

## ENGLISH (Div I)

Chair: Associate Professor Gage McWeeny

- Alison A. Case, Dennis Meenan '54 Third Century Professor of English
- Paresh Chandra, Assistant Professor of English
- Cassandra J. Cleghorn, Chair and Senior Lecturer in American Studies and English; affiliated with: English, American Studies
- Kathryn Crim, Visiting Assistant Professor of English
- Ezra D. Feldman, Lecturer; affiliated with: English, Science & Technology Studies, Graduate Program in the History of Art
- Jessica M. Fisher, Associate Professor of English
- Stephen Fix, Robert G Scott '68 Professor of English; on leave 2023-2024
- Bethany Hicok, Lecturer in English
- Kathryn R. Kent, Professor of English & Chair of Women's, Gender and Sexuality Studies; affiliated with: English, Women, Gender & Sexuality Studies
- John E. Kleiner, Professor of English, Emeritus
- John K. Limon, John Hawley Roberts Professor of English
- Gage C. McWeeny, Chair and Professor of English
- Ruth Ozeki, Margaret Bundy Scott Distinguished Visiting Professor
- James L. Pethica, Senior Lecturer in English and Theatre; affiliated with: English, Theatre
- Bernard J. Rhie, Associate Professor of English; on leave Spring 2024
- Shawn J. Rosenheim, Professor of English
- Michael Sardo, Visiting Lecturer in English
- James R. Shepard, J. Leland Miller Professor of American History, Literature, and Eloquence
- Karen L. Shepard, Senior Lecturer in English
- Anita R. Sokolsky, Professor of English
- Christian Thorne, Professor of English
- Stephen J. Tifft, Professor of English
- Emily Vasiliauskas, Associate Professor of English; on leave 2023-2024
- Ricardo A Wilson, Associate Professor of English; affiliated with: English, American Studies; on leave 2023-2024

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](http://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 (Ricardo Wilson) 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 102 (W) Representing US Childhoods**

Childhood as it is understood today in the US is a relatively recent invention. In this course we will read works of literature, history, and cultural studies, as well as consider such mediums as art, films, podcasts and music, and analyze material culture (objects such as toys and clothing) associated with childhood and children in the U.S. Along the way, we will consider questions such as how childhood has emerged as a distinct stage of life; how definitions of childhood vary (or not) across differences such as race, gender, class; what places and spaces define childhood; how writers and artists contribute to constructing particular visions of childhood and what the resonances of these representations are; and what it means to "grow up." An emphasis will be placed on learning to analyze closely a variety of texts and objects.

**Requirements/Evaluation:** There will be at least three short (2-5 page) writing assignments; a revision of at least one of those papers; and a short

final reflection essay. As an intensive winter study, this class will require approximately 12-15 hours of in-person class time a week, as well as time outside of class on reading and writing assignments.

**Prerequisites:** permission of a dean

**Enrollment Limit:** 19

**Enrollment Preferences:** students who need to make up a deficiency

**Expected Class Size:** 19

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

**Unit Notes:** This course is designed to count for both full semester and Winter Study credit. Once a dean approves enrollment, the Registrar's Office will register students in both ENGL 102 and ENGL 41.

**Distributions:** (D1)

Not offered current academic year

### **ENGL 103 (W) The Art of the Undergraduate Essay (WS)**

Writing papers for college courses feels different -- and, for most people, more challenging -- than writing papers in high school. No longer can you get away with papers written according to the old formula, "tell-'em-what-you're-going-to-tell-'em, tell 'em, tell-em-what-you-told-'em" formula. Professors now assume that you will design complex arguments supported by subtle evidence and in-depth analysis. In this course, we will study and practice the art of the college essay. We will work in three disciplines or fields: literature, interdisciplinary social studies, and visual art/film. At the end of this intensive course, you will feel comfortable answering the prompts and assignments in a wide range of courses. Readings will be relatively short; assignments will be frequent; drafts and revisions will be built into the curriculum.

**Class Format:** During the visual art unit, we may visit local museums. Drop-in office hours will be available several afternoons every week.

**Requirements/Evaluation:** attendance and active classroom participation (including occasional field trips); daily writing exercises and several short papers; regular one-on-one meetings with professor for writing critiques.

**Prerequisites:** permission of a dean

**Enrollment Limit:** 12

**Enrollment Preferences:** students who need to make up a deficiency

**Expected Class Size:** NA

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

**Unit Notes:** This course is designed to count for both full semester and Winter Study credit. Once a dean approves enrollment, the Registrar's Office will register students in ENGL 103 and ENGL 42.

**Distributions:** (D1) (WS)

**Writing Skills Notes:** This in-person class will include regular time for writing with plenty of feedback during the drafting process.

**Attributes:** ENGL Criticism Courses

Not offered current academic year

### **ENGL 104 (F) Borders, Migration, and the Literatures of Displacement (DPE) (WS)**

In this course we will read literature that is about migration experiences, border-crossings, and various forms of colonial displacement. Our aim in reading such literature will be not merely to study the problem of borders, displacement, and forced migration from a top-down perspective (like that of the analyst who, for the best of reasons, seeks to understand an issue in order to resolve it); but to shift our own perspective away from a position that assumes that the problem is not truly ours in the first place to deal with. While the contemporary issue of global migration and its particular manifestations in and around the site of the U.S.-Mexico border will be a central component of this course, our readings will not be limited to texts that deal exclusively with the historical present or the U.S.-Mexico border alone. As such, readings will likely include work by figures such as: Américo Paredes, Gloria Anzaldúa, Jason De León, Carmen Boullosa, Héctor Tobar, Javier Zamora, Tayeb Salih, Karen Tei Yamashita, Amara Lakhous, and others.

