, *Paradiso*), the *Vita Nuova*, and a few brief selections from Dante's other works. All readings will be in translation. The course will be taught remotely.

Requirements/Evaluation: five written exercises and a 10-page final paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 14

Enrollment Preferences: English majors

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 317 (D1) ENGL 304 (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 305 (F) The Canterbury Tales

Composed in the last decades of the fourteenth century, *The Canterbury Tales* is a brilliant pastiche of competing forms. Saints' lives, dirty stories, tales of revenge, sermons, fart jokes--they are all in the mix. We will read the *Tales* in the original Middle English, which is easier (and more fun) than it looks; no prior exposure to Middle English is necessary. We will also read sections of the *Decameron* and the *1001 Nights*.

Requirements/Evaluation: frequent quizzes on vocabulary and comprehension, practice reading Middle English aloud, two 5- to 7-page papers, a midterm, and a final exam

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories A

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am John E. Kleiner

ENGL 306 (F) Beckett, Pinter and Stoppard

Cross-listings: ENGL 306 THEA 365 COMP 365 ENGL 365

Secondary Cross-listing

Samuel Beckett, Harold Pinter and Tom Stoppard have been amongst the most influential playwrights of the anglophone theatre over much of the last six decades. This course will explore their mutual concern with the capacities and dysfunctions of language, their questioning of Art's value and the scope for originality in the post-nuclear and postmodern era, and, above all, their collective focus on the extent to which selfhood may be realized in and through performance. Besides reading major plays, we will also give some consideration to the dramatic work crafted by these writers for radio, television and film, and to the political and social commitments animating and counterpointing their literary careers. Readings may include: *Endgame*, *The Caretaker*, *Rosenkrantz and Guildenstern are Dead*, *Krapp's Last Tape*, *The Homecoming*, *No Man's Land*, *Betrayal*, *Waiting for Godot*, *Dogg's Hamlet*, *The Invention of Love*, *Arcadia*, *Rock 'n' Roll*, *Not I*, *Rockaby*, *A Kind of Alaska*, *Catastrophe*, *The Real Thing*, *Indian Ink*, *Artist Descending a Staircase* and *One for the Road*. Throughout, we will give consideration to these works as both literary and theatrical texts.

Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 306 (D1) THEA 365 (D1) COMP 365 (D1) ENGL 365 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 307 (F) The 19th Century and Its Shadow

Cross-listings: AFR 303 ENGL 307

Primary Cross-listing

This course explores canonical American literature from the nineteenth century alongside a selection of contemporary literary and cinematic texts that call on and intervene with this body of work. Following Toni Morrison's charge that the contemplation of a black presence "is central to any understanding of our national literature and should not be permitted to hover at the margins of the literary imagination," this course focuses on how ideas of race are explored throughout the canon and how they have been carried forward. Works considered throughout the term come from, among others, Julie Dash, Frederick Douglass, Saidiya Hartman, Harriet Jacobs, Mat Johnson, Herman Melville, Toni Morrison, Nate Parker, Edgar Allan Poe, Quentin Tarantino, Mark Twain, and Colson Whitehead.

Requirements/Evaluation: weekly reading responses, active class participation, three close readings (500 words each), annotated bibliography, class presentation, final paper (13-15 pages)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 16

Enrollment Preferences: English majors, then sophomores considering the major

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 303 (D2) ENGL 307 (D1)

Not offered current academic year

ENGL 308 (S) Race and the Zombie Apocalypse

Cross-listings: ENGL 308 AFR 305

Primary Cross-listing

This course takes a critical approach to our contemporary understanding of the figure of the zombie and its inextricable link to discourses on race and blackness in the Americas. An introductory grounding in theories of social death allows an opportunity to explore the racial anxiety that gave birth to the genre and trace its development throughout the hemisphere. The course considers the novels, films, and critical texts that frame the genre in order to pose the following questions: What can the figure of the zombie teach us about our evolving relationship to race? What roles do gender and sexuality play in the construction of the genre? And, finally, how does the recent proliferation of zombie-related television shows, movies, books, and video games reflect our present-day concerns?

Class Format: remote

Requirements/Evaluation: weekly reading responses, active class participation, three close readings (500 words each), annotated bibliography, class presentation, final paper (13-15 pages)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 16

Enrollment Preferences: English majors, then sophomores considering the major

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 308 (D1) AFR 305 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 309 (S) Ibsen, Chekhov and the emergence of Modern drama

Cross-listings: COMP 387 THEA 387 ENGL 309

Secondary Cross-listing

This course will center on the plays of Henrik Ibsen and Anton Chekhov, key figures in the development of Modern European drama. Prospective readings will include Ibsen's *A Doll's House* (1879), *The Wild Duck* (1884), *Rosmersholm* (1886) and *Hedda Gabler* (1890); Chekhov's *The Seagull* (1896), *Uncle Vanya* (1900), *Three Sisters* (1901) and *The Cherry Orchard* (1904); along with August Strindberg's *Creditors* (1889) and Oscar Wilde's *An Ideal Husband* (1894). We will chart the development of dramatic realism and naturalism, and situate these plays in the context of the late-nineteenth century "ache of modernism", with supplemental readings that highlight changing conceptions of identity and subjectivity, emerging strains and contestations over gender and sexuality, and the wider sociological, political and technological changes of the period. The course will also be centrally concerned with these playwrights' innovative explorations of the investigations of theatre's capacities and limitations in representing social reality and the 'performance' of selfhood.

Requirements/Evaluation: Five papers, alternating weeks with your tutorial partner; critical responses to your partner's essays; evaluation of participation.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre, English and Comparative Literature majors.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 387 (D1) THEA 387 (D1) ENGL 309 (D1)

Spring 2022

TUT Section: T1 MR 1:10 pm - 2:25 pm James L. Pethica

ENGL 310 (F) Rebels, Revelers, and Reactionaries: The Poets of the Seventeenth Century

The decades following the death of Elizabeth I were period of scandal, schism, dissent and decadence, culminating in a bloody civil war and the beheading of a king. It was, in other words, a 'world turned upside down' by every kind of upheaval: in civics, philosophy, politics, religion, and science. It also produced writers of some of England's finest lyric and satiric poetry, and its greatest epic poet. How the century's poets successfully dramatized the critical events and feelings in this time of turmoil will be the focus of the course. While primarily a course in close reading, we will nevertheless try to reconstruct the lives and contexts of the writers, and examine some of the critical and theoretical issues involved in contextualizing the poems. Authors will include Donne, Jonson, Lanyer, Herbert, Herrick, the Cavalier Poets, Milton, Marvell, Cavendish, Dryden, and Rochester.

Requirements/Evaluation: two 8- to 10-page essays and several short writing assignments

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 20

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 311 (S) Theorizing Shakespeare

Cross-listings: COMP 310 WGSS 311 THEA 311 ENGL 311

Primary Cross-listing

For complex reasons, Shakespeare has always revealed as much about those who speculate on him as the speculators have revealed about him. In this course, we will engage a few plays in considerable depth: *The Merchant of Venice*, *Hamlet* and *Antony and Cleopatra*. But we will also use these works as a means to engage some of the most compelling trends in recent critical thought, including cultural theory and post-Marxist analysis, political theology, deconstruction and rhetorical theory, psychoanalytic thought and theories of gender and sexuality. In some instances, we will look at applied criticism, in others we will simply place a theoretical work alongside a play and see what they have to say to each other, for instance, what would a Shakespearean reading of Jacques Lacan look like?

Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 310 (D1) WGSS 311 (D2) THEA 311 (D1) ENGL 311 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories A

Not offered current academic year

ENGL 312 (S) Ecocriticism

Cross-listings: ENVI 315 ENGL 312

Primary Cross-listing

How does the human imagination encounter its environment? This overarching question is of particular importance now, as the humanities struggle to address the ecological crises of our time. We'll read selections from the long tradition of environmentally-minded literary works in order to historicize concepts of nature and wilderness, as well as from more recent theoretical and creative writing that reflects an increasing awareness of climate change, toxic waste and pollution, habitat loss and species extinction, population expansion, and other forms of environmental catastrophe. Finally, we will explore via our own writing the ethical and aesthetic imperative to find ways of imagining this ever-changing relation between the imagination and the environment.

Requirements/Evaluation: engaged participation; one 5- to 7-page paper and one final 12- to 15-page paper; frequent GLOW posts; and a creative journal

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or consent of the instructor

Enrollment Limit: 25

Enrollment Preferences: majors in English or Environmental Studies

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENVI 315 (D1) ENGL 312 (D1)

Attributes: AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

ENGL 313 (F) George Eliot and Henry James

George Eliot (aka Mary Ann Evans) and Henry James trace dramas of consciousness that ramify in the context of 19th century social transformations. Eliot records the frictions of provincial and cosmopolitan lives; James writes about what it meant for American and European societies around the turn of the 20th century to be mutually exposed to and by one another. Their work explores gender and class fluidity, and the relations of ethical, economic, and aesthetic value. Both evoke fraught political contexts--for Eliot, the failed mid-century European revolutions and pressures of British imperialism, and for James, post-Civil War American consciousness and the struggle between American and European imperialisms. By placing texts in relation to one another--for instance, James' *Portrait of a Lady* with Eliot's *Daniel Deronda*, *What Maisie Knew* with *The Mill on the Floss*, *The Turn of the Screw* and *The Beast in the Jungle* with *The Lifted Veil*--we'll consider how and to what ends these writers link such issues as law, sacrifice, gambling, gender, and the supernatural. In tracing the relation of their work to one another, we will mark the shift from crucial preoccupations of the 19th century to the modern novel, and the innovations of prose style that accompany them.

Requirements/Evaluation: class participation and two papers, approximately 20 pages altogether

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15-20

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: cost of books

Distributions: (D1)

Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 315 (S) Milton's Paradise Lost

Cross-listings: REL 319 ENGL 315

Primary Cross-listing

If you know anything about John Milton, you probably think of him as some blind guy who wrote a really long poem about the Bible. It's hard to shake the feeling that Milton is the fustiest of English poets--dull, pious, brilliant and all, and not someone you would read if you didn't have to. But then what are we to make of the following? The first piece that Milton wrote that was read widely throughout Europe was a boisterous defense of the English Revolution. Milton was most famous in his lifetime as the poet who went to bat for the Puritan insurgents--the poet who came right out and said that the king looked better without his head. Of all the major English poets, Milton is the revolutionary. So a course on Milton is by necessity a course on literature and revolution. We will read *Paradise Lost*, widely regarded as the greatest non-dramatic poem in English, and a few other books to help us prepare for that big one. Some questions: How did the mid-seventeenth century, probably the most tumultuous decades in the history of modern Britain, transform the culture of the English-speaking world? What is the relationship between literature and the state or between literature and radical politics? Is there a poetics of revolution? How can a poet who seems to be writing for Sunday school--about God and Adam and Eve and the

serpent--really have been writing about rebellion all along?

Requirements/Evaluation: one 6- to 8-page paper, one 10- to 12-page paper, informal weekly writing assignments, and active seminar participation

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam.

If you are interested in taking the course without the prereq, do contact Prof. Thorne.

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 319 (D2) ENGL 315 (D1)

Attributes: ENGL Literary Histories A

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Christian Thorne

ENGL 317 (F) Black Migrations: African American Performance at Home and Abroad

Cross-listings: AFR 317 COMP 319 AMST 317 DANC 317 ENGL 317 THEA 317

Secondary Cross-listing

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

Class Format: discussion

Requirements/Evaluation: class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 317 (D2) COMP 319 (D2) AMST 317 (D2) DANC 317 (D2) ENGL 317 (D2) THEA 317 (D1)

Attributes: AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

ENGL 318 (F) Literary Taste and After Taste

Why are some literary works acclaimed or neglected when they first appear, and why do their critical assessments change--sometimes drastically--over time? What does it mean to think of a work as 'before its time'? What is the relation between critical trends and their affinity for particular literary styles? In thinking about these issues, we will consider a few crucial instances: modernist poets and New Critics' celebration of

Donne and Marvell over Milton in the early 20th century; 18th and 19th century writers' fascination with medievalism and the Gothic; deconstructionist critics' absorption with Romantic poetry; Marxist and neo-Marxist critics' qualified embrace of realism and critique of postmodernism; and recent and contemporary debates about the relation of aesthetic forms to representations of race, ethnicity, and gender.

Requirements/Evaluation: class participation and two essays, approximately 20 pages of writing

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15-20

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: cost of books

Distributions: (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

ENGL 319 (F) The Literary Afterlife

Cross-listings: COMP 354 ENGL 319

Primary Cross-listing

What do writers mean when they say that they will live on after death through their books? In this course, we will explore the long history of thinking about literature as a way to compensate for mortality, and we will compare the literary afterlife to religious and philosophical versions of eternity. Many of the writers on our syllabus were anxious about the compatibility of the pursuit of worldly fame with the desire for Christian salvation. We will study how their sense of a conflict between the two afterlives changed over time: from the recovery of pagan antiquity during the Renaissance, across the theological transformations of the Reformation, to the consequences of print. The course deals with some of literature's greatest ambitions--to cheat death, to make a lasting contribution to human culture--but we will often find ourselves caught in an undertow of skepticism. Is writing any less susceptible to decay than human bodies are? If so, is literary accomplishment worth the risk of one's soul? Authors and texts will include Sappho, Ovid, Lucretius, Ecclesiastes, Augustine, Petrarch, Julian of Norwich, Montaigne, Shakespeare's Hamlet and Richard II, Jonson, Donne, and Milton.

Requirements/Evaluation: one 7-page paper, one 12-page paper, in-class presentation, thoughtful participation in discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 354 (D1) ENGL 319 (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 320 (S) Marlowe and Shakespeare (WS)

Cross-listings: ENGL 320 THEA 320

Primary Cross-listing

In 1586, at the age of twenty-three, Christopher Marlowe wrote *Tamburlaine the Great*. Over the next six years--probably while moonlighting as a government spy--he went on to produce some of the strangest and also most influential works of English drama. Then in 1593, Marlowe was murdered, stabbed through the eye in a tavern brawl. It is often said that Marlowe's early death, no less than his early success, made the work of Shakespeare possible. In this class we will read Marlowe's *Edward II*, the first popular history play in English, and Shakespeare's *Richard II*; *The Jew of Malta* and *The Merchant of Venice*; *Doctor Faustus* and *Macbeth*. We will look at ways in which Marlovian preoccupations--with lurid violence, with debasement, with self-invention--resurface in Shakespeare, in new forms. In the process we will also take up more general questions of literary influence: What do writers borrow from each other? And how does the knowledge of indebtedness--shared to varying degrees with an audience--affect the meaning and

impact of their work? Critical readings will include essays by Harry Levin, Julia Lupton and Stephen Greenblatt.

Requirements/Evaluation: two 5- to 7-page papers; a ten page final paper

Prerequisites: 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 320 (D1) THEA 320 (D1)

Writing Skills Notes: Two 5- to 7-page papers. A 10-page final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 321 (S) Samuel Johnson and the Literary Tradition

Samuel Johnson (1709-1784) has been exceptionally influential not only because he was a distinguished writer of poems, essays, criticism, and biographies, but also because he was the first true historian of English literature, the first who sought to define its "tradition." We will read Johnson's own works and Boswell's *Life of Johnson* to discover Johnson's talents, tastes, and standards as an artist, as a moral and literary critic, and as a man. We next will use Johnson's *Preface to Shakespeare* and *Lives of the Poets* to examine how this great intelligence assessed writers from the Renaissance through the eighteenth century. While reading his commentary on Shakespeare and his critical biographies of Milton, Dryden, Pope, Swift, and Gray, we will analyze selected works by these writers so as to evaluate Johnson's views and sharpen our understanding of the relationship between his standards and values, and the ones we hold today--both individually and collectively.

Requirements/Evaluation: midterm and final papers (15-20 pages total), and a take-home final exam

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors, but all interested students are welcome.

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories A

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm Stephen Fix

ENGL 322 (S) Borges, Nabokov, Beckett

Jorge Luis Borges, Vladimir Nabokov, and Samuel Beckett were the three most influential writers in western fiction during the 1960s and 1970s; they helped to turn literary history from modernism to post-modernism. What they share is extreme self-consciousness of two kinds: the self is a labyrinth; the text is a labyrinth. Though born around the turn of the twentieth century, each came to international prominence only after the catastrophe of World War II. Unable to follow their modernist teachers in conceiving of art as the last best hope for the redemption of history, Borges, Nabokov, and Beckett each offered a unique, complex, and witty intelligence as compensation.

Requirements/Evaluation: There will be three formal writing exercises of increasing length and weight; participation in class discussions will also be a factor in the final grade.

Prerequisites: A 100-level English course, or a 5 on the AP literature exam, or a 6 or 7 on the advanced English IB exam.

Enrollment Limit: 25

Enrollment Preferences: English majors, then prospective English majors.