**Requirements/Evaluation:** at least 20 pages of writing, regular homework assignments, class participation

**Prerequisites:** none

**Enrollment Limit:** 19

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

**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 and will revise their essays.

**Difference, Power, and Equity Notes:** This course offers students the opportunity to think critically about the experiences of socially marginalized groups throughout the globe with a particular emphasis on the Latin American diaspora in the U.S. It emphasizes forms and experiences of displacement produced by the histories of European colonialism and U.S. imperialism.

**Attributes:** LATS Countries of Origin + Transnationalism Elect

Not offered current academic year

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

**Cross-listings:** WGSS 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:**

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.

Fall 2024

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

**ENGL 107 (F) Temptation** (WS)

**Cross-listings:** COMP 106

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:**

ENGL 107(D1) COMP 106(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 2024

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

SEM Section: 02 TR 11:20 am - 12:35 pm Emily Vasiliauskas

**ENGL 108 (F)(S) Idleness & Insubordination: Literatures Against Work (WS)**

Under the regime of idleness, to kill the time, which kills us second by second, there will be shows and theatrical performances always and always. --Paul Lafargue, "The Right to Be Lazy" What right do we have to stay in bed? To laze about in the heat of the day? What is the relationship between loafing and literary production? Departing from the ancient paradigm of otium (idleness, leisure, retirement) and negotium (work, service, activity), this course tracks the diversions and detours by which artists and writers have insisted on not keeping busy. We'll consider the possibilities and limits of idleness in the space of the household and on Wall Street; we'll read about people who literally wander and those who stay in place and say, "I prefer not to." Encountering Virgil's world-weary shepherd-songs, Shakespeare's colonial imaginary, and contemporary meditations on pastoral retreat, we'll ask after the difference between idleness as rest and idleness as protest. What poetic, narrative, and visual forms constitute an "idle aesthetic"? Alongside literature and a few films, we'll dip into a selection of theoretical essays that think about how repeated refusals to work can cultivate new subjectivities under capitalism. What forms of creativity and community are developed when we withhold our labors? How do such forms resist and remake the world? Our inquiry will likely include works by Nanni Balestrini, Zora Neale Hurston, June Jordan, Clarice Lispector, Herman Melville, Andrew Marvell, Arthur Rimbaud, Ed Roberson, Ousmane Sembène, Agnès Varda, among others.

**Requirements/Evaluation:** 4-5 papers, with revisions; a creative assignment. Regular discussion posts, self-reflections, and annotation/journal-entries. Two conferences with instructor.

**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)

**Writing Skills Notes:** Students will produce at least 20 pages of polished writing across the semester. We'll devote class time regularly to discussing successful writing and revisions skills. Students will receive timely feedback on their assignments. As regular writing is part of an engaged reading practice, students will also be asked to do frequent short informal exercises (in class and out).

Fall 2024

SEM Section: 01 TR 8:30 am - 9:45 am Kathryn Crim

Spring 2025

SEM Section: 01 TR 8:30 am - 9:45 am Kathryn Crim

**ENGL 109 (S) Narrating Change (DPE) (WS)**

How do we narrate change? Change is radical (from radix, "root," thus pertaining to what is essential) when it alters how we experience, think, and act. If we change radically, and the structure of our experience is altered, how are we then to connect what comes before to what comes after? On the

other hand, if change does not cause such a transformation in the self, then how is it experienced? The works we will consider in this class will help us examine the ways human beings work through, think about, and represent change. The event of colonization will be our chief example and we will examine it through novels, critical theoretical works, and films that focus on Africa, South Asia and North America. Expect to encounter works by Chinua Achebe, Nadine Gordimer, Satyajit Ray, Saadat Hasan Manto, W.E.B. Du Bois and others.

**Requirements/Evaluation:** Four writing assignments, participation in classroom discussions and roundtables, and at least two individual conferences.

**Prerequisites:** no prerequisites

**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)

**Writing Skills Notes:** Students will write more than 20 pages. They will receive extensive feedback on their writing from me and will revise and expand one essay. Texts read in class will also be examined as models for how to organize thought through writing.

**Difference, Power, and Equity Notes:** Almost all readings for this class require sustained engagement with questions of power, identity, and socioeconomic inequality.

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? 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 initial 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 address longer texts, including at least one play, one novel and one film.

**Requirements/Evaluation:** Four papers rising from 3-6 pages, regular Glow posts, and contribution to class 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, no fifth course option

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Four papers, rising from 3 pages for the first, to 6 pages for the last. Regular postings on Glow. Extensive written feedback on longer papers, plus the option of revision.

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm James L. Pethica

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

**Cross-listings:** 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:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), 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:**

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

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page graded papers, one creative assignment, and a final digital research project (8-10-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 2024

SEM Section: 01 TF 2:35 pm - 3:50 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 twentieth-century writers (including works by James Joyce, Henry James, Vladimir Nabokov, Robert Frost, Toni Cade Bambara, Raymond Carver, and Seamus Heaney).