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm John K. Limon

ENGL 323 (S) A Novel Education (WS)

All novels are conscious of their readers; eighteenth-century novels are obsessed with them. In the century when the genre first flourished, readers are the ultimate objects of novelists' plots. We are addressed, teased, pleaded with, embarrassed, flattered, made fun of, praised, chided, solicited, warned, reminded, rebuked, asked for sympathy, and--always--closely watched. Eighteenth-century novelists--and their narrators--aggressively educate their readers, not only teaching us how to interpret the novel itself, but also demanding that we self-consciously question the powers of mind and habits of heart we bring to the process of interpreting a book, ourselves, and our world. In this tutorial course, we will explore the narrative and rhetorical strategies two of the century's greatest novelists use in creating, shaping, and finally educating their readers. We will focus principally on Henry Fielding's *Tom Jones* (1749) and Laurence Sterne's *Tristram Shandy* (1760-67)--long, brilliantly intricate novels that go about their work in very different ways, but that are equally committed to the project of giving their readers a novel education. We will consider--much more briefly--Fielding's *Joseph Andrews* and Bunyan's *Pilgrim's Progress*. We will also read criticism by such "reader response" theorists as Stanley Fish and Wolfgang Iser, and--in the individualized setting of a tutorial--students will be asked to develop and articulate their own theories of reading by examining critically the ways in which texts affect and educate them. Emphasis will be placed on developing skills not only in reading and interpretation, but also in constructing critical arguments and responding to them in written and oral critiques.

Class Format: Remote course. Students will meet with the instructor in pairs for one hour each week

Requirements/Evaluation: Students will write and present a 4-to 5-page paper every other week, and comment on their partners' papers in alternate weeks

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: English majors, not open to first-year students

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: All tutorials (at least in English) are by definition Writing Skills courses. Students will write either the main paper or a response critique in alternate weeks. Students will also have the opportunity to revise.

Attributes: ENGL Criticism Courses ENGL Literary Histories A

Not offered current academic year

ENGL 324 (F) World's End: Literary Ecologies of the Limit

Cross-listings: ENVI 323 ENGL 324

Primary Cross-listing

Consciousness of the world's finiteness in a time of environmental degradation and headlong global capitalism prompts restraint, a harboring of resources. But beyond the economic logic of conservation and expenditure, might imagining the world from the vantage point of its limit provoke a more profound rethinking of ourselves and the things of the world? Does it change what it means to possess, or even what an experience of the world is? Does it change human relationship? This course explores these questions in part by reaching back to the early modern period, when the boundedness of nations and worlds first comes to view in a meaningful way. But the course will have a long arc, from Shakespeare to Sinha's *Animal's People*. Primary works will include: Shakespeare, *As You Like It* and *King Lear*; Marvell; Ovid, *Metamorphosis*; Browne, *Urn Burial*; Wordsworth; McCarthy, *The Road*; Atwood; Alice Oswald; photography (Struth, Hutte); painting (Titian), and video installations (Pipilotti Rist). Theoretical texts include: Smith, *Against Ecological Sovereignty*; Wood, *Reoccupy Earth*; Agamben, *The Time that Remains*; Heidegger, "Question Concerning Technology"; Latour, "An Inquiry into Modes of Existence"; Nancy, *After Fukushima*; Derrida, *The animal that therefore I am and Beast and the*

Sovereign.

Class Format: This course will be taught virtually, but we will make absolutely every effort to ensure that it takes the form of a genuine discussion class, including breaking periodically into smaller online groups. Requirements: two papers totaling 20 pages.

Requirements/Evaluation: two papers over the course of the semester totaling approximately 20 pages.

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: English majors using the course to fulfill a requirement; Environmental Studies majors

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENVI 323 (D1) ENGL 324 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories A ENVI Humanities, Arts + Social Science Electives PHIL Related Courses

Not offered current academic year

ENGL 325 (F) Joyce, Woolf, and Proust

Cross-listings: ENGL 325 COMP 366

Primary Cross-listing

This seminar focuses on novels by three of the most important writers of modernist fiction: Marcel Proust (*Swann's Way*, the first novel of his sequence *In Search of Lost Time*); Virginia Woolf (*To the Lighthouse*); and James Joyce (*Ulysses*, read in slightly abridged form). By juxtaposing these path breaking texts, we will examine the distinctive yet related ways in which they explore crucial preoccupations of modernism: the threat and the exhilaration of cultural loss in face of social and political transformations in the early twentieth century; the turn to memory, to art, and to objects as stays against de-stabilized subjectivity and as means of re-thinking value; the emergence of new forms of political and sexual identity; the heightening of consciousness to the verge of transport or disintegration; and the roots and perversities of desire. Students who have studied *Ulysses* in a previous course are welcome.

Requirements/Evaluation: regular class participation, two 8- to 10-page papers

Prerequisites: a 100-level ENGL course, a score of 5 on the AP English Lit exam, or a score of 6 or 7 on the Higher Level IB English exam; students who have taken ENGL 360 are welcome

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 325 (D1) COMP 366 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 328 (F) Austen and Eliot

Cross-listings: ENGL 328 WGSS 328

Primary Cross-listing

Austen and Eliot profoundly influenced the course of the novel by making internal consciousness crucial to narrative form. In this course we will explore Austen's innovative aesthetic strategies and the ways in which Eliot assimilated and transformed them. By placing each writer's work in its political and philosophical context-in Austen's case, reactions to the aftermath of the French Revolution, in Eliot's, to the failed mid-century European revolutions and the pressures of British imperialism-we will consider how each writer conceives social and historical exigencies to shape comedies and dramas of consciousness. Readings will include Austen's *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*; Eliot's *The Mill on the Floss*,

The Lifted Veil; and Daniel Deronda; selected letters and prose; and critical essays.

Class Format: discussion

Requirements/Evaluation: two papers of approximately 8-10 pages

Prerequisites: a Gateway course or permission of the instructor

Enrollment Limit: 25

Enrollment Preferences: junior and senior English majors

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: course books

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 328 (D1) WGSS 328 (D2)

Attributes: ENGL Literary Histories B

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm Anita R. Sokolsky

ENGL 329 (S) Austen, Eliot, Woolf

Cross-listings: ENGL 329 WGSS 329

Primary Cross-listing

At roughly fifty-year intervals, Britain produced three brilliant female novelists -- Jane Austen, George Eliot, and Virginia Woolf -- who would each become renowned, in her own way, for her ability to combine minutely detailed social observation with a rich depiction of the inner lives of her characters. This course will examine some of their major fiction-- with an emphasis on Austen and Eliot -- with special attention to the nature and implications of their narrative methods for representing the consciousnesses of characters, and of the authorial narrative voices that mediate among them. Questions to be considered: how is our understanding of novelistic characters and consciousness shaped by our real-life experience in interpreting the thoughts and character of others, and vice versa? Do "omniscient" narrators lay claim to a privileged kind of knowing presumed to be unavailable either to their character or to readers, or are they modelling humanly available interpretive stances toward a world of others? How do these authors' preoccupations with interior thought relate to their focus on women's experience? Possible texts include Austen's *Emma and Persuasion*, Eliot's *Middlemarch*, *Daniel Deronda*, and *The Lifted Veil*, and Woolf's *The Waves*.

Class Format: seminar

Requirements/Evaluation: one six-eight-page and one ten-twelve-page essay

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 329 (D1) WGSS 329 (D2)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

ENGL 330 (S) Renaissance Literature in Global Perspective

The Renaissance is usually seen as a decidedly Western "rebirth": the moment in which the emerging nations of modern Europe define themselves by both their connection to and their distance from the classical heritage of Greece and Rome. What might it mean, then, to understand the Renaissance also as shaped by a global network of interactions among Western and non-Western societies, economies, and cultures? In this course our focus will

be on literature in the broadest sense, including lyric poetry, epic, and drama, but also travel reports, royal memoirs, and philosophical histories as means of imagining the shape of the world, familiar and unfamiliar. We'll begin by considering Europe's eccentric place within the larger Afro-Eurasian cultural system of the late Middle Ages, and how what we call the Renaissance emerges from a sense of linkage to as well as separation from the traditions of the Islamic world and beyond. We'll then examine the intense and troubling interrelation between Renaissance writing's intellectual dynamism and the often catastrophic effects of Europeans' encounter with what was for them a New World in the Americas. Finally, we'll think about whether or not it makes sense to see the European Renaissance as one facet of a broader global process, similar to concurrent movements of cultural expansion and hybridization such as in Mughal India. Authors to be studied may include Petrarch, Boccaccio, Chaucer, Ibn Khaldun, Thomas More, Babur, Mira Bai, Marguerite de Navarre, the Inca Garcilaso, Marlowe, and Camoes. (All readings in English.)

Requirements/Evaluation: two papers (15-20 pages total); regular short responses

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: graduating seniors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

ENGL 331 (F) Romantic Culture

The Romantic period--1780 to 1830, roughly--is one of the great watershed moments in western culture. Romantic writers obsessed over the same things we do: the profit and power resident in human interactions with the natural world, for instance, or the spiritual significance of our inner lives, or the terrors and exhilaration of political and social activism. Romantic writing is durably relevant and, frequently, durably and interestingly weird. We will read a lot of poetry, and paintings and other examples of Romantic expressive culture will comprise a significant part of the course materials.

Requirements/Evaluation: class participation and three papers, the last being longer than the first two

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories B ENVI Humanities, Arts + Social Science Electives ENVI Environmental Policy

Not offered current academic year

ENGL 332 (S) Aesthetic Outrage (WS)

Cross-listings: COMP 307 ENGL 332

Primary Cross-listing

In this tutorial course we will explore interdisciplinary ways of theorizing the outraged reception of provocative works of film, theater, and fiction. When riots, censorship, and vilification greet such works in moments of political and social upheaval, the public outrage is often strangely out of proportion to either the work's aesthetic nature or its overt commentary on the political crisis. Something powerfully symptomatic is at work, then: a set of threatened investments, unacknowledged values, and repressed ideas which surface explosively, but indirectly, in the aesthetic outrage. In an attempt to understand the strange logic of public outrage against works of art, we will explore the respective works' historical contexts, and use theoretical models--aesthetic, political, psychological, social--as a means of illuminating the dynamics of outrage and exposing understated linkages between a work's figurative logic and the political passions of its historical moment. We will study instances of outrage in the context of French Revolution (Beaumarchais' *The Marriage of Figaro*), the wave of anarchist terrorism in turn-of-the-century Paris (Jarry's *Ubu the King*), the sodomy trials of Oscar Wilde (*The Importance of Being Earnest*), the Irish Revolution (Synge's *The Playboy of the Western World* and O'Casey's *The Plough and the Stars*), and Stalinist collectivization (Eisenstein's suppressed film *Bezhin Meadow*). After two weeks in which we will meet as a group, students will meet with the instructor in pairs for one hour each week during the rest of the semester. They will write a 5- to 6-page paper every other week (five in all), and a short written analyses of their partners' papers in alternate weeks. Emphasis will be placed on developing skills not only in reading and interpretation (of historical events and of theoretical texts as well as of literature and film), but also in constructing critical arguments and responding to them in

written and oral critiques.

Class Format: tutorial

Requirements/Evaluation: active participation in tutorial discussions, five 5- to 6-page papers, five 1- to 2-page critiques

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: English majors, Comparative Literature majors, highly qualified sophomores

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 307 (D1) ENGL 332 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C

Spring 2022

TUT Section: T1 TBA Stephen J. Tifft

ENGL 333 (F) The Nineteenth-Century British Novel

Cross-listings: ENGL 333 WGSS 333

Primary Cross-listing

In nineteenth-century Britain, the novel took on the world. Shaking off its early disrepute, and taking advantage of growing literacy and innovations in production and distribution, it achieved in this period an unrivalled synthesis of mass appeal and aesthetic and social ambition. Its representational aspirations were breathtaking: attempting to comprehend in its pages the dizzying complexity of new social, political, and economic structures, as well as to delineate in finest detail the texture of individual lives and minds. In an age obsessed with the social, it engaged directly with the most compelling issues of the day, including industrialization and the gap between rich and poor, the role of women, nationalism and imperialism, and more broadly, the very nature of historical change itself. But it did so, for the most part, by telling fine-grained stories of ordinary men and women, people trying to make a living, worrying about their families and their neighbors, facing illness and death, and falling in--and sometimes out of--love. Since so many of these stories remain highly accessible works of popular culture, we will work hard to focus on what is strange and specific about the fiction of the nineteenth century, while also recognizing the roots of much that is modern in our own culture. We will also take seriously their social ambitions, looking especially at the ways they formulate, promote, and contest their readers' understanding of themselves as subjects and agents of an ongoing social history. Likely authors include Jane Austen, Walter Scott, Charlotte Bronte, Charles Dickens, Anthony Trollope, and George Eliot.

Class Format: This class will be remote only, with two synchronous discussions of 50 min each per week and a mix of mini-lectures, brainstorming documents, etc. for the remaining 50 min/week.

Requirements/Evaluation: Heavy (but entertaining!) reading load. Flexible writing requirement includes options for short essays, weekly journal, creative work, and research paper. Students must complete 4 units of writing, with the research paper, if chosen, counting for two. There will be additional bits of informal writing, evaluated as part of the class contribution grade, such as participating in the production of a "brainstorming" doc on Google.

Prerequisites: 100-level ENGL course, or a score of 5 on the AP English Literature Exam, or 6 or 7 on Higher Level IB English exam, or permission of instructor

Enrollment Limit: 16

Enrollment Preferences: English majors, Women's, Gender and Sexuality majors, Comparative Literature majors, seniors

Expected Class Size: 16

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 333 (D1) WGSS 333 (D2)

Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 334 (F) James Baldwin and His Interlocutors

Cross-listings: AFR 361 ENGL 334

Primary Cross-listing

This seminar explores the life and writing of James Baldwin. Through an examination of both his fiction and nonfiction, we chart his interrogation and development of ideas surrounding, among other topics, race, courage, love, nation, revolution, and belonging. We also trace his impact on our national consciousness by engaging with authors whose own bodies of work intersect with his. This list includes, among others, Amiri Baraka, Nikki Giovanni, Lorraine Hansberry, Barry Jenkins, Audre Lorde, Norman Mailer, Richard Wright, and Malcolm X.

Requirements/Evaluation: weekly reading responses, active class participation, three close readings (500 words each), annotated bibliography, class presentation, final paper (13-15 pages)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors, then sophomores considering the major

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 361 (D2) ENGL 334 (D1)

Attributes: ENGL Literary Histories C

Fall 2021

SEM Section: 01 TF 2:35 pm - 3:50 pm Ricardo A Wilson

ENGL 335 (F) Moving Words, Wording Dance (DPE) (WS)

Cross-listings: DANC 302 ENGL 335

Secondary Cross-listing

How can we capture the "liveness" of dance and performance through writing? How can the spoken and written word promote a deeper understanding of felt emotions expressed through embodied practice? In this course, we will explore different modes of writing about performance such as fiction, ethnography, and performative writing. The course material will primarily focus on books by artist-scholars of color with the aim of engaging with both the politics of identity in performance and also the politics of texts and archives. Each of the texts we encounter will be paired with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. Besides engaging deeply with the selected monographs, we will practice skills related to writing creatively and analytically about movement-based performance. This class will be held remotely and will include a combination of tutorial-like small group meetings, periodic synchronous sessions, and asynchronous work such as Glow posts or recorded lectures. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) participate in discussions about course materials, (iii) produce creative and critical writing (at least 5-6 pages every two weeks and a final cumulative assignment), and (iv) engage in the revision process of their own work and that of their peers based on feedback from the professor and from writing partners.

Requirements/Evaluation: Each student will write three 5- to 6- page papers on which professor and peers will provide critical feedback on content, style, and grammar. Students will also revise the papers and meet with the professor to discuss the revision process. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Junior and Seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

Expected Class Size: 10

Grading: yes pass/fail option, no fifth course option

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

DANC 302 (D1) ENGL 335 (D1)

Writing Skills Notes: Each student will write three 5- to 6- page papers on which the professor and peers will provide critical feedback on content, style, and grammar. After each cycle of feedback, students will submit a revision, and will have an individual meeting with the professor to discuss the revision process and the revised paper. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

Difference, Power, and Equity Notes: The monographs which anchor the course engage with the politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So, our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences.

Not offered current academic year

ENGL 336 (F) Escape, Escapism, Escapology, and the Contemporary American Novel

One prestigious set of contemporary American novels seems to confuse escape (evasion of real danger, such as Nazism or slavery), escapology (evasion of invented dangers, e.g. Houdini's art), and escapism (failure to confront real dangers). Some of these books have hyperbolic titles (*The Amazing Adventures of Kavalier and Clay*, *The Brief Wondrous Life of Oscar Wao*, *A Heartbreaking Work of Staggering Genius*), as if to suggest escapist or escapological fantasies about political or existential dangers that require real escaping. What's going on? We'll discuss the conceptual difficulties of escaping in a globalized world; and in particular, we'll discuss the resistance of contemporary American novelists to contemporary forms of messianism (or a place of return) and utopianism (or a place of departure). Besides the hyperbolically named texts, we will probably read Emma Donoghue's *Room* and Colson Whitehead's *The Underground Railroad*. Film paradigms will probably include *The Sound of Music* and *Life is Beautiful*.

Requirements/Evaluation: three formal papers and contribution to class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors, then sophomores considering the major

Expected Class Size: 25

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 338 (S) Literature of the American Renaissance

Cross-listings: COMP 337 ENGL 338 AMST 338

Primary Cross-listing

The decades leading up to the Civil War have often been described as the "American Renaissance" because of the breathtaking explosion of literary achievements in that period (including *Walden*; *Moby-Dick*; *The Scarlet Letter*; *Narrative of the Life of Frederick Douglass*; and the groundbreaking poetry of Walt Whitman and Emily Dickinson). For the first time, American writers were broadly the equal or more of their European counterparts. We will explore the distinctive character of this achievement, paying close attention to the transformational power of language, and the promises it offered to refigure personal and political identity in a time when the American experiment approached the brink of collapse.

Class Format: discussion

Requirements/Evaluation: in addition to actively participating in class, students will be required to submit very short reading entries on Glow, and to write two comparative essays (of 8 and 12 pages).

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors; American Studies majors; Comparative Literature majors

Expected Class Size: 20

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 337 (D1) ENGL 338 (D1) AMST 338 (D2)

Attributes: AMST Arts in Context Electives ENGL Literary Histories B

Not offered current academic year

ENGL 339 (F) William Faulkner

William Faulkner was an experimental modernist; he was also deeply mired in the whole history of racism in the South and in the U.S. generally. What is the relation of these two facts? What is revealed, and what is hidden, in the brilliant obscurity of his prose? Faulkner seems to have known, consciously or unconsciously, as much as any white person in the twentieth century about race; for that reason, his African American contemporaries and ours have often sought him out in particular for a dialogue on the topic. Thus, we'll read Jesmyn Ward's "Sing Unburied, Sing" alongside Faulkner's five great novels from 1929-1940.

Requirements/Evaluation: Three papers of increasing length, a total of about 15 pages. Participation in class discussions will also be a factor in the final grade.

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: English majors, or potential English majors.

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm John K. Limon

ENGL 340 (S) Elizabeth Bishop in the Americas (DPE)

Cross-listings: ENGL 340 AMST 340 WGSS 340 COMP 342

Primary Cross-listing

Elizabeth Bishop has emerged as one of the most important poets of the 20th century. She is admired not only for her dazzling mastery of the craft but also her adventurous life as a world traveler. Her more than two decades living in Brazil and translating the culture and literature of that country for a North American audience, for instance, make her life and work a rich focal point for cross-cultural study. At the center of the course will be Bishop's stunning meditations on childhood, memory, travel, lesbian sexuality, gender identity, ecology, and race and class in the U.S. and Brazil. We will look at how Bishop intertwines personal and global historical encounters in order to raise serious ethical questions about our shared history of conquest and sense of place in the Americas from the 16th century to the Cold War period of the twentieth. What is ultimately at stake in our claiming of a "home"? We also read a number of the writers in North and South America who were closely connected to Bishop, from Robert Lowell and Ernest Hemingway in North America, to Pablo Neruda and Clarice Lispector in South America. Ultimately, we study how craft, poetic process, and an ethical eye on the world can open up the study of poetry and poetics in the 21st century.

Class Format: three hours per week, in addition to small group discussion and archival research

Requirements/Evaluation: two short papers of 4-5 pages, one longer critical research paper of 10-12 pages, three to four discussion posts (300-500 words)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English, Comparative Literature, Women's, Gender, and Sexuality Studies, American Studies majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 340 (D1) AMST 340 (D2) WGSS 340 (D2) COMP 342 (D1)

Difference, Power, and Equity Notes: This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C GBST Borders, Exiles + Diaspora Studies Electives GBST Latin American Studies Electives

Not offered current academic year

ENGL 342 (S) Race and Feeling in Twentieth Century Literature

Cross-listings: AFR 345 ENGL 342

Primary Cross-listing

Although we now take for granted that race is socially constructed, the terrain of racial feeling is less certain. In this course, we recognize that states of feeling are also socially constructed; they are marked and shaped by race and other categories. Questions concerning the circulation of feeling between individuals and their generative possibilities have preoccupied sociologists, psychologists, and literary theorists since the mid-1990s, and we will take up where they left off. In this course, we will study the ways in which literary representations of shame in African American literature offer insight into the interior lives of individuals who have been stigmatized by histories of disempowerment, trauma, and the real or imagined racialized gaze. We will analyze the influence of shame in works by such authors as James Weldon Johnson, Nella Larsen, Alice Walker, James Baldwin, Sherley Anne Williams, Phyllis J. Perry, Toni Morrison, and E. Lynn Harris, and we will engage the ways in which shame, and its correlative feelings --- guilt, pride, humiliation, and love --- emerge in texts through various formal and aesthetic choices. We will also engage such theorists as Eve Kosofsky Sedgwick, Sara Ahmed, Sianne Ngai, Heather Love, Darieck Scott, Erving Goffman, and Melissa Harris-Perry to assist us in our inquiry into the intersections of race, feeling, and literature.

Requirements/Evaluation: active class participation, two short essays of scholarly commentary on critical theory, midterm exam, 8- to 10-page paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Expected Class Size: 25

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 345 (D2) ENGL 342 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 343 (F) Whitman and Dickinson in Context (WS)

In this tutorial, we will read closely the works of two of the most influential and experimental poets in the nineteenth-century U.S., Walt Whitman and Emily Dickinson. In addition to studying in depth their poems and other writings--in Whitman's case, his essays, in Dickinson's, her letters--we will delve into some of the major critical debates surrounding their work, both individually and when compared to one another. For example, Whitman is often viewed as perhaps the most public nineteenth-century American poet, whereas Dickinson is regarded as perhaps the most "private." We will interrogate this assumption, exploring how each poet represents publicity and privacy in their work, as well as their efforts to "perform" and/or reform an American self. We will also examine how each poet engages questions of gender and sexuality, as well as contemporary debates surrounding such issues as abolition, slavery, women's suffrage, temperance, and settler colonialism. We will consider what role their whiteness plays in their poetry and personas. Finally, we will explore Whitman and Dickinson's relation to significant literary and philosophical movements of the period, including transcendentalism and the culture of sentiment. Throughout the course, emphasis will be on analyzing and generating interpretations of Whitman and Dickinson's works, constructing critical arguments in dialogue with other critics, formulating cogent written critiques, and carrying on an oral debate about a variety of interpretations. Students will meet with the instructor in pairs for an hour each week. They will alternate between writing 5- to 7-page

papers and commentaries on their partner's papers.

Requirements/Evaluation: five 5- to 7-page papers, final paper, oral presentation and critique

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: English majors

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Students will write at least five 5-7 page papers, five responses to their partner's writing, and on-going commentary from the instructor on their writing skills.

Attributes: AMST Arts in Context Electives ENGL Literary Histories B

Fall 2021

TUT Section: T1 TBA Kathryn R. Kent

ENGL 344 (S) Aestheticism & Decadence

Cross-listings: COMP 364 ENGL 344

Primary Cross-listing

"Fin de Siècle": Despair over a seemingly perilous decline in moral standards, scandalous forms of art and writing, anxieties brought on by Britain's uneasy relation to its colonies, and the emergence of new dissident sexual and social identities, led some to fear (and others to celebrate) that the ways of Victorian Britain were not long for this world at end of the 19th century. This course will consider two loosely affiliated artistic movements, aestheticism and decadence, as responses both scandalized and scandalizing to this exhilarating period. The terms themselves are elusive; so, much of our work will entail tracing out the multiple and often contradictory uses of them. Do they designate a distinct cultural and historical moment, a loose set of writers and artists, a set of thematic preoccupations? Or, might we better understand aestheticism and decadence as a style of writing, or even of the self--one we are as likely to find in 21st-century New York as 19th-century London? We'll read writers such as Oscar Wilde, who reveled in amoral manifestos like "art for art's sake" by elevating artifice and shallowness to first principles of life; as well as Sherlock Holmes, who pursued something like "detection for detection's sake". Our reading will range across novels, plays, poetry, essays, and works that seem to exceed or fall short of those genres, all in the period that gave us both science fiction and the detective story. We'll be especially interested in attempts to rethink traditional social bonds in works that value solitude over sociality, the transient encounter over the enduring relationship, new forms of affective communities, and to think about how literary form might relate to those efforts. Along with fiction, essays, and drama, we'll explore their interrelation with the broad and compelling range of visual art produced in this period. Likely authors include: Huysmans, Wilde, H.G. Wells, Darwin, Conan Doyle, RL Stevenson, Kipling, Edith Wharton.

Requirements/Evaluation: two papers (one shorter, one longer), a series of shorter response papers, regular and substantial contributions to class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 364 (D1) ENGL 344 (D1)

Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 345 (S) Shakespeare on Page, Stage and Screen: Text to Performance (WS)

Cross-listings: THEA 340 ENGL 345 COMP 343

Secondary Cross-listing

Four centuries on, Shakespeare still challenges us. How should we weigh the respective claims of our own era's concerns--with matters of gender, sexuality, race, class, or materiality, for instance--against historicist attention to the cultural, political and theatrical circumstances in which his plays were actually written? And when it comes to realizing the text in dramatic performance, such challenges--and opportunities--multiply further. Critical fidelity to Shakespeare's times, language and theatrical milieu prioritizes a historical authenticity that can be constraining or even sterilizing. At the other extreme, staging the plays with the primary aim of making them "speak to our times" risks revisionary absorption in our own interests. We will focus on six Shakespeare plays, from different genres and periods of his career: *Romeo and Juliet*, *Henry V*, *Twelfth Night*, *Hamlet*, *Antony and Cleopatra*, and *A Midsummer Night's Dream*. Proceeding with each from close reading of the text, we will attend to the demands and opportunities of both interpretation and performance, and assess a range of recent film and stage productions.

Class Format: This course will be remote, with occasional smaller tutorial-style sections. If pandemic conditions change significantly, I will move to in-person and/or hybrid meetings as warranted.

Requirements/Evaluation: Three papers ranging from 4 to 7 pages; several short reading responses and regular discussion board postings; class participation.

Prerequisites: A THEA course; a 100-level ENGL course; a score of 5 on the AP Literature exam or a 6 or 7 on the IB exam; or permission of instructor.

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors

Expected Class Size: 14

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 340 (D1) ENGL 345 (D1) COMP 343 (D1)

Writing Skills Notes: Three papers rising from 4 to 6+ pages; regular discussion board postings and several short response papers. Students will receive timely comments from the instructor on their writing skills, with suggestions for improvement, and there will be opportunities for revision of submitted papers.

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 346 (S) Literary History: Shakespeare, Dickinson, Celan, Knausgaard

This course will consider literature as a distinctive kind of historical object, one that emerges within a specific linguistic, cultural, and political context and that, nevertheless, travels far beyond its point of origin into unknown and, indeed, unknowable futures. The four figures who will concern us this semester are interested in one another - the later writers are careful readers of the earlier ones - but our thinking will go beyond reception history and the dynamics of literary influence. Instead, we will focus on the way in which literature's own temporality structures its history and, indeed, the way in which history itself might be conceived in literary terms. We will read a lot of lyric poems, but we will end the semester with perhaps the most important contemporary European novel. We will also read a significant body of theory and criticism, including works by Theodor Adorno, Giorgio Agamben, Maurice Blanchot, Martin Buber, Sharon Cameron, Anne Carson, Jonathan Culler, Joel Fineman, Virginia Jackson, Boris Maslov, and Sianne Ngai.

Requirements/Evaluation: Midterm paper of 6-8 pages, final research paper of 10-12 pages, thoughtful participation in class discussions

Prerequisites: either a 100-level ENGL course, a score of 5 on the AP English Literature exam, a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

Enrollment Limit: 25

Enrollment Preferences: English majors and those intending to major in English. Reading knowledge of German welcome but not expected.

Expected Class Size: 25

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories A ENGL Literary Histories B ENGL Literary Histories C

ENGL 347 (F) Love and Revolution

Cross-listings: ENGL 347 COMP 344

Primary Cross-listing

"Love" is here a kind of shorthand for questions of sexuality and gender: why do novels, plays, and films about contemporaneous political revolutions so often get caught up in seemingly superfluous and unrelated disturbances in the field of sexuality and gender relations? In this course we will study such works, which are especially responsive to social currents whose logic they cannot fully articulate. In these texts a state of political revolution almost irresistibly touches off sexual subversiveness as well, inviting the reader or spectator to interpret just what sexual upheaval has to do with political revolution. We will take up this problem in the setting of several historical revolutions and some literary and cinematic works that represent them: for example, the French Revolution (Beaumarchais' *The Marriage of Figaro* and the Marquis de Sade's *Philosophy in the Bedroom*); the Irish Revolution (plays by Synge, O'Casey, and Yeats); the Russian Revolutions of 1905 and 1917 (Bely's *Petersburg*, Babel's *Red Cavalry*); the revolution constituted by Nazism (Hitler's *Mein Kampf*, the films *Triumph of the Will* and *The Damned*); the Prague Spring (Kundera's *The Unbearable Lightness of Being*); and the Algerian Revolution (Pontecorvo's film *The Battle of Algiers*). We will confront such questions as why an author might suggest that revolution can only be sustained through incest and libertinism; why passionate nationalist revolutionaries should be scandalized by the idea of oedipal violence and take refuge in myths of female purity; how to interpret revolution and gender relations in the context of disparate cultures. We will examine historical and social texts as well as artistic ones, learning how literature and history might be read together and inversely: that is, learning to read literature or film as a kind of political event, and to read history literarily, with an eye to its rhetoric and figuration.

Requirements/Evaluation: active participation in class discussions, several short written exercises, two 8-page papers

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 25

Enrollment Preferences: English majors, Comparative Literature majors

Expected Class Size: 18

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 347 (D1) COMP 344 (D1)

Attributes: ENGL Literary Histories C

Fall 2021

SEM Section: 01 MWF 11:00 am - 12:15 pm Stephen J. Tifft

ENGL 349 (S) Contemporary Theatre and Performance

Cross-listings: THEA 345 ENGL 349 COMP 355

Secondary Cross-listing

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in the world of theatre and performance today? What are the hot topics in our current artistic landscape? Who are the writers, performers, and directors of the past two decades? This seminar will consider both experimental and mainstream drama and performance from the twenty-first century, focusing on topics such as: post-dramatic theatre, devised performance, social practice, participatory and immersive theatre, hyper-naturalism, post-identity performance, and weird theatre. Artists and collectives to be considered may include: Suzan-Lori Parks, Will Eno, Richard Maxwell and the NYC Players, Young Jean Lee, Annie Baker, Lucas Hnath, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly Guirgis, Miguel Gutierrez, Elevator Repair Service, The Wooster Group, and Nature Theatre of Oklahoma. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: "What is the most important story to be telling through performance right now?" Students may be required to attend theatre, dance, and other performances at the '62 Center and beyond.

Requirements/Evaluation: written and dramaturgical-based assignments, an oral presentation, a mid-term paper, in-class discussions, and a final paper or performance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 345 (D1) ENGL 349 (D1) COMP 355 (D1)

Spring 2022

SEM Section: 01 Cancelled

ENGL 350 (S) Modern Poetry

A study of British and American poetry between 1890 and 1945, centering on the radical aesthetic, formal and political shifts which took place during the Modernist era. We will consider the changing authorial and public perceptions of the place and function of poetry during the period, the cross-pollinations and strains between the British and American literary traditions, and the writers' individual relationships with the culture of their times. Readings will focus primarily on the poetry of W.B. Yeats, Robert Frost, T.S. Eliot, William Carlos Williams, Ezra Pound, Marianne Moore, Wallace Stevens and W.H. Auden.

Class Format: This course will be remote, with occasional smaller tutorial-style sections. If pandemic conditions change significantly, I will move to in-person and/or hybrid meetings for these smaller sections if possible.

Requirements/Evaluation: Two 6+ page papers; several written reading responses plus regular discussion board postings; and class participation.

Prerequisites: a 100-level ENGL course; or a score of 5 on the AP English Literature exam; or a score of 6 or 7 on the Higher Level IB English exam; or permission of instructor

Enrollment Limit: 16

Enrollment Preferences: English and Comparative Literature majors

Expected Class Size: 16

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 351 (S) After Nature: Writing About Science and The Environment

Cross-listings: ENGL 351 ENVI 352

Secondary Cross-listing

Over the last few decades, the nature of nature has changed and so, by necessity, has nature writing. In this course we will read some of the classic works of nature writing as well as essays and articles by contemporary authors. The emphasis will be on producing our own work. The class will include workshop sessions and group discussions. There will be frequent short exercises and a long final project.

Prerequisites: ENVI 101 or 102 suggested

Enrollment Limit: 15

Enrollment Preferences: Environmental Studies majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 351 (D1) ENVI 352 (D1)

Attributes: ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

ENGL 352 (F) Global Migration: Humanities Perspectives

This course concerns one of the most profound political, social, and cultural issues of our times, the phenomenon of mass migration, the movement of masses of people out of their countries and places of origin and sometimes across continents and oceans. It is a fundamentally contradictory reality: on the one hand, the political, economic, and now even climactic realities of countries and regions across the world objectively produce pressures for the movement of populations; on the other, these very same conditions block the possibility of safe and regularized movement. Migrants and refugees can be routinely denied the most basic rights--to safety, shelter, food and healthcare, let alone access to the law or political representation. The research on this phenomenon has taken place mostly in the social sciences. The purpose of this course is to introduce a different perspective on, and therefore different types of questions about, the phenomenon of global mass migration and the forms of displacement contained within it. It is based in the methods of the literary humanities and will look at some key works from across disciplines and media--literature, anthropology, philosophy, theory, film--to help us understand the history and forms of migrancy in the modern world. We will look at a variety of migrant experience, from "economic" migrant to stateless refugee, and consider how these figures relate to the canonical figure of modern liberal politics, the native-born citizen. We will also look at the institution of the international border and the way it is represented in different cultural genres and experienced by different populations. Our discussions will focus on works by, among others, Conrad, Manto, Arendt, Said, Kanafani, Rushdie, and Sebald.