**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:** 19

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

**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, 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 116 (F) 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.

**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:** 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:**

COMP 117(D1) ENGL 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 2024

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

SEM Section: 02 TF 2:35 pm - 3:50 pm Christian Thorne

**ENGL 118 (F) 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, Janet Malcolm, Joshua Foer, 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:** 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, 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 120 (F)(S) The Nature of Narrative (WS)**

**Cross-listings:** COMP 111

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, *The Tale of Genji*, and/or the *Popol Vuh*), fiction ranging from nineteenth-century realism to postmodern experimentation (possibly including Kafka, Tolstoy, Toni Morrison, and/or Emile Habibi), and visual literature from film and drama to graphic memoir (possibly including Mizoguchi Kenji, Art Spiegelman, Alison Bechdel, and/or Joe Sacco). 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 incorporate 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:** Comparative Literature majors, students considering a major in Comparative Literature, first-years, sophomores.

**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 2024

SEM Section: 01 TR 9:55 am - 11:10 am Sarah M. Allen

Spring 2025

SEM Section: 01 TR 8:30 am - 9:45 am Sarah M. Allen

### **ENGL 123 (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

Spring 2025

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

### **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 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 informal writing assignments.

**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.

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Bernard J. Rhie

**ENGL 150 (F)(S) 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 that offers a complex interpretive argument 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 readings for this course will be literary works, scholarly essays and nonfiction -- mostly contemporary, and mostly American.

**Requirements/Evaluation:** Requirements include active class participation (including peer-editing), drafts and revisions of four to five papers totaling at least 20 pages. Overall evaluation will include 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. Four to five papers are assigned, totaling at least 20 pages. Special attention will be paid to drafts, revision and building peer editing skills. Regular, one-on-one meetings with professor will be encouraged.

Fall 2024

SEM Section: 01 MWF 11:00 am - 12:15 pm Cassandra J. Cleghorn

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Cassandra J. Cleghorn

**ENGL 151 (F) Lying About the Truth: Writing about Autobiographical Writing (WS)**

The goal of this course is to teach you how to write a clear, well-argued, intelligible 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 autobiographical fiction. All readers fall prey to it: the autobiographical fallacy--the conflation of author and narrator. Writers know readers are susceptible to it. A course designed to explore the uses and abuses of the autobiographical fallacy by contemporary American authors. How do writers of autobiographical fiction take advantage of this tendency? What role does the autobiographical play in a writer's authority? What's the relationship between reader and writer in autobiographical writing? What do writers of such fiction want from a reader, and how does encouraging the autobiographical fallacy get them what they want? Reading list may include: Tim O'Brien, Yiyun Li, Junot Diaz, ZZ Packer, Lorrie Moore, Amy Hempel, Nam Le, Dorothy Allison, Ocean Vuong.

**Requirements/Evaluation:** Several short essays, most with drafts and revisions, one student-led class discussion, written comments on published and student work, active participation in discussions.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Preference to First Year students who do not have a 5 on the AP Lit exam or a 6 or 7 on the IB and have not previously taken a 100-level course.

**Expected Class Size:** 12

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

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Five papers, of varying lengths, most of which will go through multiple drafts. Extensive time spent in and out of class on every stage of the writing process. Opportunities to meet with professor outside of class at any stage of writing. Revision built into the course assignments. Commenting on published and peer work as a way to further develop one's own editorial eye.

**Attributes:** ENGL Literary Histories C

Not offered current academic year

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

**Cross-listings:** STS 153

#### **Primary Cross-listing**

In this expository writing course, we will analyze and argue about how humanoid and partly human bodies appear in legend, fiction, and film. When are these bodies inviting? When are they threatening? How are they gendered, how are they raced, and why? Which technologies fit easily into human forms, and which are resistant? What do the persons who inhabit these near-human bodies desire? Students in this course will develop arguments in reply to these and related questions, developing 3 or 4 essays through multiple stages of planning, drafting, and revising. Because this is an expository writing seminar, we will spend half or more of our class time discussing and practicing writing skills.

**Requirements/Evaluation:** several response papers (500 words); three or four essays (1200-1500 words, in multiple drafts); class participation

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** See details for ENGL 100-level courses on English Department Website.

**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 argumentative work. Students will write and revise response papers and 5-page essays (in multiple drafts) over the course of the semester, receiving substantial instructor feedback. 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.

Spring 2025

SEM Section: 01 TR 8:30 am - 9:45 am Ezra D. Feldman

### **ENGL 156 (F) 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, Ocean Vuong, Yiyun Li, among others.

**Requirements/Evaluation:** Active participation, written and verbal comments on published and peer work, 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:** yes 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 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Karen L. Shepard

### **ENGL 158 (F) 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*, Bryan Washington's *Lot*, Carmen Maria Machado's *Her Body and Other Parties*, and Alice Munro's *Juliet* stories. 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.

**Requirements/Evaluation:** 4 or 5 two-page assignments, 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 159 (F) Other People's Lives: Contemporary American Memoir (WS)**

The goal of this course is to teach you how to write a clear, well-argued, intelligible 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 memoir, examining the ways in which recent American memoirists represent themselves through prose and the choices they make in shaping their life stories. Given the techniques shared by novelists and memoirists, how firm is the line between fiction and non-fiction? What are the sources of a memoirist's authority? What are the ethics of memoir-writing? What kind of relationships do memoirists seek with their readers, and how do they go about achieving them?

**Requirements/Evaluation:** Several short essays, most with drafts and revisions, one student-led class discussion, written comments on published and student work, active participation in discussions.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Preference to First Year students who do not have a 5 on the AP Lit exam or a 6 or 7 on the IB and have not previously taken a 100-level course.

**Expected Class Size:** 12

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

**Distributions:** (D1) (WS)

**Writing Skills Notes:** Five papers, of varying lengths, most of which will go through multiple drafts. Extensive time spent in and out of class on every stage of the writing process. Opportunities to meet with professor outside of class at any stage of writing. Revision built into the course assignments. Commenting on published and peer work as a way to further develop one's own editorial eye.

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **ENGL 161 (F) Metafiction (WS)**

**Cross-listings:** COMP 161

Primary Cross-listing

This course will examine ways in which literary works reflect on their status as written 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, Jorge Luis Borges, Kelly Link, Paul Park, and others. Ultimately, we will use our study of metafiction to focus 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, and will write one or two essays in collaboration with a Chat AI.

**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:** 19

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

**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 161(D1) ENGL 161(D1)

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

Fall 2024

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

### **ENGL 162 (S) Robots, Puppets, and Dolls (WS)**

Is Pinocchio alive? How about the Terminator, or Chat GPT-3? 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, AI). 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 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, and comments addressed to their design and execution.

Not offered current academic year

### **ENGL 202 (S) Modern Drama**

**Cross-listings:** COMP 202 / THEA 229

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 6-page papers; regular Glow posts; and active participation in class discussions.

**Prerequisites:** none

**Enrollment Limit:** 18

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

**Expected Class Size:** 18

**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:**

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

**Attributes:** ENGL Literary Histories C

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm James L. Pethica

### **ENGL 203 (S) The Uses of Shakespeare (WS)**

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) (WS)

**Writing Skills Notes:** Multiple papers; written feedback on writing; class discussion devoted to the challenges of analytic writing.

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

Not offered current academic year

## ENGL 204 (F) 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

Fall 2024

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

## ENGL 206 (S) Beyond the Tiger Mom: Depictions of East Asian Mothers in Contemporary American Literature (WS)

**Cross-listings:** AAS 206

### Primary Cross-listing

A tutorial designed to explore the interpretative difficulties and possibilities of East Asian mothers and motherhood in contemporary American literature (fiction and memoir). The "Tiger Mom"--highly controlling, strict, severe almost to the point of abuse--has become the go-to phrase for many Americans when referring to traditional East Asian mothering styles. This attempt to categorize and simplify cultural differences fails to capture the complex nature of East Asian mothering. While the American public imagines East Asian parenting as only unwavering and harsh, immigrant parents, for example, must often find a parenting strategy that bridges traditional East Asian and mainstream American norms. This course will explore the ways that contemporary Asian American authors depict the complexity of East Asian mothering and mothers. What kinds of mothering does the reductive category of Tiger Mom ignore? What are the central questions these authors pose about mothers and motherhood? How do they negotiate the tension between the individual versus the community, or the pursuit of the child's own interests as opposed to success as defined by the parent when it comes to that child's future? And what are the pitfalls of reading literature as social science? In keeping with tutorial format, students will meet in pairs with the instructor once a week; during these meetings, one student will present a short analytical paper on the texts covered that week. The other student will write a response paper and join the instructor in a discussion of both papers. The reading list may include work by Ocean Vuong, Yiyun Li, Michelle Zauner, Celeste Ng, Amy Tan, Jessamine Chan, Maxine Hong Kingston, Alice Sola Kim, and Amy Chua, among others.

**Class Format:** In keeping with tutorial format, students will meet in pairs with the instructor once a week; during these meetings, one student will present a short analytical paper on the texts covered that week. The other student will write a response paper and join the instructor in a discussion of both papers.

**Requirements/Evaluation:** A paper or response each week; extensive comments (verbal and written) on published and student work; active participation in class; creation of writing assignments and discussion questions.

**Prerequisites:** A 100-level English course, or the equivalent.

**Enrollment Limit:** 10

**Enrollment Preferences:** Anyone who has taken a 100-level English course, or the equivalent.

**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:**

ENGL 206(D1) AAS 206(D2)

**Writing Skills Notes:** A paper a week, of varying lengths, with the opportunity for multiple drafts. Extensive time spent in and out of class on every stage of the writing process. Opportunities to meet with professor outside of class at any stage of writing. The students' writing tendencies, critical and analytical writing skills, and their editorial modes are as much a subject of the course as the published literature is.

**Attributes:** AAS Core Electives ENGL Literary Histories C

Not offered current academic year

### **ENGL 208 (S) Designer Genes (DPE)**

**Cross-listings:** STS 208 / WGSS 208 / AMST 206

#### **Primary 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:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

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

**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 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

### **ENGL 209 (S) Theories of Language and Literature (WS)**

**Cross-listings:** COMP 265

#### **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

Spring 2025

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

### **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 a 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

Not offered current academic year

### **ENGL 215 (S) Introduction to Asian American Literature (DPE)**

**Cross-listings:** AAS 215

Primary Cross-listing

This course will provide an introduction to some of the major works of Asian American literature, from the mid-20th century to the present. Throughout, we'll attend to the intersection of aesthetics and politics, exploring the creative ways Asian American literary texts both reflect and respond to the historical forces that have shaped Asian American experiences and identities, including exclusion, internment, and U.S. wars and imperialism in Asia. Works we're likely to read include: John Okada's *No-No Boy*, Maxine Hong Kingston's *The Woman Warrior*, Theresa Hak Kyung Cha's *Dictee*, Jessica Hagedorn's *Dogeaters*, lê thj diem thúy's *The Gangster We Are All Looking For*, and Jhumpa Lahiri's *Interpreter of Maladies*.