Requirements/Evaluation: 5-6 Page midterm essay and 10-12 page final essay.

Prerequisites: a 100 level English course or permission of instructor.

Enrollment Limit: 20

Enrollment Preferences: English Majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C

Fall 2021

SEM Section: 01 W 1:10 pm - 3:50 pm Aamir Mufti

ENGL 353 (S) The Brontës

Cross-listings: ENGL 353 WGSS 353

Primary Cross-listing

Around 1845, three sisters in a remote town in Yorkshire effectively converted their father's humble parsonage into a family writers' colony. In 1846, each published her first novel--two of which would go on to become major classics. Within 8 years, all three sisters were dead, but by then they had produced seven of the most formally innovative, socially challenging, original and powerful works in English fiction. We will read them all, from Charlotte's best-selling love story, *Jane Eyre*, to the underrated Anne's brilliant and disturbing anatomy of an abusive marriage, *The Tenant of Wildfell Hall*, to Emily's singular masterpiece *Wuthering Heights*, as well as their poetry and selections from the voluminous fantasy fiction they created together as children. We will also read Elizabeth Gaskell's acclaimed 1857 *Life of Charlotte Bronte*, the first full-length biography of a woman novelist by a woman novelist, which began the process of making the Brontës the cult figures they remain today. Reading these works together in the bicentennial year of Anne's birth, we will consider how their shared efforts helped all three sisters to push through boundaries few other women writers had dared to challenge. In a similar spirit of collaboration, we will mix critical and creative writing in our responses to these works.

Requirements/Evaluation: discussion, two critical essays and two short creative pieces

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: none

Enrollment Preferences: English majors, WGSS majors, seniors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 353 (D1) WGSS 353 (D2)

Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 354 (F) Contemporary American Fiction

This course centers on American fiction from a late phase of postmodernism: we take for granted that history is a form of literature, and that race, gender, and self are constructions. Now what? The premise of the authors of this course is that we can return from these assumptions to write about history, race, gender, and the self in self-conscious but not debilitatingly self-conscious ways. Novels likely to be in the course that move from self or autobiography outwards: Dave Eggers, *A Heartbreaking Work of Staggering Genius*; Junot Diaz, *The Brief Wondrous Life of Oscar Wao*; Ben Lerner, *10:04*; Emma Donoghue, *Room*. Novels likely to be included that work from history inward: Colson Whitehead, *The Underground Railroad*; George Saunders, *Lincoln in the Bardo*. A novel likely to be included that is poised between self and history: Jesmyn Ward, *Sing, Unburied, Sing*.

Class Format: The course will be entirely remote by Zoom.

Requirements/Evaluation: Three papers, totaling about 15 pages. Participation in class discussions will be reflected in the final grade.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor

Enrollment Limit: 16

Enrollment Preferences: English majors; American Studies majors

Expected Class Size: 16

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 355 (F) Motherhood and Horror: The Movie (WS)

Horror might be the most durable of film genres as well as the genre that's done the most work in terms of transforming the medium as a whole, and its transgressive nature has insured it attention, giving its most famous texts enormous cultural reach when it comes to ongoing conversations as to what defines evil, what constitutes normality, or what comprises the taboo. A look at the particular anxieties the genre has--especially recently--mobilized through its portraits of mothers and motherhood. The course will also touch on other genres that suggest an unspeakable invisible beneath the maternal quotidian. Films to be studied will include Henry Selick's *Coraline*, Alfred Hitchcock's *Psycho*, Jee-Woo Kim's *A Tale of Two Sisters*, Juan Antonio Bayona's *The Orphanage*, Jordan Peele's *Get Out*, Bong Joon Ho's *Mother*, Jennifer Kent's *The Babadook*, Juan Carlos Fresnadillo's *28 Weeks Later*, and Veronika Franz's and Severin Fiala's *Goodnight Mommy*.

Requirements/Evaluation: bi-weekly papers and responses for each student in the tutorial pairings

Prerequisites: English 203 or 204 or permission of the instructor

Enrollment Limit: 10

Enrollment Preferences: All interested students should preregister. In the event of over enrollment, entry will be based upon writing samples, with some preference given to English majors.

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Students will be required to 5-6 page papers every other week, and 2-3 page written response papers in between.

Fall 2021

TUT Section: T1 TBA James R. Shepard

ENGL 356 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora

Cross-listings: COMP 322 ENGL 356 AFR 323 AMST 323 ARTH 223

Secondary Cross-listing

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as the late Congressman John Lewis' *March* and Ebony Flowers' *Hot Comb*, this course illustrates and critiques multiple ways the graphic novel commingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. Although it is a remote course this year, this class may still feature Object Lab participation, film screenings, and collaborations with guest speakers.

Class Format: This is a remote class that will primarily feature synchronous sessions with some asynchronous sessions.

Requirements/Evaluation: class participation, written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story)

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: If the enrollment limit is exceeded, preference will be given to Africana Studies concentrators or students who have taken AFR 200, the department's introductory course.

Expected Class Size: 20

Grading: no pass/fail option, no fifth course option

Unit Notes: this course is part of the Gaudino Danger Initiative

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 322 (D2) ENGL 356 (D1) AFR 323 (D2) AMST 323 (D2) ARTH 223 (D1)

Attributes: AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

ENGL 358 (S) The Myth of Venice and its Modern Aftermath

Cross-listings: COMP 356 ENGL 358 GBST 356

Secondary Cross-listing

The Republic of Venice existed for over a millennium, during which time its historical image came to be enmeshed with mythical representations, such as the image of the city rising out of the waters of the lagoon, or the personification of the city itself as a Queen of the Adriatic. This course begins in the year 1797, at the end of the Republic, and the emergence of an extensive body of literature centered on Venice and its mythical facets. Readings will include Romantic views of Venice and the 20th century reshaping of the literary myth surrounding the city. A journey into this fascinating tradition will shed light on how the literary and visual representation of Venice, rather than the focus on a nostalgic evocation of the death of the Republic, became a premise of exploration for literary modernity. Toward the end of the course we will leave the lagoon to explore the postmodern recreations of Venice around the world (from Los Angeles and Las Vegas, to Macao, Yongin, and beyond) Readings will include excerpts from Byron's *Childe Harold's Pilgrimage*, John Ruskin's *Stones of Venice*, as well as full readings of Thomas Mann's *Death in Venice*, Marinetti's Futurist manifestos, Italo Calvino's *Invisible Cities*, and more. We will also examine movies, such as Luchino Visconti's *Senso* and *Death in Venice* and Nicholas Roeg's *Don't Look Now*. This course is offered in English; all texts are provided in translation.

Requirements/Evaluation: mini-papers, one individual presentation, mini-presentations, midterm, participation, final project

Prerequisites: familiarity with modern aesthetics such as romanticism, modernism and postmodernism is desirable

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Unit Notes: COMP core course

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 356 (D1) ENGL 358 (D1) GBST 356 (D1)

Not offered current academic year

ENGL 359 (S) Writing Animals

Cross-listings: ENGL 359 ENVI 359

Primary Cross-listing

Animals surround us, inhabit us. We rely on them for food, for clothing, for friendship, and for ideas. We could say that the whole human enterprise rests on the shoulders of animals, except that we ourselves are, of course, animals, too. In this course, we will explore the rich and rapidly growing body of work that centers on the creatures we live among. Among the questions we will consider are: How do we imagine minds unlike our own? Can we speak for creatures that lack language (or at least our form of it)? How do we explain our love of animals -- and our crimes against them? Readings will include fiction (Kafka's "A Report to an Academy"), non-fiction (Sy Montgomery's *The Soul of an Octopus*), natural history (Helen Macdonald's *Vesper Flights*) and philosophy (Peter Singer's *Animal Liberation*). This course will emphasize student writing, and participants will be invited to experiment with different genres.

Requirements/Evaluation: Students will produce roughly twenty pages of writing in a variety of modes

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: English majors

Expected Class Size: 16

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 359 (D1) ENVI 359 (D1)

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm John E. Kleiner

ENGL 360 (S) James Joyce's "Ulysses"

This course will explore in depth the demanding and exhilarating work widely regarded as the most important novel of the twentieth century, James Joyce's *Ulysses*, which both dismantled the traditional novel and revitalized the genre by opening up new possibilities for fiction. We will discuss the ways in which compelling issues of character and theme (e.g., questions of heroism and betrayal, sexuality and the politics of gender, civic engagement and artistic isolation, British imperialism and Irish nationalism) are placed in counterpoint with patterns drawn from myth, theology, philosophy, and other literature, and will consider the convergence of such themes in an unorthodox form of comedy. In assessing *Ulysses* as the outstanding paradigm of modernist fiction, we will be equally attentive to its radical and often funny innovations of structure, style, and narrative perspective. In addition to Joyce's novel, readings will include its epic precursor, Homer's *Odyssey*, as well as critical essays. Students unfamiliar with Joyce's short novel *A Portrait of the Artist as a Young Man*, which introduces characters later followed in *Ulysses*, are urged to read it in advance of the course.

Requirements/Evaluation: active participation in class discussions, several group reports, a midterm exam, a 5-page paper, and an 8- to 10-page paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Spring 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm Stephen J. Tifft

ENGL 361 (F) Nabokov and Pynchon

After a brief comparative study of their short stories, the course will focus on selected novels by each author. Texts include: *Invitation of a Small Warrior*, *Lolita*, and *Pale Fire* by Nabokov; and, by Pynchon, *The Crying of Lot 49*, and *Gravity's Rainbow* (to which a substantial portion of the latter part of the course will be devoted).

Requirements/Evaluation: midterm and final papers (roughly 15-18 pages total), and a take-home final exam

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors, not open to first-year students

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 363 (S) Literature and Psychoanalysis

Cross-listings: COMP 340 ENGL 363

Secondary Cross-listing

The British psychoanalyst D. W. Winnicott once wrote: "It is a joy to be hidden, and a disaster not to be found." This course will explore the many ways in which writing enacts this paradox, examining in the process several main strands of psychoanalytic thought in relation to literature that precedes, accompanies, and follows it in history. Approximately the first three-fourths of the course will involve close readings of theoretical and literary texts, which will be shared in a seminar format. In the latter portion of the course, students will work with each other and with the instructor on analyzing the processes of reading and writing as they produce original psychoanalytic readings of texts of their choice. *All readings in English.*

Class Format: discussion

Requirements/Evaluation: active engagement with the material and with each other, plus two 5-7-page papers, one 8-10-page paper, and a symposium presentation

Prerequisites: one previous course in either COMP or ENGL, or permission of instructor

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 19

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 340 (D1) ENGL 363 (D1)

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses

Not offered current academic year

ENGL 364 (F) Boucicault to McDonagh: Irish Theatre, 1870 to the present

Cross-listings: THEA 336 ENGL 364 COMP 360

Secondary Cross-listing

A survey of Irish drama since 1870, to include plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Conor McPherson, and Martin McDonagh.

Requirements/Evaluation: 18+ pages of writing, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 18

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 336 (D1) ENGL 364 (D1) COMP 360 (D1)

Not offered current academic year

ENGL 365 (F) Wonderland(s): *Alice* in Translation

Cross-listings: ENGL 365 COMP 345 GBST 345

Secondary Cross-listing

"What do you mean by that?" said the Caterpillar, sternly. "Explain yourself!" "I can't explain myself, I'm afraid, Sir," said Alice, "because I'm not myself, you see?" The confusion around personal identity, which Alice is seen to experience as she makes her way through Wonderland, can be examined productively as an allegory of translation. Beyond living through the developmental and socio-cultural transitions of a child, what happens to *Alice*, a seminal text in children's literature, when it travels down the rabbit hole to a new linguistic wonderland? For starters, the seven-year-old girl becomes Marie in Danish, Arihi in Maori, Ai-chan in Japanese, and Paapachchi in Kannada. Then there are the highly idiosyncratic humor, word play, embedded English nursery rhymes, and iconic illustrations by Tenniel. How do they fare in new linguistic, cultural, and even genre contexts? Lewis Carroll told his publisher in 1866: "Friends here seem to think the book is untranslatable." And yet. Over 200 translations later, including Kazakh, Shona, Papiamento, Braille, and Emoji, *Alice* continues to delight and confound readers all over the world and to pose myriad challenges as well as opportunities for translators. This course will serve as an introduction to the theory and practice of translation using Carroll's *Alice* as an anchoring primary text. We will examine key disciplinary issues and concepts, such as equivalence, domestication, foreignization, and autonomy and challenge the old canard that translation leads ineluctably, and exclusively, to loss.

Requirements/Evaluation: active and substantive class participation; discussion leading; weekly translation exercises; 2-3 short writing assignments; final project

Prerequisites: students must have at least three years of college-level second-language instruction or the equivalent (advanced proficiency), or permission of the instructor

Enrollment Limit: 16

Enrollment Preferences: COMP majors; language majors; language students

Expected Class Size: 10

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 365 (D1) COMP 345 (D1) GBST 345 (D2)

Fall 2021

SEM Section: 01 MWF 8:30 am - 9:45 am Janneke van de Stadt

ENGL 366 (F) Modern British Fiction

This course focuses on British novels from the early decades of the twentieth century. We will study the emergence of innovative stylistic and narrative forms characteristic of modernism, and consider the ways in which such innovations shape the works' exploration of questions of psychology and sexuality, moral integrity and betrayal, epistemology and aesthetics, race and empire. Readings will include such works as Ford's *The Good Soldier*,

James's *The Ambassadors*, Conrad's *Heart of Darkness*, Forster's *A Passage to India*, and Woolf's *To the Lighthouse*.

Requirements/Evaluation: regular class participation, two 8- to 10-page papers

Prerequisites: a 100-level English course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 18

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 367 (F) Documentary Fictions

Cross-listings: ARTH 367 ENGL 367

Primary Cross-listing

The first movies excited viewers not by telling stories, but by reproducing the world: a dancer's billowing skirts, the sight of Niagara Falls, the arrival of a train at the station--such vignettes felt viscerally real. Our fascination with documentaries derives, in large part, from the way seemingly transparent images are woven into narratives full of hidden assumptions. Every viewer of the Zapruder film sees the same thing: President Kennedy, struck by a bullet, lurches forward. But what that might mean--whether it points toward a lone gunman or a conspiracy, toward the Soviet Union or the CIA--still remains uncertain. We'll explore the tensions between image and story, evidence and context, in films ranging from Fred Ott's "Sneeze" (1894) to Josh Oppenheimer's *The Act of Killing* (2012), concluding with a look at the effects of contemporary image technologies on our sense of personal and national identity. Readings for the course will be drawn from narrative theory, epistemology, and cultural theory, as framed by writers including Trinh Minh-ha, Christian Metz, and Bill Nichols.

Requirements/Evaluation: four written and multimedia exercises (1-2 pages each), two essays (six and twelve pages), and a willingness to experiment with formats

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

Enrollment Limit: 25

Enrollment Preferences: English majors; Art and Comparative Literature majors; students with experience making video

Expected Class Size: 25

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ARTH 367 (D1) ENGL 367 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C FMST Core Courses

Not offered current academic year

ENGL 368 (S) Ireland in Film

In 1909, James Joyce was briefly the manager of one of Dublin's first cinemas. The medium of film has long attracted Irish writers--as a means to explore and represent the country's political and cultural history, to interrogate the very notion of "Irishness", and to promote their work to a wider audience. In turn, Ireland has long provided a rich subject for Hollywood fantasy, often being portrayed by non-Irish directors as either a mythic space for emerald-green romanticism, or, more darkly, as a place of political terror and enduring ideological rivalries. In this course we will view and discuss major films from the canon of Irish cinema, to assess the country's newly ascendant film movement. We will consider the impact of commercial considerations, and the powerful influence of British and American films on Irish filmmakers. We will also read the literary texts on which some films were based, so as to weigh the strengths and limitations of the medium as a resource for writers who initially worked only in print. This course will introduce participants to the technical vocabulary of film art, as well as to major developments in modern Irish history and culture. Films to be viewed will likely include: *Man of Aran*, *The Informer*, *The Quiet Man*, *Eat the Peach*, *In the Name of the Father*, *Butcher Boy*, *Intermission*, *Into the West*, *The*

Field, The Crying Game, December Bride, The Commitments, Michael Collins, Ondine, Six Shooter, In Bruges and The Guard; and we will also assess one or more short independent films such as *Budawanny* and *Adam and Paul*. Special attention will be given to the work of Neil Jordan, Jim Sheridan, Terry George, and Martin McDonagh.