**Requirements/Evaluation:** class participation, occasional informal discussion posts, a 5-page midterm paper, and an 8-10 page final paper.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If over-enrolled, enrollment preference will be given to Asian American Studies concentrators and prospective concentrators.

**Expected Class Size:** 20

**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:**

AAS 215(D2) ENGL 215(D1)

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bernard J. Rhie

### **ENGL 220 (S) Introduction to African American Literature**

**Cross-listings:** AFR 220 / AMST 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:** 25

**Enrollment Preferences:** 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:**

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

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

**Not offered current academic year**

### **ENGL 221 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** AMST 222 / AFR 222 / MUS 217

#### **Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and

to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors or prospective majors

**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:**

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

### **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 we are likely to study: Ben Jonson, Wordsworth, Coleridge, Keats, Dickinson, Hardy, Owen, Yeats, Auden, Frost, Gluck, 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 or-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

Not offered current academic year

### **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 diem 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 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--Wilfred Owen, W.B.Yeats, W.H.Auden, Robert Lowell, and Seamus Heaney. Finally, we'll consider how the elegiac voice works in fiction, especially in stories by James Joyce ("The Dead") and Vladimir Nabokov ("Spring in Fialta").

**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:** 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:**

COMP 230(D1) ENGL 228(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 2025

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

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

**Cross-listings:** CAOS 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:**

CAOS 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 2024

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

Spring 2025

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

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

**Cross-listings:** LATS 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). In this generative writing and critical-practice course, students examine the concept of archives through the lens of democratic ideals. A primary focus is on how Latinidades and works of Global South literatures engage archives--their creation and deletions, their contents and omissions, their revelations and concealments. Drawing from the values explored in class, students have opportunities to contribute to existing archival collections and/or 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:** (D1) (DPE)

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

ENGL 232(D1) LATS 232(D2)

**Difference, Power, and Equity Notes:** This course examines the relationship between archives and power--creation and deletion, contents and omissions, revelations and concealments--taking into account the diverse affective roles and responsibilities of the archivist, records creator, records subject, and to community engagement.

**Attributes:** LATS Core Electives

**Not offered current academic year**

**ENGL 233 (F) Great Big Books (WS)**

**Cross-listings:** 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 to discuss the drafts; occasional in-class discussion of issues of writing and argumentation.

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

Not offered current academic year

### ENGL 234 (S) The Video Essay

While people today experience 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 an effort to understand how these media affect viewers. The Video Essay offers a chance to do that. After being introduced to the fundamentals of film analysis and receiving training in basic video editing, students will spend the term alternating between 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 any original material. No prior experience is required.

**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.

**Requirements/Evaluation:** four written exercises (1-2 pages); five 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:** ENGL post-1900 Courses

Not offered current academic year

### ENGL 238 (F) 1930s Black Literature (WS)

**Cross-listings:** AFR 260

### Primary Cross-listing

This course explores Black literary output of the 1930s in all its forms with the belief that this often under-appreciated decade contains many of the impulses that would come to structure the literary landscape in the decades that follow. These include an unflinching embrace of humor and satire, engagements with social realism, and a keen attention to notions of the radical in the international context. Special attention will be paid to how the writing pushes away from the development of what we have come to understand as the Harlem Renaissance of the 1920s. Work to be considered throughout the term comes from, among others, Marita Bonner, Arna Bontemps, Sterling Brown, Langston Hughes, Zora Neal Hurston, George Schuyler, Dorothy West, Richard Wright, and Octavia Wymbush.

**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:** 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:**

AFR 260(D2) ENGL 238(D1)

**Writing Skills Notes:** Beyond the quantity of assigned writing, 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:** AFR Black Landscapes AMST Arts in Context Electives ENGL 200-level Gateway Courses ENGL Literary Histories C

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Ricardo A Wilson

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

Just one hundred years ago, few Americans knew the first thing about Buddhism. But these days, 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 Calm. 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 psychotherapy, environmentalism, Western attitudes towards death and dying, and the ongoing struggle for racial justice. 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 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). 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: short reading responses and free-writing exercises for each class meeting, a 3-4 page midterm essay, and an 8-10 page final essay.

**Prerequisites:** none

**Enrollment Limit:** 50

**Enrollment Preferences:** Enrollment preference will go to seniors. Students who preregister are required to fill out the expression of interest form at <http://tinyurl.com/Engl239Spring2025> by the end of pre-registration.

**Expected Class Size:** 50

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C EXPE Experiential Education Courses

Not offered current academic year

### **ENGL 240 (F) What is a Novel? (WS)**

What is a novel? Where did novels 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 even needed a theory--too popular, too loose and baggy to be thought of as any one thing. Today, novel theory is legion. To 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. We'll center our studies in the Age of the Novel in Britain, the 19th century (Jane Austen, Charles Dickens), and extend our investigations to one of its contemporary heirs (Sally Rooney). Theorists will include Bakhtin, Benjamin, Marx, Lukacs, Barthes, Ian Watt, Jameson, Sedgwick, Said, Bersani, Moretti.