Requirements/Evaluation: Two long papers, regular short responses and discussion board postings, class participation.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam; not open to first-year students

Enrollment Limit: 15

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: FMST Related Courses

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm James L. Pethica

ENGL 369 (S) American Poetry

This course is devoted to studying the work of key figures in American poetry, from Whitman and Dickinson to writers of our own moment, attentive to the social, historical, and aesthetic pressures that shape their work. We will read widely in the major poetic traditions, from Modernism, Objectivism, and the Harlem Renaissance through the mid-century work of the New York School, Beats, Black Arts, Confessional, and Language poets. We'll also keep a close eye on the contemporary scene, in part through interactions with visiting poets. We'll read a few writers deeply, tracing both their inheritances and also the ways they "make it new," in Pound's phrase, and asking what these innovations disclose about the formal, political, and experiential possibilities of poetry as a cultural form in the long "American century."

Requirements/Evaluation: engaged participation; one 5- to 7-page paper and one final 12- to 15-page paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or consent of the instructor

Enrollment Limit: 25

Enrollment Preferences: English Majors using the course to fulfill a requirement

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 370 (S) Literary and Critical Theory in the Twentieth Century

Cross-listings: COMP 380 ENGL 370

Secondary Cross-listing

From the rise of modern literary criticism around 1900 to the explosion of high theory in the 1980s and 1990s, the twentieth century witnessed an international flowering of new ideas about how to interpret art and literature: Russian Formalism, American New Criticism, French Structuralism and Deconstruction, and a welter of post- prefixed concepts that claim to transcend national boundaries: the poststructural, the postmodern, the postcolonial, the posthuman. What are the ideas associated with these different movements, and how are they connected? Does each represent a radical break with previous ways of reading, or do they actually build on one another and evolve in a systematic way? And given the entanglement between criticism and teaching, which are the theories that seem to define the work we do (and want to do) here at Williams? This course will focus on a very careful reading of essays representing major 20th-century critical schools (and a couple of their earlier precursors), by critics like Plato, Schiller, Shklovsky, Richards, Barthes, Derrida, de Man, Beauvoir, Butler, and Said. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose or poetry from any time and place; film, visual art, or architecture; music, new media, or digital media, etc.

Class Format: This class will have a hybrid format: on-campus students will meet in a classroom during the scheduled class slot (observing campus distancing protocols), while off-campus students participate simultaneously via Zoom. Off-campus students must be able to Zoom in during the scheduled class times.

Requirements/Evaluation: attendance and active participation, several short response assignments, final project consisting of a scripted oral presentation and a 15-page final paper

Prerequisites: at least one previous literature or theory course

Enrollment Limit: 12

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 380 (D1) ENGL 370 (D1)

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses

Not offered current academic year

ENGL 371 (S) The Brothers Karamazov

Cross-listings: COMP 331 ENGL 371 RUSS 331

Secondary Cross-listing

Widely hailed as one of the greatest novels ever written, Dostoevsky's *The Brothers Karamazov* contains a series of enigmas, not the least of which is precisely who murdered the Karamazov father. In addition to exploring the shared guilt of all four of the brothers Karamazov in the crime of patricide, Dostoevsky poses the most probing questions of his day: Are families tied together merely by blood or by deeper spiritual bonds? Is religious faith possible in an age of reason, science, and technology? Can man's earthly laws ever carry out divine justice? Is humanity prepared to bear the burden of responsibility that comes with freedom? This tutorial will spend an entire semester exploring Dostoevsky's masterwork, and we will read a variety of secondary sources alongside *The Brothers Karamazov*, including history, philosophy, and literary theory. Our goal will be to understand Dostoevsky's answers to these so-called "accursed questions" through the unique artistic form of *The Brothers Karamazov*.

Requirements/Evaluation: completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

Prerequisites: at least one 200-level literature class

Enrollment Limit: 10

Enrollment Preferences: students majoring or considering a major in Russian, Comparative Literature, or English

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 331 (D1) ENGL 371 (D1) RUSS 331 (D1)

Attributes: JLST Interdepartmental Electives

Not offered current academic year

ENGL 372 (F) Documentary Poetry

One of the most vibrant trends in contemporary writing, documentary poetry draws on various kinds of source materials in the creation of innovative forms. This course will be a joint adventure in the reception and production of such projects, and is designed for anyone interested in the intersections of archival research and creative writing. Part of our work will be to historicize and theorize this mode of literary making, which emerges out of Modernist experiments in polyvocality, collage, and what Ezra Pound termed the "poem including history." We will begin the semester by looking at Muriel Rukeyser's 1938 poetic sequence, "The Book of the Dead," which exposes the complicity of Union Carbide in the silicosis contracted by the miners who dug the Hawk's Nest Tunnel in Gauley Bridge, West Virginia. Rukeyser wrote of her desire for a "poetry [that] can extend the document"; our subsequent readings in this course will look to a number of contemporary book-length projects that do just that. Our documentary models--by such writers as Heimrad Bäcker, Anne Carson, Layli Long Soldier, Don Mee Choi, M. NourbSe Philip, Mark Nowak, and Claudia Rankine--treat a wide

range of subjects, yet all share both an investigative approach and a commitment to thinking about the way individual lives are shaped by larger social and historical structures. Generically, these works make use of the strategies of poetry, but also frequently incorporate essay, narrative, and image to create distinctly mixed forms. Students likewise will choose topics to investigate over the term, conducting original archival research and thinking inductively through the material toward a final project that will be shared with the public on our course website.

Class Format: While this class will be taught remotely, it promises to be a space of intimate engagement and creative growth. We will prioritize synchronous learning, whether online or perhaps in person, outside, while the weather is warm. Each week, we will read and discuss one of the assigned texts; throughout the semester, you'll also be working on your evolving projects, which we will workshop in small groups and in individual conferences.

Requirements/Evaluation: This class asks students to engage deeply with the assigned books, to do significant original research on a topic of their choosing, and to work creatively to bring that research to life. Frequent short writing assignments will assure students' understanding of the readings, as well as help them to pace themselves in the making of their own documentary projects. The semester will culminate with the workshopping, revision, and publishing of students' final projects.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

Enrollment Limit: 12

Enrollment Preferences: Preregistered students; if overenrolled, preference will be given to English majors.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: AMST Arts in Context Electives ENGL Literary Histories C

Not offered current academic year

ENGL 373 (F) Troubled Spirits

"Trouble" and "spirit" are both words with various and contrasting meanings and surprising overlaps. To be troubled is one thing, to be in trouble can mean several quite different things. Spirit began as breath, yet it transcended breathing. Hoping to soothe and grasp the troubled spirits of their own moment, writers and shamans often seek to conjure up spirits from the past. Some wish to exorcise those spirits, others to be haunted by them. This course will examine the manifestations of troubled spirits in works by American writers, especially African and Native Americans and white Southerners. The authors will include Edgar Allan Poe, William Faulkner, Toni Morrison, Leslie Marmon Silko, N. Scott Momaday, H. P. Lovecraft, Joy Harjo, Alice Walker, Toni Cade Bambara, and Randall Keenan.

Requirements/Evaluation: two or three short papers and a longer final paper of about fifteen pages

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Expected Class Size: 20

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm David L. Smith

ENGL 374 (S) Mysticism: Vision, Writing, History (WS)

Cross-listings: REL 374 COMP 352 ENGL 374

Primary Cross-listing

The promise of God's real presence in the world lies at the heart of Christianity as a messianic and scriptural faith. But mystics, who seek out and bear witness to their own experiences of the divine, have often been viewed with suspicion by church and state authorities. At stake in these confrontations between orthodoxy and the individual witness are questions of knowledge and power. To whom does God speak, who speaks for God, and how can anyone, whether mystic or priest, be certain? We will learn how these questions have inflected certain passages in the history of Christian belief and practice: the flourishing culture of mystical writing by medieval women, the efforts of some Protestant sects to distribute authority more horizontally,

and early modern philosophers' criticisms of prophecy and fanaticism. But our deepest concerns will be literary and aesthetic. What modes of writing did mystics use to express what was, in fact, inexpressible? What role did visual art play in visionary experience? And how has mysticism influenced the work two of the twentieth century's most significant theorists of language, Ludwig Wittgenstein and Jacques Derrida?

Requirements/Evaluation: biweekly 5-page papers, biweekly 2-page response papers, thoughtful participation in class discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 10

Enrollment Preferences: English majors and those intending to major in English

Expected Class Size: 10

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:

REL 374 (D2) COMP 352 (D1) ENGL 374 (D1)

Writing Skills Notes: This course will develop students' writing skills through biweekly 5-page analytical papers and biweekly 2-page response papers. Written feedback will be provided by the instructor and by the tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 375 (F) Black Masculinities (DPE)

Cross-listings: AMST 350 ENGL 375 AFR 331 WGSS 318

Secondary Cross-listing

In this seminar, we will study the evolution of Black masculinities through cultural, social, and political movements from 20th century to the present. This course engages Black feminist thought, Black masculinities studies, queer theory and performance studies. We will examine the relationship and constitutive nature of masculinity and femininity. By examining representations and presentations of Black masculinities, we will pursue questions such as: How is blackness always already gendered? How is gender always already racialized? What are the effects of these gendering and racializing practices on Black bodies, spaces, and places? How has dominant society attempted to define Black masculinity? In what ways have Black people undermined these narratives and redefined themselves? How do racial stereotypes about Black men's sexuality inform representations of Black masculinities? What is the future of Black Gender? We will trouble the relationship between manhood and masculinity by examining the ways in which masculinity can move across various kinds of bodies. In addition to reading critical and creative texts, we will view films and engage other kinds of media. Students will be responsible for 2 short papers and a final project.

Requirements/Evaluation: students will be responsible for 2 short papers and a final project

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: WGSS Majors will get preference, then Juniors and Seniors

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 350 (D2) ENGL 375 (D1) AFR 331 (D2) WGSS 318 (D2)

Difference, Power, and Equity Notes: This course engages content and materials that explore various forms of difference, power, and equity, along with facilitating the development of skills that will help students address the implications of said forms. This course considers current examples and historical examples of Black masculinity. This course fosters difficult conversations about how difference works and has worked, how identities and power relationships have been grounded in lived experience.

Attributes: WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2021

SEM Section: 01 Cancelled

ENGL 376 (F) Landscapes in American Literature

Cross-listings: ENGL 376 STS 377 AMST 376

Primary Cross-listing

This course examines representations of American landscapes in selected texts from the British colonial era to the present. Critical approaches will include narrative theory, formalism, eco-criticism, and science and technology studies. The central questions are: (1) How do authors adapt narrative and poetic forms to the representation of particular landscapes? (2) How do literary landscape representations change when new technologies arise for traversing and transforming them? (3) What effects can literary landscapes have on the landscapes we live in? Landscapes include settlements, cities, wildernesses, "frontiers," suburbia, and infrastructural scenes. Relevant technologies include the postal service, the railroad, the telegraph and telephone, the automobile, commercial aviation, and Skype. Texts may include: letters of Columbus, American Indian creation stories, early American religious texts, captivity narratives, slave narratives, and poems, short stories, and novels from the 17th to the 21st centuries, as different from one another as Dickinson's "Nature-sometimes sears a Sapling-" and Annie Proulx's *Brokeback Mountain*.

Requirements/Evaluation: discussion participation; five brief response papers (~2 pages); a mid-semester essay (~5 pages); a final essay (12- to 15-pages)

Prerequisites: none

Enrollment Limit: 15

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 376 (D1) STS 377 (D2) AMST 376 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 377 (F) Legacies of the Gothic Novel: Feminism and Horror in the Transatlantic World (DPE)

Cross-listings: WGSS 377 ENGL 377 COMP 377

Primary Cross-listing

Much maligned as a popular or "low" genre at its inception in the late eighteenth century, the gothic form has persisted in its popularity as well as crossed into "higher" forms of modernism, postmodernism, and postcolonialism. In this course, we will read key texts in the gothic mode—Frankenstein, Jane Eyre, and Wuthering Heights among others—and follow the ways in which they are revisited and rewritten by contemporary American and Caribbean writers, filmmakers, and artists. Particularly, we will examine how these texts subvert the realist leanings of Anglo-American narrative fiction and its assumptions of enlightenment rationalism by way of two main processes: narrative hypertrophy and feminist revisions of horror. The class will take up select contemporary criticism on the gothic and horror in literature, film, and art. This course will be of interest to students curious about feminism, postcolonialism, cultural criticism, horror, and comparative literature.

Requirements/Evaluation: presentation, paper plus revision, final research project

Prerequisites: one literature or related course

Enrollment Limit: 25

Enrollment Preferences: any student with relevant coursework in ENGL, COMP, or WGSS

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

WGSS 377 (D1) ENGL 377 (D1) COMP 377 (D1)

Difference, Power, and Equity Notes: The course will follow the path of radical thinking and generic experimentation by feminist writers of the nineteenth century as they transform in an anti colonial, anti racist, and anti misogynist contexts. We will study power, hegemony, and resistance along axes of gender, race, state form, and literary craft.

Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 378 (S) Nature/Writing

Cross-listings: ENGL 378 ENVI 378

Primary Cross-listing

What do we mean by "nature"? How do we understand the relationships between "nature" and "culture"? In this course we will examine how various American writers have attempted to render conceptions of "nature" in literary form. We will compare treatments of various kinds of natural environments and trace the philosophical and stylistic traditions within the nature writing genre. The authors to be considered include Ralph Waldo Emerson, Henry David Thoreau, William Faulkner, Annie Dillard, Barry Lopez, Ursula LeGuin, and Wendell Berry.

Class Format: discussion

Requirements/Evaluation: two 10-page papers, regular class attendance, and participation in discussions

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors and Environmental Studies concentrators

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 378 (D1) ENVI 378 (D1)

Attributes: AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives

Spring 2022

SEM Section: 01 TR 11:20 am - 12:35 pm David L. Smith

ENGL 379 (S) Writing Art

Cross-listings: ENGL 379 ARTH 379

Primary Cross-listing

This course is conceived primarily as an experiential adventure in creative forms of art writing. We'll read several recent examples of such work (from writers including John Ashbery, Roland Barthes, John Berger, Teju Cole, Jorie Graham, Robin Coste Lewis, Eileen Myles, Ali Smith, Roberto Tejada, and John Yau) to get a sense of the range of approaches, from the ekphrastic poem to the essay to the novel, alive today; and we will spend considerable time in local museums, engaging intimately with works of art through various writing prompts, as you create your own creative responses to visual art. Along the way, we will work to historicize and theorize the relation between the verbal and visual arts, and to ask what looking at art brings to creative writing, as well as the ways creative writing might extend or alter the work of art history.

Class Format: This will be a hybrid course. We will divide our time between seminar meetings, where we will discuss published texts; museum visits, where you'll engage directly with visual art; and small group meetings, where you'll get feedback on your evolving work.

Requirements/Evaluation: engaged participation; successful completion of assignments; demonstrated commitment and quality of the work, as evidenced by a final portfolio of revised writing.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

Enrollment Limit: 12

Enrollment Preferences: Undergraduate majors in English or Art and graduate students in Art.

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 379 (D1) ARTH 379 (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 380 (S) The Art of Modern Crisis

The first half of the twentieth century was marked by extraordinary social and political upheaval. The same era witnessed a feverishly creative revolution in the nature and the strategies of artistic representation. In this course we will examine what these two kinds of crisis have to do with one another: how a wide range of startling innovations in literary and cinematic art may be seen as responses to the particular pressures of the historical crises they represent. Focusing on instances from Britain, Europe, America, India, and/or Africa, we will study such diverse historical crises as the wave of anarchist terrorism around the turn of the century; the Bolshevik revolution; the woman's suffrage movement; World Wars I and II; the Indian independence movement led by Gandhi; and the Cold War. Novels and films will be studied for their distinctive, often dazzling aesthetic strategies for representing such crises, and will be chosen from works by such authors as Joseph Conrad, Andrei Bely, Sergei Eisenstein, Ford Madox Ford, Virginia Woolf, Jaroslav Hasek, Mulk Raj Anand, Elizabeth Bowen, Joseph Heller, and Stanley Kubrick.

Requirements/Evaluation: active participation in class discussions, two 7-page papers, and a final exam

Prerequisites: a 100-level English course, or a score of 5 on the Advanced Placement examination in English Literature or a 6 or 7 on the International Baccalaureate

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 381 (S) Freedom Dreams, Afro-Futures & Visionary Fictions

Cross-listings: AFR 380 WGSS 380 AMST 380 ENGL 381 STS 380

Secondary Cross-listing

In this course we will examine the various ways Black scholars, artists, & writers use science fiction and visionary fiction to imagine freedom and new world orders. We will focus on the role of history, particularly slavery, in the Black radical imagination. "Freedom" is the keyword throughout the course. We will grapple with the various and sometimes conflicting meanings and uses of freedom as it relates to blackness, gender, sexuality, class and ability. We will explore multiple forms of scholarship and cultural productions, including film, music, novels, short-stories, art, poetry, and other academic texts. All students will be asked to discover and develop their writerly voices through various critical, creative, experimental and performative assignments.