**Requirements/Evaluation:** 4 papers; weekly posts to glow; regular, substantial, and intensive participation in 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:** 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:** You will write 4 papers, totaling around 20-25 pages, with opportunities for revision following feedback.

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

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Gage C. McWeeny

### **ENGL 241 (S) Introduction to Comparative Literature**

**Cross-listings:** COMP 225

**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 Europe, Asia, and the Americas; and media from prose fiction to theater, comics, 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, 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:** 25

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 25

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

**Unit Notes:** This course can be substituted for COMP 111 to satisfy the gateway requirement for Comparative Literature majors.

**Distributions:** (D1)

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

COMP 225(D1) ENGL 241(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 243 (S) The Contemporary African American and Latin American Novella (WS)**

**Cross-listings:** COMP 268

Primary Cross-listing

This tutorial examines how the novella has been deployed in the African American and Latin American contexts in our present century. Throughout the term, we will grow a vocabulary to understand how, from the perspective of craft, an elongated brevity can often lend itself, perhaps counterintuitively, to such an immersive reading experience. We will also contemplate why so many of the texts appear focused on countering established historical narratives. What unique possibilities does the form of the novella offer in this regard? In these explorations, we will encounter novellas from, among others, César Aira, Yuri Herrera, Jocelyn Nicole Johnson, Gayl Jones, John Keene, Bruna Dantas Lobato, Toni Morrison, and Alejandro Zambra. These readings will be paired with brief critical texts that will frame the essays to be written each week.

**Requirements/Evaluation:** five tutorial essays (4-5 pages); five responses to partners tutorial essays; thoughtful participation in tutorial meetings

**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)

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

COMP 268(D1) ENGL 243(D1)

**Writing Skills Notes:** Beyond the quantity of assigned writing, 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:** AMST Arts in Context Electives ENGL Criticism Courses ENGL Literary Histories C

Spring 2025

TUT Section: T1 TBA Ricardo A Wilson

### **ENGL 246 (S) The Craft of Writing**

An introduction to writing short fiction in a course that emphasizes elements of craft. Discussion of published fiction will be combined with exercises, a student workshop, and individual conferences with the instructor. Students should expect a course that focuses on reading as well as writing.

**Requirements/Evaluation:** Requirements/Evaluation: active participation, close readings of published work, successful completion of assigned exercises and story drafts, and a final portfolio of revised fiction.

**Prerequisites:** A 100 level English class or permission of the instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** English Majors and students interested in Creative Writing

**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 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 250 (S) Americans Abroad (DPE)**

**Cross-listings:** GBST 242 / AMST 242 / COMP 242

Secondary Cross-listing

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects 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

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**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:**

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

**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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

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

**Cross-listings:** LATS 222

**Secondary Cross-listing**

This seminar is focused on the study of 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.

**Requirements/Evaluation:** attendance and class participation, occasional creative responses, 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:**

LATS 222(D2) ENGL 252(D1)

**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 2024

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

**Cross-listings:** THEA 250 / COMP 247 / WGSS 250

**Secondary Cross-listing**

What makes a work of theatre "feminist"? How do plays and performances across global networks engage with different models of feminism: liberal, radical, materialist, and intersectional? Why has feminism mattered to theatre-makers of the past? Should it still matter now? If so, what forms might future feminist theatres take? In this tutorial course, students will work in pairs to examine the social and political relation of feminism to the art and practice of theatre. Taking a global and comparative perspective on the subject, we will focus on the intersectionalities of gender, race, class, ethnicity, nationality, and sexual identity in the production of feminist-driven theatrical practices. Artists, companies, and movements to be considered may include: Spiderwoman Theatre, Adrienne Kennedy, Caryl Churchill, Sphinx Theatre Company, Ntozake Shange, Griselda Gambaro, Manjula Padmanabhan, Cherríe Moraga, Lisa Kron, Arethusia Speaks, Maya Krishna Rao, Tracie Chima Utoh-Ezeajugh, Alexis Scheer, Tori Sampson, Clare Barron, and others. Close analysis of source material will be informed by critical and autobiographical writings by: Audre Lorde, Judith Butler, bell hooks, Gloria Anzaldúa, Kimberlé Crenshaw, Eve K. Sedgwick, Gayatri Spivak, Jill Dolan, José E. Muñoz, and Donna Haraway. This course will follow a standard tutorial format, with students taking turns presenting or responding to their peer every other week; for their presentations, students will write a 5-page paper or, in up to two cases if they choose, offer their argumentation through more performance-driven methods (such as an oral argument, spoken-word monologue, or activist prompt).

**Requirements/Evaluation:** students will meet with instructor in pairs for an hour each week; every other week they will be responsible for sharing either a 5-page paper or, if they choose, in up to two cases, a more performance-driven presentation, such as: an oral argument, spoken-word monologue, or activist prompt (five presentations/papers in all). They will comment on / respond to their partner's papers/presentations in alternate weeks; emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and written and oral communication.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** THEA majors; WGSS majors; ENGL 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:**

THEA 250(D1) COMP 247(D1) WGSS 250(D2) ENGL 253(D1)

**Writing Skills Notes:** This course fulfills the writing skills requirement by engaging students in the active and creative process of critical writing, based on the notion that "writing is thinking, not thinking written down." Emphasis will be given to crafting and developing an argument, clarifying prose, selecting evidence, gaining authority, and incorporating theoretical ideas into an essay. We will also focus on the performance and presentation of written arguments.

**Difference, Power, and Equity Notes:** This tutorial examines intersections between gender, race, sexuality, class, nationality, 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 254 (F) Catastrophe/Apocalypse: The Movie**

The film industry has always appreciated the visual and dramatic possibilities of catastrophe, and given that the apocalyptic and post-apocalyptic sensibility seems to be everywhere in our culture, being plugged into the zeitgeist might at this point necessarily entail a familiarity with the 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 realities of our physical world and/or 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 include Alfonso Cuarón's *Children of Men*, Jordan Peele's *Get Out*, Ridley Scott's *Blade Runner*, Alfred Hitchcock's *The Birds*, Danny Boyle's *28 Days Later*, Lorene Scafaria's *Seeking a Friend for the End of the World*, Jeff Nichols' *Take Shelter*, Armando Iannucci's *The Death of Stalin*, Juan Carlos Fresnadillo's *28 Weeks Later*, Bruce McDonald's *Pontypool*, Yoshiro Nakamura's *Fish Story*, and Joshua Oppenheimer's *The Act of Killing*.

**Requirements/Evaluation:** Three short papers and in-class presentations

**Prerequisites:** an introductory film course or permission of the instructor

**Enrollment Limit:** 30

**Enrollment Preferences:** English majors

**Expected Class Size:** 30

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **ENGL 256 (S) Stop Making Sense: Absurd(ist) Theatre in Historical Context (WS)**

**Cross-listings:** COMP 256 / THEA 252

#### **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:**

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

**Writing Skills Notes:** Weekly tutorial papers and response papers, plus regular feedback on writing/argumentation skills. The course will provide consistent and ongoing feedback on students' writing, and will require multiple assignments, each prompting comments which address writing problems and strategies, as appropriate.

Not offered current academic year

### **ENGL 257 (F) The Personal Essay (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 a Gateway to the English major, this course we will focus on critical methods and analytical writing skills that will serve students who want to pursue more advanced work in the department. (Note: this is not a creative writing course.) We will consider the literary history of the personal essay from Montaigne to yesterday, attending primarily to writers from the 20th and 21st centuries, and from the U.S. The reading list may include: James Baldwin, James Agee, Annie Dillard, Audre Lorde, 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:** 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:** 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) (WS)

**Writing Skills Notes:** This course will demand weekly writing and critical responses, drafts and revisions of essays, as well as peer editing. There will be 4-5 essays required, for a total of approximately 25-30 pages. One-on-one meetings with the professor will be a regular feature.

**Attributes:** ENGL 200-level Gateway Courses

Not offered current academic year

### **ENGL 258 (F) 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 AP literature exam, or permission of the instructor.

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year and sophomore students who are thinking of majoring in English, and majors who have not yet taken a Gateway course.

**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:** ENGL 200-level Gateway Courses ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

### **ENGL 262 (F) European Cinema and Film Theory (WS)**

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) (WS)

**Writing Skills Notes:** Four 5-page papers will be assigned, two of them in a first draft and a revision; there will be feedback on these drafts before the revision, as well as on the other two papers before a subsequent paper is due.

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

Not offered current academic year

### **ENGL 263 (S) Novel Worlds (WS)**

Reading a novel can feel like falling into another world, each novel its own trip down a granularly detailed rabbit hole. From Jane Austen's "3 or 4 families in a country village" to the teeming novels of Charles Dickens, 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? 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 that notion. 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--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 preoccupied by world-ness, consider the colonial contexts of some novel worlds, and engage contemporary debates around the possibilities of "World Literature." Likely authors include Jane Austen, Charles Dickens, Lewis Carroll, Arthur Conan Doyle, Oscar Wilde, Italo Calvino, and China Mieville.

**Requirements/Evaluation:** papers (approximately 20 pages), other forms of writing in-class and otherwise, engaged participation in course 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:** sophomores and first-year students

**Expected Class Size:** 19

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

**Distributions:** (D1) (WS)

**Writing Skills Notes:** 4-5 shorter writing assignments totaling 20 pages of writing; regular feedback on writing assignments through written comments and in-person meetings.

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

Not offered current academic year

### **ENGL 264 (S) Utopia and the Idea of America(s) (WS)**

**Cross-listings:** COMP 295

Primary Cross-listing

What value does the utopian/dystopian text hold in the development of alternative thought? This course, primarily grounded in science fiction and the African American and Latin American contexts, will address this question via the thoughtful examination of a range of theoretical, fictional, and cinematic texts from, among others, Thomas More, John Akomfrah, Samuel Delany, Octavia Butler, Jorge Luis Borges, Alfonso Cuarón, José Vasconcelos, Eduardo Urzaiz, and Fredric Jameson.