Requirements/Evaluation: active participation, completion of various short assignments, one 5-page paper and one 7- to 10-page final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Women's, Gender and Sexuality Studies majors, then Africana Studies concentrators

Expected Class Size: 20

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AFR 380 (D2) WGSS 380 (D2) AMST 380 (D2) ENGL 381 (D1) STS 380 (D2)

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Spring 2022

SEM Section: 01 W 7:00 pm - 9:40 pm Marshall Green

ENGL 382 (F) Advanced Workshop in Poetry

As an advanced poetry workshop and reading seminar, this class assumes that its members are already practicing poets with a grounding in the foundational techniques of poetry-writing. We will work in a spirit of shared experiment, pushing our inquiries into this art form further and developing a community of writers engaged in collaborations on and off the page. Readings and assignments will investigate different impulses--formal, textural, tonal, thematic--in poetry across time. I will ask you to inhabit, query, stretch, and even resist these impulses as you develop your own poems. My hope is that through sustained interaction and collaboration with each other, your writing will undergo a variety of productive evolutions.

Class Format: This workshop will include weekly readings and writing assignments, frequent improvisations and collaborations, and the attendance of several arts events.

Requirements/Evaluation: engaged participation; successful completion of assignments; demonstrated commitment and substantial improvement, as evidenced by a final portfolio of revised poems.

Prerequisites: ENGL 281 or permission of instructor.

Enrollment Limit: 12

Enrollment Preferences: Students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled.

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2021

SEM Section: 01 MR 2:35 pm - 3:50 pm Jessica M. Fisher

ENGL 383 (S) Advanced Fiction

A further consideration of the complexities and possibilities involved in the writing of short fiction. Exercises, short assignments, and discussion of published fiction will be combined with workshops of student stories and individual conferences with the instructor.

Requirements/Evaluation: 30 pages of fiction and six exercises

Prerequisites: ENGL 283 or 385 or permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: should the course over-enroll selection will be made on the basis of writing samples

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 384 (S) Advanced Fiction Workshop

A further consideration of the complexities and possibilities involved in the writing of fiction. Exercises, short assignments, and discussion of published fiction will be combined with workshops of student stories, individual conferences with the instructor, and independent work.

Requirements/Evaluation: Active participation, successful completion of assigned exercises and story drafts, and a final portfolio of revised fiction.

Prerequisites: ENGL 283 or 385 or permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: Students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 385 (S) Advanced Fiction Workshop: Form and Technique

A course for students with experience writing fiction and an understanding of the basics of plot, character, setting, and scene. Through close study of stories in both traditional and unusual forms, we'll examine how a story's significant elements are chosen, ordered, and arranged; how the story is shaped; how, by whom, and to what purpose it's told. Students will write new stories, employing the forms and techniques studied, and discuss them in workshop.

Requirements/Evaluation: regular attendance, active participation in workshop, weekly 1- to 2-page brief imitations, two 8- to 18-page story drafts for workshop, and a final portfolio of at least two stories

Prerequisites: ENGL 283 or 384, or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: preregistered students; selection is based on writing samples, if course is overenrolled

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 386 (S) Fiction of Beckett and Sebald

Cross-listings: ENGL 386 COMP 386

Primary Cross-listing

This seminar explores the work of two of the most original and influential fiction-writers of the last half of the 20th century, Samuel Beckett and W. G. Sebald. The work of both writers was profoundly influenced by World War II and the Holocaust, and their fiction centers on issues of loss and memory, of decay (of bodies, things, cultures, traditions), of reason and imagination as fragile means of enduring privation. Yet material so sobering and often bleak has rarely been rendered so absorbingly, or with such unorthodox forms of beauty. Their methods for reinventing fiction differ. Beckett increasingly strips his fiction of details of time, place, and even event, and ultimately struggles to free his speaking voice from the burdens of narration itself, the better to focus attention on the simple but logically rigorous, brilliant, often comic effects of his spare language. Sebald, who sometimes called his novels "documentary fiction," fashions a blend of recollection, fiction, geo-cultural history, and dream-like meditation, focused on the decline of European civilizations; his more chromatic prose, marked by obliquity, melancholy, and dry wit, is filled with curious facts and haunting anecdotes. We will read some of Beckett's short fiction and his great trilogy, *Molloy*, *Malone Dies*, and *The Unnamable*; Sebald's major works of fiction, *Vertigo*, *The Emigrants*, *The Rings of Saturn*, and *Austerlitz*; and a few short stories and novellas by precursors or successors such as Kafka, Borges, and Thomas Bernhard.

Requirements/Evaluation: regular class participation, two 8- to 10-page papers

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 20

Enrollment Preferences: English majors, Comparative Literature majors

Expected Class Size: 15

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 386 (D1) COMP 386 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 387 (F) Catastrophe/Apocalypse: The Movie

The film industry has always appreciated the visual and dramatic possibilities of catastrophe, and over the last few decades the apocalyptic and post-apocalyptic sensibility appears everywhere in our mass culture, such that being plugged into the zeitgeist might necessarily entail a familiarity with the emerging tropes and assumptions of this subgenre. This course will consider the ways in which such films model for us those moments when our expectations and/or actions collide with the devastating and unforeseeable realities of our physical world and political situation. How do we measure loss when loss occurs at the upper end of the human scale? How do we consider collectively, in either secular or metaphysical terms, the issue of our own complicity in--if not responsibility for--disaster? Films to be studied will likely include W.S. Van Dyke's *San Francisco*, Steven Spielberg's *Schindler's List*, Roman Polanski's *The Pianist*, George Romero's *Night of the Living Dead*, Ridley Scott's *Blade Runner*, Edgar Wright's *Shaun of the Dead*, Michael Heneke's *Time of the Wolf*, Danny Boyle's *28 Days Later*, Alfonso Cuarón's *Children of Men*, Bruce McDonald's *Pontypool*, Yoshiro Nakamura's *Fish Story*, Jordan Peele's *Get Out*, and Joshua Oppenheimer's *The Act of Killing*.

Requirements/Evaluation: four short papers and in-class presentations

Prerequisites: ENGL 203, or 204, or permission of the instructor

Enrollment Limit: 20

Enrollment Preferences: senior majors in English or Comparative Literature; then junior majors in either; then newly declared majors in either

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 389 (F) Fiction of Virginia Woolf

Cross-listings: ENGL 389 WGSS 389

Primary Cross-listing

"Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small" ("Modern Fiction"). Virginia Woolf's fiction represents a self-conscious and highly experimental challenge to the conventions of Victorian and Edwardian fiction, in an effort to re-center the novel on lived experience. This course will explore the evolution of the innovative fictional forms by which she tried to bridge the gap between the experience of consciousness and its representation in language. We will also consider the links between Woolf's concern with in the fluidity of consciousness and her interest in gender fluidity and androgyny. We will read most of the major novels, probably including *The Voyage Out*, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*, and *Between the Acts*, together with selected short fiction and critical essays.

Requirements/Evaluation: discussion, weekly journal, three 4- to 6-page essays

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: none

Enrollment Preferences: English majors, WGSS majors, seniors

Expected Class Size: 25

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 389 (D1) WGSS 389 (D2)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 390 (S) Robert Frost and Seamus Heaney

This seminar closely examines the achievement of two of the most influential poets of the last hundred years: America's Robert Frost (1874-1963), and Seamus Heaney (1939-2013)--the Nobel laureate widely acknowledged as the greatest Irish poet since Yeats. They have garnered high praise from elite literary critics, and also captured the imaginations of a broad reading public. They write in an idiom that is deeply rooted in the ordinary vernacular

speech of their respective countries, but rises above it into a universal language that transcends place and time. Their images first focus our gaze on the natural world we can see all around us, but then subtly shift our attention to what can't be readily observed or reliably known. Their poems can initially appear simple or self-evident in their meanings, but then quietly double-back on us with unexpected forms of mystery and complexity. To get a comprehensive sense of the arc of their careers, we will read most all of their poems, with each class discussion focusing on a few particularly important texts. We will also read some of their essays and lectures on the art and purpose of poetry. Where appropriate, we will attend to the biographical, cultural, and (especially with Heaney) political circumstances that shaped their opportunities as artists.

Class Format: Remotely-taught course

Requirements/Evaluation: Midterm and final papers (15-20 pages in total)

Prerequisites: A 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

Enrollment Limit: 14

Enrollment Preferences: English majors, but non-majors with a strong interest in poetry are also most welcome.

Expected Class Size: 12

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 391 (S) Democratic Vistas

Cross-listings: ENGL 391 AFR 386

Secondary Cross-listing

This seminar will focus on the ways in which texts create nuanced representations of democratic ideals and practices as well as, of course, representations of the failures of democratic ideals and practices. Our goal will be to explore how literature encourages readers to think about democracy, and what impact that can have on our lives as readers and citizens. To this end, we will study work across five genres--poetry, fiction, non-fiction, photography, and film--to arrange and enhance our sense of how plot, structure, figuration, and allusion occupy themselves with the challenge of the Democratic Vista: which is to say with visions of what democracy is, has been, and has the potential be. Among the texts and authors likely to be studied are Robert Hayden, Ralph Ellison, Toni Morrison, Don DeLillo, Jamaica Kincaid, Ishion Hutchinson, Natalie Diaz, Octavia Butler, Colson Whitehead, Morgan Parker, Nana Kwame Adjei-Brenyahm Teju Cole, and contemporary films such as Ryan Coogler's BLACK PANTHER and Boots Riley's SORRY TO BOTHER YOU.

Requirements/Evaluation: attendance and participation, two short essays, and a 12- to 15-page final paper; additional requirements will include film screenings outside of class, interactive (e.g., Skype, etc.) author visits inside of class, and campus talks germane to the seminar

Prerequisites: none, open to all students

Enrollment Limit: 15

Enrollment Preferences: Africana Studies concentrators and English majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 391 (D2) AFR 386 (D2)

Not offered current academic year

ENGL 392 (S) Acción Poética: Poetic Art's Critiques of an Americas of Conquest (DPE)

Can poems be thought of as social acts, or as a kind of "acción poética" (poetic action)? What would it mean, in other words, to resituate our understanding of poetry within the realms of speech act theory, performance studies, and the local and global histories of social conflict in the Americas? In this course, we will examine the long history of poetic form in the Americas to trace the emergence of separate, but related poetic experimentalisms, particularly in the literary traditions of modern Latin American and U.S.-Latinx poetry and performance art. Throughout the course, we'll ask what it means to write with and without the body in mind. We'll attend to the embodied forms of poetic expression that emerge prior to the

twentieth century while investigating poetry's articulations of geo-social space in the Americas. Our course will then focus on the vanguard poetries of twentieth-century Latin America (Neruda, Mistral, Vallejo, Zurita, et al.) and on the transcultural modernities of U.S.-Latinx poetry and performance. Through our explorations of poetic form's encounters with a social history of the Americas, we'll receive a glimpse of what poetry looks like in a world of spiritual, political, ecological, and humanitarian crises. Readings will likely include works by: Gabriela Mistral, Pablo Neruda, Vicente Huidobro, César Vallejo, Raúl Zurita, Cecilia Vicuña, Miguel Algarín, Sandra María Esteves, Willie Perdomo, Julia de Burgos, Emmy Pérez, Gloria Anzaldúa, Lorna Dee Cervantes, Sandra Cisneros, Francisco X. Alarcón, Guillermo Gómez-Peña, Coco Fusco, Laura Aguilar, Asco, Sor Juana Inés de la Cruz, Phillis Wheatley, José Martí, Rubén Darío, Walt Whitman, Emily Dickinson, and more. Although useful, reading knowledge of Spanish is not expected or required; Spanish-language texts will be provided in English translation alongside the original.

Requirements/Evaluation: Active participation in in-class and online discussion, two close-reading papers (5 pages each), contributions to course blog, and a final 8-10 page research paper.

Prerequisites: A 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor.

Enrollment Limit: 25

Enrollment Preferences: English majors, but non-majors with a strong interest in the subject are welcome.

Expected Class Size: 25

Grading: no pass/fail option, yes fifth course option

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course offers students the opportunity to think critically about the experiences of socially marginalized groups throughout U.S. and Latin American history. The course emphasizes the experiences of colonization and U.S. imperialism in Latin America and those of social conflict in border regions throughout the U.S. Moreover, it invites students to ask what it means to write poetry from the standpoint of various subject positions (as determined by race, class, gender/sexuality, etc.).

Attributes: ENGL Literary Histories C LATS Countries of Origin + Transnationalism Elect

Spring 2022

SEM Section: 01 MW 11:00 am - 12:15 pm Matthew Gonzales

ENGL 393 (F) Staging Identities

Cross-listings: THEA 393 ENGL 393

Secondary Cross-listing

The construction of selfhood is always to some extent a performative act--as Shakespeare's Jacques says, "All the world's a stage / And all the men and women merely players[.]" That performance is inherently dual, since constituted both for the audience of the wider social world, and for the self who seeks to act. Drama as a genre, with its constant negotiation of the competing claims of illusion and the operations of reality, is invariably interested in the exploration of social identity, in the tensions between public and private selfhood, and in the functions of 'performance'. In this course we will examine theatre's response to the challenge of self-fashioning in the modern era, and consider the wider ontological status of performance as a category within the context of twentieth century drama and theatrical staging. Readings will include Shakespeare's *Hamlet* and plays by Chekhov, Pirandello, Churchill, Shepard, Lori-Parks, Beckett, Walcott, Pinter and others, along with selected criticism, theory, and psychoanalytical writings.

Class Format: Our class meetings will be conducted remotely, but with the seminar group regularly broken into small discussion sections. I will consider moving to in-person teaching for the discussion sections, depending on conditions on campus as the semester progresses.

Requirements/Evaluation: Two papers totaling about 12 pages, regular posting on discussion boards, and active participation in discussion.

Prerequisites: A THEA course, a 100-level ENGL course, or a score of 5 on the AP English Literature exam.

Enrollment Limit: 14

Enrollment Preferences: Theatre and English majors or prospective majors.

Expected Class Size: 14

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

THEA 393 (D1) ENGL 393 (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 394 (S) The Nature of Nature

Cross-listings: ENVI 390 ENGL 394

Primary Cross-listing

"Nature" is one of the commonest words in English. And yet what does it signify? Is it primarily descriptive (all living things), or normative ("natural" foods, "human nature")? This course will consider the richly incoherent ways we think about the living world, paying attention to the difficulty of narrating processes that are often too big, too small, too quick or too slow for direct human apprehension. We'll also explore the ways popular nature writing mingles scientific reporting with implicit judgments about human identity, morality, and social organization. Writers studied will include Elizabeth Kolbert, N. Scott Momaday and Charles Darwin. We'll also consider the technological mediations of nature in documentaries by David Attenborough and Lynette Wallworth, among others.

Requirements/Evaluation: Several short written exercises, an eight page comparative midterm essay, and a final twelve to fifteen page online essay incorporating audiovisual materials. Active participation in class. Note that this course will be offered exclusively online.

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 16

Enrollment Preferences: English majors; Environmental Studies majors and concentrators.

Expected Class Size: 16

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENVI 390 (D1) ENGL 394 (D1)

Attributes: ENGL Literary Histories C ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

ENGL 395 (F) Signs of History

Cross-listings: HIST 395 ENGL 395 COMP 395

Primary Cross-listing

What is an historical event, and how do such events differ from other occurrences? How are historical changes reflected in or produced by literature, art and other cultural forms? Who or what makes history and what is the nature of historical agency? Is history always "written by the victors," as one says, or are there ways of challenging dominant accounts of the past? This seminar will attempt to answer these questions through readings of works of philosophy, poetry, history, prose fiction, film, photography, and cultural criticism that reflect upon the nature of history. Though answers will be multiple, course reading and discussion will in general strive to determine the consequences of understanding history as a site in which reading and writing, experience and narration, and action and interpretation interpenetrate. May include works by Kant, Burke, Hegel, Charlotte Smith, Marx & Engels, Woolf, Kafka, Arendt, Benjamin, Mahmood Darwish, Thomas Demand, and Eyal Sivan.

Requirements/Evaluation: two papers, one 6 and one 10-12 pages in length, and general participation

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English, Comparative Literature, History and German majors

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

HIST 395 (D2) ENGL 395 (D1) COMP 395 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

ENGL 396 Theater and Voyeurism

Seventeenth-century philosophy was ambivalent about the senses. Around the same time as Descartes was wondering whether everything he had ever seen, heard, and felt might have been an illusion produced by an evil deceiver, Francis Bacon was placing the close observation of nature at the center of a new scientific practice. Do the senses shore up the subject by distancing her from objects and from others and by providing her with insight about them? Or do the senses make her vulnerable to a world that is endlessly and often violently imposing itself on her? We will consider this problem in cultural and intellectual history through the case of the theater, with a special focus on tragedy. Ancient Greek tragedy made the mere fact of seeing the basis of an epistemological difference between the audience (whose looking is a privileged form of knowing) and the protagonist (who is paradigmatically blind), and this difference can be understood as a way of reflecting on the conditions of the theatrical medium itself: the audience sees the character, but the character does not see the audience. Early modern tragedy drew on the Greek tradition of dramatic irony, but wondered whether looking was as straightforward as it looked, making voyeurism a two-way street: one form of seeing what others don't involves being forced to see something unbearable, and early modern theater took a special interest in obscenity, which Greek theater tended to avoid or marginalize. We will consider works by Homer, Sophocles, Euripides, Aristotle, Ovid, Seneca, Marlowe, Spenser, Shakespeare, Vermeer, Jonas Barish, Laura Mulvey, Jacques Rancière, and Michael Fried.

Requirements/Evaluation: One 7-page midterm paper, one 12-page final paper, thoughtful participation in class discussions

Prerequisites: a 100-level English course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors and those intending to major in English

Expected Class Size: 25

Grading:

Distributions: (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 397 (F) Independent Study: English

English independent study. Kathryn Kent, as chair, is the official "Instructor," but an independent study can be advised and graded by any willing member of the department.

Prerequisites: unusually qualified and committed students who are working on a major writing or research project should first find an advisor for the project

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Fall 2021

IND Section: 01 TBA Bernard J. Rhie

ENGL 398 (S) Independent Study: English

English independent study. Kathryn Kent, as chair, is the official "Instructor," but an independent study can be advised and graded by any willing member of the department.

Prerequisites: unusually qualified and committed students who are working on a major writing or research project should first find an advisor for the project

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Spring 2022

IND Section: 01 TBA Bernard J. Rhie

ENGL 399 (F) Poetry & Performance

Though poetry was an oral art form before it was anything else, its contemporary relationship to performance is varied and complex. This course explores poetry writing for/as performance, including works that might be categorized as "spoken word poetry" as well as those that sit far outside of that designation. Course readings will include contemporary and canonical writers, from Walt Whitman, to Sonia Sanchez, to Sarah Kay. We will also study works that blur the genres of poetry, performance art, and theater. Students will engage in writing and performance activities in class, create collaboratively, and exchange feedback on each other's work. The semester will culminate in a final performance open to the campus community. Students must have taken at least one course on the practice of creative writing, acting, or another performance discipline.

Class Format: Combined seminar/studio

Requirements/Evaluation: In addition to in-class participation, students will be graded based on thorough completion of readings, creative exercises, reflection/response papers, feedback letters, revisions, and the final performance.

Prerequisites: ENGL 140, 281, or 288. Other courses on the practice of creative writing and/or performance (e.g., THEA 101) will also be considered.

Enrollment Limit: 12

Enrollment Preferences: Pre-registered students. Should the course over-enroll, selection will be made based on a short application including work samples.

Expected Class Size: 12

Grading: yes pass/fail option, no fifth course option

Distributions: (D1)

Fall 2021

SEM Section: 01 W 1:10 pm - 3:50 pm Franny Choi

ENGL 402 (S) The Historical Novel

Cross-listings: ENGL 402 COMP 406

Primary Cross-listing

Setting a novel in a prior time period risks estranging a reader, yet the genre has roused deep-rooted interest, intense critical debate, and aesthetic daring. In this course, we will explore the complex and layered uses of a historical past in literary works of the seventeenth through twenty-first centuries, by way of novels by Madame de Lafayette, Scott, M. Shelley, Dickens, Eliot, Ford, Woolf, Morrison, Sebald, and Roy. Exploring the uses of gothic and sensational effects, dystopian and utopian possibilities, and fractured time, we will consider the aesthetic and political experiments historical novels have spawned. We will do so in context of the sustained critical engagement with the genre by such thinkers as Lukacs, Benjamin, Adorno, Jameson, McKeon and Moretti.

Requirements/Evaluation: class discussion and a 20-page final paper

Prerequisites: a 100-level English course and a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 402 (D1) COMP 406 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B ENGL Literary Histories C

Spring 2022

SEM Section: 01 W 1:10 pm - 3:50 pm Anita R. Sokolsky

ENGL 407 (F) Literature, Justice and Community (DPE)

Cross-listings: ENGL 407 COMP 407

Primary Cross-listing

Can we imagine possibilities of justice not dictated by already determined norms? What would a community founded on such a conception of justice look like? Can we imagine a version of community not founded on exclusion? What would the members of such a community look like-what version of subjectivity would that community imply? And might literature in particular have something to say about the possibilities for such versions of community, selfhood, and justice? This course will look at recent, theoretically-oriented writing on justice and community, with an emphasis on the work of Hannah Arendt, Jacques Derrida, Jean-Luc Nancy and Giorgio Agamben. We will place this challenging and exciting philosophical work in relation to fiction from Euripides to Kafka, Farah and Kushner, films (Almodovar, Farhadi), photography (Silva, *Badlands* and worldly examples of competing claims to justice. The course pursues the aims of the DPE initiative by engaging works in which cultural difference and power differentials reveal the limits of universalizing accounts of law and justice, works such as Euripides' *Bacchae*, Nuruddin Farah's *Maps*, Louise Erdrich's poetry, and Farhadi's *A Separation*. But the course will equally suggest that such contingency is inherent in the concept of justice as such, insofar as the problem of justice is bound up with forms of constituting indebtedness that define humans as communal beings. In that sense, contingency, and differentials of power mark justice even in its most familiar instances-intimately and close to home, as it were.

Class Format: discussion

Requirements/Evaluation: one 5-page paper, and a final 15-page paper

Prerequisites: a 300-level ENGL course or permission of instructor

Enrollment Limit: 15

Enrollment Preferences: English Majors; Comparative Literature Majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: course packet

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 407 (D1) COMP 407 (D1)

Difference, Power, and Equity Notes: The course engages works in which differences of culture and power reveal the limits of universalizing accounts of law and justice, even as it suggests that such contingency is inherent in the concept of justice as such insofar as the problem of justice is inextricable from forms of indebtedness that define humans as communal beings. Differentials of power mark justice even in its most familiar instances -- intimately and close to home.

Attributes: ENGL Criticism Courses JLST Interdepartmental Electives

Not offered current academic year

ENGL 415 (S) Theorizing Aesthetic Outrage

Outrage has become an increasingly charged and prominent feature of public life in our current political climate. Yet it is surprisingly difficult to analyze and understand, particularly when we confront public forms of outrage, in which collective behavior may shape, complicate, and change its nature. Why are accounts of the reasons for one's outrage so often inadequate to its vehemence? How are we to understand the strange, unconscious mimicry into which the antagonists in public outrage are so often drawn? What are the sources of the pleasure that shadows outrage? In this seminar we will attempt to theorize public outrage, drawing on a range of theoretical models from several disciplines: aesthetics, cultural and political theory, psychoanalysis, gender and sexuality studies, anthropology and sociology. We will be particularly concerned with aesthetic outrage--riots, censorship, and trials in response to literary and cinematic works, particularly where such outrage has been well documented--and will explore the possibility that such outrage is discernibly different from more straightforward instances of political outrage, such as bread riots or Black Lives Matter activism. We will also analyze the basic nature of outrage in the context of affect studies. Theoretical work by such writers as Sedgwick, Berlant, Foucault, Freud, Weber, Lévi-Strauss, Girard, Arendt, Bakhtin, Butler, Douglas, and Žižek; literary and cinematic works by such authors as Sade, Synge, O'Casey, Jarry, and Eisenstein.

Class Format: tutorial format once or twice during the semester to discuss writing

Requirements/Evaluation: active, regular class participation, a final paper of about 20 pages, written in stages (some discussed in tutorial format)

Prerequisites: a 300-level ENGL course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: English majors

Expected Class Size: 12

Grading: no pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 416 (S) Postcolonial Theory and the World Literature Debates (DPE)

Cross-listings: ENGL 416 COMP 416

Primary Cross-listing

When publishers, scholars, reviewers, and critics talk about the massive, beautiful, prismatic literary and cultural traditions outside of Western culture, they sometimes refer to them by their geographical provenance--African literature, say, or Sumerian art--or perhaps by their historical moment--Ottoman architecture, or postcolonial Indonesian poetry--but more and more, the catch-all category of World Literature has begun to hold sway in influential places, and is changing the shape of how we think, learn, and write about non-Western aesthetics, as well as how we participate in our "own" cultures in all their complexity. If we can imagine a kind of literature that truly goes under the headings of "World Literature," or "Global Literature," what can we possibly exclude? Doesn't all literature belong to the world? What might we gain by using this term, and what might we lose? What histories are attached to the various names and classifications we assign to culture and how does cultural "othering" uphold or resist forms of economic, political, and military dominance? In this advanced seminar, we will work carefully through the history and influential writings of postcolonialism as a particular challenge to hegemonic forms of representation, cultural production, and naming, starting with a close consideration of the writings of the movement's founders and key commentators, including Aimé Césaire, Frantz Fanon, Edward Said, Gayatri Spivak, Robert J.C. Young, Gauri Viswanathan, Partha Chatterjee, and Homi Bhabha, and consider their influence on later postcolonial writers and critics around the world. In the second half of the semester, we will turn our attention to the historical underpinnings and current firestorm of debates about World Literature, beginning with Goethe, Marx, Adorno, Frederic Jameson, Franco Moretti, and Pascale Casanova and shifting finally to critics of the ideas of World and Global Literature.

Requirements/Evaluation: two to three papers

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: students who have done relevant coursework in Division I or II

Expected Class Size: 10

Grading: no pass/fail option, yes fifth course option

Unit Notes: Theory course

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 416 (D1) COMP 416 (D1)

Difference, Power, and Equity Notes: This course will consider literary canonicity and postcolonial theory's challenges through an examination of genre, criticism, institutional power, material conditions of publication, and postcolonial culture's relationship to the legacies of colonialism. We will interrogate power and the writing of history, material and cultural resource extraction, and narrative theory against developmental discourse.

Not offered current academic year

ENGL 418 (S) Modernisms and the Archive

Cross-listings: AMST 418 ENGL 418

Primary Cross-listing

This course focuses on American Modernist writers who transformed American literature in the first half of the twentieth century. We explore how these writers--including W.E.B. DuBois, Sterling Brown, Gertrude Stein, José Garcia Villa, Marianne Moore, Nella Larsen, Zora Neale Hurston, Wallace Stevens, Langston Hughes, HD, and others--confronted the experience of modernity in new art that responded to dramatic, often cataclysmic change. We define key markers of the modernist aesthetic, including its formal experimentation and self-reflexivity; and study the sweeping political, social, and cultural events and issues that influenced these writers, including two world wars, rapid industrialization, mass migrations, women's suffrage, Jim Crow racism, and a pandemic. We also look specifically at how the archives of Modernist writers--collected in institutions across the world--have shaped the discourse and narrative arc of literary history. Central to this archive-based discussion, students will have the opportunity to take a deep dive into the Sterling Brown archive here on the Williams College campus. Recently acquired by Williams College Library Special

Collections, this significant archive documents the life, work, and poetic practice of African-American writer and educator Sterling Brown, whose poetry and prose spans nearly five decades of the twentieth century. Our class is timed for the opening of the Sterling Brown archive in 2022 and the events and speakers planned on campus for that year, exactly one hundred years after Brown graduated from Williams College in 1922.

Requirements/Evaluation: Short papers, writer's notebook, archival presentations, final paper (12-15 pages)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 15

Enrollment Preferences: English Majors, American Studies Majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

AMST 418 (D2) ENGL 418 (D1)

Attributes: AMST Arts in Context Electives ENGL Criticism Courses ENGL Literary Histories C

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Bethany Hicok

ENGL 421 (F) Fanaticism

Cross-listings: COMP 421 ENGL 421

Primary Cross-listing

Eighteenth and nineteenth-century writers of literature and political philosophy repudiate fanaticism, whether as a religious, political or amorous posture. But what is fanaticism, and why should it be considered such a threat, particularly during a period that embraced an enlightened secular rationalism? In this course, we will examine these questions by considering literary texts that dramatize fanaticism in light of accounts by philosophers and historians. Readings will include novels by M. Shelley, Hogg, Dickens, Eliot, Conrad, among others, and political philosophy and historical writings by Voltaire, Kant, Diderot, Burke, Hume, Carlyle, Adorno, and a range of recent critics. We will also watch films by Riefenstahl, Hitchcock and Pontecorvo, and look at paintings, drawings and sculpture by Fragonard, Goya, and Shibonare. Since fanaticism has recently had considerable political currency, we will also examine contemporary accounts that reanimate the debates and concerns of the course.

Requirements/Evaluation: two shorter or one long paper(s), approximately 20 pages

Prerequisites: a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: junior and senior English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: cost of books

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 421 (D1) ENGL 421 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Fall 2021

SEM Section: 01 M 7:00 pm - 9:40 pm Anita R. Sokolsky

ENGL 450 (F) Melville, Mark Twain, & Ellison

As an epigraph to his novel, *Invisible Man*, Ralph Ellison selects a quotation from Herman Melville's story, "Benito Cereno." In the prologue to *Invisible Man*, Ellison invokes a sermon that appears briefly in the opening chapter of *Moby-Dick*. In his essays on comedy and American culture, Ellison comments trenchantly on *Adventures of Huckleberry Finn*. Melville and Mark Twain were, in many obvious ways, as different as two writers can be.

Nonetheless, they also have many surprising similarities, and it is not difficult to understand why both are so important to Ellison. This course will examine the novels, stories, and essays of these three writers, with particular attention to the themes that they have in common and to the traits that make each of them distinctive. Race, slavery, epistemology, and the nature of American democracy are among those themes.

Requirements/Evaluation: journal, a final 15-page paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 15

Enrollment Preferences: English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Attributes: AMST Arts in Context Electives

Not offered current academic year

ENGL 456 (F) Topics in Critical Theory: Hegel and the Dialectic

Cross-listings: COMP 456 ENGL 456

Primary Cross-listing

This course is for students of any major who wish to continue studying critical, cultural, or literary theory. Students will give close attention to a single theorist or philosophical school or perhaps to a single question as taken up by several theorists. Prior coursework in critical theory or continental philosophy, no matter the department, is strongly recommended. The subject of this semester's seminar is the dialectic. "Dialectical" is one of those collegiate words, the kind of word that some people use a lot without knowing for sure what it means. That said, there are a couple of different ways of making sense of dialectics. The word's nearest synonym is "dialogue." Broadly, then, "dialectics" is a name for any philosophy that incorporates into itself the back-and-forth of conversation. Modern dialectics, meanwhile, sets out from two ideas: first, that it is impossible to think about anything in isolation, that we understand all things via relation and contradistinction, that we couldn't call any person "female" if we weren't also compelled to call some people "male"; and second, that all such conceptual pairs (male/female, black/white, east/west) are less settled than they look. You can't not divide the world into oppositions, and all such oppositions will collapse. This is an idea that, systematically pursued, can change the way we think about language, ethics, politics, literature, and art. We will read key texts from major dialectical thinkers: Hegel, Marx, Adorno, but mostly Hegel.

Requirements/Evaluation: seminar paper of 25 pages; informal weekly writing; class participation

Prerequisites: prior coursework in critical theory or continental philosophy is recommended but not necessary, no prior coursework in English is required

Enrollment Limit: 15

Enrollment Preferences: seniors with background in critical theory

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 456 (D1) ENGL 456 (D1)

Attributes: ENGL Criticism Courses PHIL Related Courses

Not offered current academic year

ENGL 483 (S) Representing History

Cross-listings: COMP 483 ENGL 483

Primary Cross-listing

Moments of political turmoil expose the highly charged ways in which a culture structures itself around a narrative past. In this course, we will read literary and cinematic works that invoke such moments of upheaval—the French and Russian Revolutions as well as those of 1848, the rise of fascism and the Great Depression of the 1930s, the battle for Algerian independence, the AIDS crisis, among others—in order to explore those fraught narratives of the past. We will consider such issues as the rise of the historical novel, the aesthetics of fascism and of democracy under pressure, fantasies of decolonization, representational clashes of culture, forms of affective and sexual disorientation, and the uses of melancholy in

representing historical loss. Readings will be drawn from literary works by Gay, Edgeworth, Scott, Shelley, Balzac, Eliot, Conrad, Kafka, Babel, Mann, Borges, Stoppard, Kushner, Morrison, Pamuk, Bolano, and Philip, and theoretical essays by Kant, Burke, Carlyle, Marx, Benjamin, Adorno, Foucault, de Certeau, Jameson, Lefort and Ahmed. Films will include such works as Eisenstein's October, Reifentahl's The Blue Light, Wellman's Nothing Sacred and Pontecorvo's The Battle of Algiers.

Class Format: discussion

Requirements/Evaluation: two shorter or one longer paper/s, approximately 20 pages

Prerequisites: a 300-level English course or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: junior and senior English majors

Expected Class Size: 15

Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: cost of books

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:

COMP 483 (D1) ENGL 483 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

ENGL 493 (F) Honors Colloquium: English (WS)

A colloquium for students pursuing critical theses and critical specializations. Students will present and critique their work in progress, and discuss issues particular to researching and structuring a long analytical thesis. We will also discuss the work of a variety of recent critics representing a range of methods of literary study. Satisfactory completion of the course will be required for students to continue on in the honors program. The course will meet sometimes as a full seminar and other times in tutorial-style small groups.

Requirements/Evaluation: participation and individual progress on the thesis project, which will be determined in consultation with each student's honors advisor

Prerequisites: admission to the department Honors program

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option

Distributions: (D1) (WS)

Writing Skills Notes: Students will write a 20 page thesis chapter in stages and over multiple drafts. Students will receive from the instructor timely comments on their writing, with suggestions for improvement.

Fall 2021

HON Section: 01 W 1:10 pm - 3:50 pm Emily Vasiliauskas

ENGL 494 (S) Honors Thesis: English

English honors thesis. Required of all senior English majors pursuing critical theses and critical specialization.

Grading: yes pass/fail option, yes fifth course option

Distributions: (D1)

Not offered current academic year

ENGL 495 (F) Fiction Thesis Seminar

A hybrid colloquium /workshop/ seminar for those seniors undertaking an Honors Thesis in fiction writing, with the aim of enabling both the extensive independent work and individual feedback at the heart of the project as well as a greater sense of community and shared learning. Half the week will

be devoted to group sessions involving workshoped student work and the close reading of published work and meetings with outside visitors, and the other half devoted to individual tutorial sessions.

Requirements/Evaluation: Students will produce theses of at least 50 pages in length.

Prerequisites: English 283, 384, 385, or permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: Senior English majors, followed by seniors from other departments.

Expected Class Size: 6-8

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2021

SEM Section: 01 TF 1:10 pm - 2:25 pm James R. Shepard

ENGL 497 (F)(S) Honors Independent Study: English

English honors thesis. Required of all senior English majors pursuing departmental honors in creative writing.

Grading: no pass/fail option, no fifth course option

Distributions: (D1)

Fall 2021

HON Section: 01 TBA Bernard J. Rhie

Spring 2022

HON Section: 01 TBA Bernard J. Rhie

Winter Study -----

ENGL 11 (W) Poetry and the Visual Art Journal

Academic courses from all disciplines at Williams often require the use of a journal to help students focus on their work. This course will push that concept to its limit as we explore poems of all kinds and our visual responses to them. Our goal will be to find real and tangible ways that visual art journaling can enhance our learning and writing. Using collage, watercolor, ink and other mediums, we will create and record visual insights as we read, and we will explore how this practice can help us conceive what we are reading. We will include both our own poems as well as the work of other poets in our finished journals. There will also be readings from various authors and artists on the subject of journaling as a tool for learning.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: preference to first- and second-year students

Grading: pass/fail only

Unit Notes: Patricia Malanga received her BA in English Literature from the University of Massachusetts in 1990. While working as the Academic Assistant in the English Department here at Williams for the last 20 years, she has explored her love of literature and her love of the visual arts. This course will be the culmination of those interests.

Materials/Lab Fee: \$40

Winter 2022

LEC Section: 01 TR 1:00 pm - 3:50 pm Patricia S. Malanga

ENGL 12 (W) D.I.Y. Publications: Paper, Print, and Power

Like most western institutions, the field of traditional publishing has been, and continues to be deeply shaped by power dynamics that more often than not leave out the voices of the most marginalized members of society. Zines, chapbooks, artist books, blogs, and other "do-it-yourself" (D.I.Y.) forms of publication have served as mechanisms of communication, expression, and community building that give voice to marginalized creators. Through engagement with readings, discussion, local field trips, and items in the libraries' collection, this course will explore the historical and social dynamics that have shaped the current landscape of D.I.Y. publishing. At the same time, this course will provide space and resources for students of all skill levels and backgrounds to develop their own practical publishing skills, from content generation to production and distribution. As a culminating project, students will complete one or more D.I.Y. publications of their own design, submitted with a short reflection paper. Class time (two 3-hour sessions per week) will be split between discussion of weekly themes presented in the reading, and hands-on time exploring different methods that can be utilized in the creation of their own publication. Enrolled students will be expected to complete reading and additional studio/lab time outside of class, not expected to exceed 15 hours per week.

Requirements/Evaluation: short paper and final project or presentation

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: preference given to first-year students and English majors

Grading: pass/fail only

Unit Notes: Hale Polebaum-Freeman (they/them) is a Reference and First-Year Outreach Librarian who can often be found reading or making zines in Sawyer library. Trevor Murphy is an Instructional Technology Specialist who often has ink stained fingers from working on making comics late at night.

Materials/Lab Fee: \$35

Winter 2022

LEC Section: 01 TBA Hale O. Polebaum-Freeman

ENGL 13 (W) Photography in Fiction: Study and Practice

Since its invention in the early 19th century, photography has found countless documentary and artistic applications. As an art form, it is not only a medium of its own, but one which has entered into dialogue with other media. Perhaps nowhere has photography been put to such intriguing use as in fiction. Since the early 20th century, authors as diverse as Virginia Woolf, German novelist W.G. Sebald, and the contemporary Nigerian-American writer and photographer Teju Cole have deployed photographs throughout their texts. In this course, we will look at this literary tradition, exploring the way that text and image enter into a complex dance, at times enhancing narrative, at times troubling it. What can we make of these strange and wonderful hybrids? What place do images have in traditional narratives? This class, too, takes a hybrid form: examining exemplary texts, writing our own fiction, and incorporating our own photography. It will be run as both a fiction workshop as well as an English literature class: as we read, write, and look, we will find ourselves not only drawn into the narratives themselves, but sent beyond them, into questions of history, gender, landscape, memory, and more. Evaluation will be based on workshop participation and classroom discussion, brief weekly written responses to our literary texts, critique of peers' work, and a ten-page creative piece that incorporates fiction and photography. We will typically meet twice a week for three hours of discussion/workshop/writing exercises. The class's other mandatory requirements consist of two movie screenings and three field trips to the WCMA, Mass MoCA, and The Clark.

Requirements/Evaluation: 10-page final paper, short weekly reading responses, and weekly critiques of peers' work

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: by application

Grading: pass/fail only

Unit Notes: Sara Houghteling is the author of {Pictures at an Exhibition}. She is currently a lecturer in the English Department at Stanford University, where she teaches classes on the intersection of art and literature.

Materials/Lab Fee: \$120

Winter 2022

LEC Section: 01

ENGL 14 (W) Create a TV Series

Cross-listings: ENGL 14 THEA 14

Primary Cross-listing

Every TV show starts with an idea. That idea becomes a Pilot--the first episode of a series. This course will help you learn what constitutes an effective idea for a TV show, and how to convert said idea into a pilot en route to a series. Our focus will include: What goes into a pilot that might suggest that there are many more stories to tell over multiple seasons? What makes the lead character complicated enough to support a whole world? Who are the other important characters, and how do they interact with that main character? How does the action in the pilot support the premise and promise of the series? In addition to developing our own stories, we will also analyze existing pilots to help us consider such issues as how concept and character are launched, and how to identify your "A", "B", and "C" stories. Along the way we will also learn about the realities of the business and the career paths of television writers, and guest speakers will include producers, studio executives and currently working writers. The goal will be a simulation of a collaborative and supportive "Writers' Room" where students can test and shape their premises, stories and characters. By the end of Winter Study each student will have written a 5- to 7-page treatment that conveys the show's world, people, and fundamental arcs, 5-7 sample pages of the pilot itself, and a verbal "Pitch" to be presented on the last day of class to a studio head. Class will meet three times a week for two hours, with individual one hour follow-ups.

Requirements/Evaluation: 5- to 7-page series treatment, 5- to 7-pages of pilot, and an oral fifteen minute pitch

Prerequisites: love stories and storytelling

Enrollment Limit: 12

Enrollment Preferences: seniors and English and Theater majors given preference

Grading: pass/fail only

Unit Notes: An Emmy-nominated writer and executive producer, Michael Sardo has worked on hundreds of episodes of television and developed and written series pilots for HBO Max, Showtime, Starz, TNT, ABC, NBC, Lifetime and USA networks, HBO Independent Productions, eOne, Witt/Thomas, NBC Productions, Universal Cable Productions, Slingshot Global Media, Circle of Confusion TV, Storyworld Entertainment, MGM Television and Radical Media. Michael teaches writing at Columbia University School of the Arts.

Materials/Lab Fee: none

This course is cross-listed and the prefixes carry the following divisional credit:

ENGL 14 THEA 14

Winter 2022

LEC Section: 01

ENGL 18 (W) Getting to the Big Ideas

Cross-listings: MUS 20 ENGL 18 THEA 20 AFR 20 SPEC 20

Secondary Cross-listing

What is the central idea behind any creative enterprise and how does one discover it? What is the artistic inspiration that fuels the creative journey? In this course, we will attend to these questions through an unearthing of the collaborative process of creative discernment. Led by the Emmy-Award Producer and Williams Alumnus Frank Doelger '75 (*Rome*, *John Adams* and *Game of Thrones*), and in conversation with award-winning documentary filmmaker and Professor of Africana Studies Rhon Manigault-Bryant, students will consider multiple narrative forms as they take a deep dive into the big ideas that generate stories. The course is informed by the work of African American science fiction writer Octavia E. Butler (1947-2006). With her collection *Blood Child and Other Stories* as a springboard, and a dynamic scaffolding process, we will explore the manifold creative decisions that inform the transformation of stories from one medium to the other. Each week, student groups will tackle the logistics that drive the creative process, including character formation, animation, music, and storyline. They will develop stories as writers and designers (week one); directors and composers (week two) and producers (week three), and at the end of the course present a culminating project of their collaborative storytelling journey. That final project--the creation of a lookbook--visually tells the stories creatives in a format that is used throughout the television and film industries. Informed by the tutorial style 15 students will be placed into groups of 3, and together will design the lookbook. The entire class will meet twice per week from 11am to 1pm, and each trio will have their own individual meeting times with the instructor(s) for 1.5 hours between 11am and 3pm. Groups will also meet a minimum of 2 hours outside of organized class time. Experts throughout the film and television industries will be "zoomed" in at no additional cost to students.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: students will be selected to ensure the broadest sense of diversity and inclusion (race, gender, identity, etc) as well as diversity of major and field

Grading: pass/fail only

Materials/Lab Fee: \$250

This course is cross-listed and the prefixes carry the following divisional credit:

MUS 20 ENGL 18 THEA 20 AFR 20 SPEC 20

Winter 2022

LEC Section: 01 TBA Rhon S. Manigault-Bryant

ENGL 19 (W) The Personal is Political: A Nonfiction Writing Workshop

Since St. Augustine's Confessions, great political thinkers have crafted personal stories as evidence of and witness to their own political times. Frederick Douglass and Harriet Jacobs told their stories to further the abolitionist movement. W.E.B. DuBois, James Baldwin, and Simone de Beauvoir ushered us through the turbulent 20th century showing how the personal is political, and the political, personal. Today, Ta-Nehisi Coates, Suki Kim, Maggie Nelson, and Claudia Rankine, among others, show us how well-crafted personal stories can bring important political ideas to the forefront of our collective imagination. Anticipating criticism of the form, Beauvoir wrote in the preface to her 1961 autobiography that "if any individual... reveals himself honestly, everyone, more or less, becomes involved. It is impossible for him to shed light on his own life without at some point illuminating the lives of others." In this workshop, you will do just that, crafting a nonfiction project-memoir, personal essay, or a hybrid form-the final draft of which will determine half of your grade. We'll meet for six hours each week, splitting our time between discussions of the published work we're reading and a workshop-setting discussion of the work you're producing. Your engagement with this class will occupy significantly more time outside of the classroom-roughly twenty hours a week-during which you'll be engaged in the writing process and reading for class.

Requirements/Evaluation: 10-page paper

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: priority to seniors who won't have the chance to take the course again

Grading: pass/fail only

Unit Notes: Julia McKenzie Munemo went to Bard College before earning a master's in education at Harvard. After building a career as a freelance writer, she earned an MFA in creative nonfiction from the Stonecoast Program at the University of Southern Maine. Her personal, political first book, *The Book Keeper: A Memoir of Race, Love, and Legacy*, was published in 2020.

Materials/Lab Fee: none

Winter 2022

LEC Section: 01 TBA Julia M. Munemo

ENGL 20 (W) Winter Naturalist's Journal

Cross-listings: ENVI 20 ENGL 20

Secondary Cross-listing

This course will engage with the natural world through writing, drawing, and personal observation. Students will spend time out-of-doors exploring the ecosystem of the Williamstown area, and indoors practicing reflective writing (both poetry and prose) as well as observational drawing. Everyone will be required to keep a nature journal, which will be shared and displayed as part of the final project. This course is designed for students who are interested in environmental studies, creative writing, and drawing. The instructor will meet with the students for 6 hours of in-class time, and will provide assignments totaling at least 15 hours a week, including daily visits to a chosen spot on campus for writing and observation. Students will be provided with a binder of articles and poems, which they will be expected to read and comment on. There will be at least one field trip. The class will conclude with a celebratory reading/showing of student work. Students will be required to keep a daily journal, and also to write in class. They will be

asked to perfect and edit several of these pieces in place of a ten-page paper, and to read one or more of them at the final celebration.

Requirements/Evaluation: final project or presentation, daily journal and several 2 to 3 page papers

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: random selection

Grading: pass/fail only

Unit Notes: Christian McEwen is author of "World Enough & Time: On Creativity and Slowing Down" and the editor of "Jo's Girls; Tomboy Tales of High Adventure; The Alphabet of the Tress: A Guide to Nature Writing" as well as several other books. She is currently working on a book called "In Praise of Listening". Guest lecturer Barbara Bash is an artist and calligrapher who has published several books, including True Nature: An Illustrated Journal of Four Seasons in Solitude.

Materials/Lab Fee: \$32

This course is cross-listed and the prefixes carry the following divisional credit:

ENVI 20 ENGL 20

Attributes: EXPE Experiential Education Courses

Winter 2022

LEC Section: 01 TBA Christian McEwen

ENGL 25 (W) Journalism Today

This course will give students an in-depth view of the inner workings of journalism today. It will feature the perspectives of several Williams alumni who work in a broad spectrum of today's media universe, including print, broadcast, and new media. Our guests will help students workshop their ideas for a feature-length piece of journalism they're expected to create during the month. They will discuss the reporting skills to use, as well as their own experiences. In addition to reading the work of guests, there may be required texts about issues and methods related to journalism. Students will be expected to complete several small reporting and writing exercises, as well as one feature-length news story on a topic chosen at the beginning of the course. There will be a week-long trip to New York for field work and to visit various newsrooms. In previous years, organizations visited have included CNN, the New York Times, the Columbia School of Journalism, ABC News, Bloomberg News, BuzzFeed News, ProPublica, the Wall Street Journal and APM Marketplace.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: priority will be given to seniors and juniors, preference for students with a demonstrated interest in journalism (as expressed in a statement of interest, if needed)

Grading: pass/fail only

Unit Notes: Christopher Marcisz is a freelance writer and editor based in Williamstown. He was a reporter (and later editor) at the Berkshire Eagle. Previously he worked in Washington covering national energy policy, wrote about sports in Moscow, and worked on the international desk at Newsweek. He graduated from the University of Pennsylvania and the Columbia University Graduate School of Journalism.

Materials/Lab Fee: \$1,191

Attributes: EXPE Experiential Education Courses

Winter 2022

LEC Section: 01 TBA Christopher Marcisz

ENGL 30 (W) Honors Project: English

Required during Winter Study of all seniors admitted to candidacy for honors via the specialization route.

Class Format: honors project

Grading: pass/fail only

Winter 2022

HON Section: 01 TBA Bernard J. Rhie

ENGL 31 (W) Senior Thesis: English

Required during Winter Study of all seniors admitted to candidacy for honors via the thesis route.

Class Format: thesis

Grading: pass/fail only

Winter 2022

HON Section: 01 TBA Bernard J. Rhie

ENGL 42 (W) Designer Genes Intensive

In his book *High Noon: 20 Global Problems, 20 Years to Solve Them*, J.F. Rischard notes that the biotechnology issues raised by the Human Genome Project are some of the most pressing global issues we face today. The sequencing of the human genome has opened up a "remarkable landscape of opportunity," Francis Collins and colleagues wrote in 2001: "Like Shakespeare, we are inclined to say, 'what's past is prologue.'" Collins and his associates couldn't have picked a more resonant text from which to quote than Shakespeare's play, *The Tempest*, a play that reverberates with the making of new worlds. With the mapping of the human genome, Collins suggests, we are at the beginning of some "brave new world." But with opportunity also comes a host of ethical concerns. Will this information be used to enhance the individual (or society)? If so, how will it improve the individual (or society)? Who should make those decisions? Will we be able to design our own genes, creating designer babies and societies? Questions about how we define race, gender, disease, and disability become even more pressing when it becomes possible for us to select what traits society deems more "desirable." Because literary and film analysis focuses primarily on language and representation, it is a discipline well-suited to getting at the social, ethical, and scientific complexities of this issue. In this writing skills course we will explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics. These texts--many of which also provide a model of exceptional writing--will come from a number of different genres, including the memoir, film, artwork, and non-fiction writing on contemporary science and medicine.

Class Format: This all on-line class will feature guest speakers, regular time for writing with plenty of feedback during the drafting process, and assignments that take advantage of our digital environment.

Requirements/Evaluation: Several short, analytical papers; discussion posts

Prerequisites: permission of a dean

Enrollment Limit: 12

Enrollment Preferences: students who need to make up a deficiency

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: This course is designed to count for both full semester, Winter Study, and WS credit. Once a dean approves enrollment, the Registrar's Office will register students in both ENGL 103 and ENGL 42.

Not offered current academic year

ENGL 99 (W) Independent Study: English

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Grading: pass/fail only

Winter 2022

IND Section: 01 TBA Bernard J. Rhie