**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:** 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:**

COMP 295(D1) ENGL 264(D1)

**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

Not offered current academic year

**ENGL 266 (F) Postmodernism (WS)**

**Cross-listings:** COMP 231

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 critics like Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and Azuma Hiroki; 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:**

ENGL 266(D1) COMP 231(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

Fall 2024

TUT Section: T1 TBA Christopher A. Bolton

**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:** AMST 166 / COMP 166 / REL 166

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:**

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

**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.

Not offered current academic year

**ENGL 279 (S) Introduction to Latinx Literature: From 'I Am Joaquín' 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 Chicana 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, writing-related homework assignments, 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 and will revise their essays.

**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

Not offered current academic year

**ENGL 281 (F)(S) Introductory Workshop in Poetry**

Poetry is a capacious genre, and notoriously difficult to define. Emily Dickinson wrote of it this way: "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 ways I know it. Is there any other way?" In this introductory workshop, we will develop an expansive definition of poetry and a facility with its many strategies. We'll read broadly in canonical and contemporary poetry and will engage in various exercises, improvisations, and collaborations. You will write your own poems, as well as brief reflection papers. You will give thoughtful feedback on one others' poems, and revise your own work as part of a final portfolio.

**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:** 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 2024

SEM Section: 01 TR 8:30 am - 9:45 am Jessica M. Fisher

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jessica M. Fisher

### **ENGL 282 (F) Introductory Workshop in Memoir**

A course in basic problems and possibilities that arise in the composition of memoir. Individual meetings with the instructor will be available. Class sessions will be devoted to the discussion of both published and student work. Students will receive written critiques from other students as well as the instructor. Evaluation will be based on class participation, critiques of classmates' work, the successful completion of several writing exercises, two workshop pieces, and a final portfolio of 25 pages of memoir. No prerequisites. Enrollment limited to 12. Selection will be based on writing samples.

**Requirements/Evaluation:** Evaluation will be based on class participation, critiques of classmates' work, the successful completion of several writing exercises, two workshop pieces, and a final portfolio of 25 pages of memoir.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** All interested students should preregister. If the class is overenrolled, preregistered students will be notified with instructions for submitting a writing sample.

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Not offered current academic year

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

An introduction to the basics of writing short fiction. Exercises 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:** All interested students should pre-register and will be emailed with instructions for a writing sample if the course is over-enrolled. Please understand that pre-registration is no guarantee of a place in the course.

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Karen L. Shepard

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Karen L. Shepard

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

**Cross-listings:** AFR 283 / AMST 283 / WGSS 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:** (D1)

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

AFR 283(D2) AMST 283(D2) ENGL 286(D1) WGSS 283(D2)

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

Not offered current academic year

### **ENGL 290 (S) Technologies of Friendship**

**Cross-listings:** STS 290

Secondary Cross-listing

Contemporary friendships--whether among roommates, near neighbors, or friends living thousands of miles apart--are highly mediated. We communicate and signal our attachment through Zoom windows, apps, and social media platforms, and we create ambiguous relationships with people whom we "follow" or "friend" without having met in person. Sometimes we text as much as we talk even with intimate friends, and carrying on in-person friendships was complicated in myriad ways by the Covid-19 pandemic. But friendships have always been mediated, and in this tutorial we will examine how writers across centuries have described the tools and technologies of friendship: some perhaps quaint or sentimental (for example the written letter) and others creepy or invasive (for example Apple's "Find My" app or social media's "suggestions"). We will ask common and important questions, such as "Can one have too many friends?"; "Are long-distance friendships sustainable?"; and "What health risks do we take for friendship, and what other risks do technologies of friendship carry?" Readings will include works of fiction and journalism, and scholarship from psychology, the history of technology, and science and technology studies. The technologies we will consider include emojis, coffeehouses, memes, letters, telephones, video games, social media, and novels themselves.

**Requirements/Evaluation:** Students will write essays and critique their partner's essays in alternate weeks. Essays will receive detailed instructor feedback, including writing instruction.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** STS concentrators

**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:**

ENGL 290(D1) STS 290(D2)

Not offered current academic year

### **ENGL 291 (F) Writing for Television - Creating a Series**

You'll learn about the structure and function of a pilot for a television series, and then write one. Students will provide oral and written comments to their peers on their work and participate in class discussion. Individual conferences with the instructor, and independent work. (The instructor, Michael Sardo, is a Williams College alum and Emmy-nominated writer and executive producer.)

**Requirements/Evaluation:** Active participation in whole class and small group discussions. Successful completion of assigned reading and exercises. A completed pilot script. Grades: 50% active participation (discussion, notes process), 50% script.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Students who have pre-registered. If the course is over-enrolled at the end of pre-registration, students will be asked to complete an assignment to determine admission.

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Michael Sardo

### **ENGL 292 Writing for Television**

You'll learn about the structure and function of a pilot for a television series, and then write one. Students will provide written comments to their peers on their work and participate in class discussion. Individual conferences with the instructor, and independent work. (The instructor, Michael Sardo, is a Williams College alum and Emmy-nominated writer and executive producer.)

**Requirements/Evaluation:** Active participation. Successful completion of assigned exercises. A completed pilot script.

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Students who have pre-registered. All interested students should pre-register to receive instructions for first class. If the course is over-enrolled at the end of pre-registration, students will be asked for an expression of interest.

**Expected Class Size:** 12

**Grading:**

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Not offered current academic year

### **ENGL 293 (S) "Make it New": The Modernist Experiment (WS)**

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 Bauhaus, and early experiments in film.

**Requirements/Evaluation:** Active class participation; three papers rising from 3-7 pages; regular short reading responses

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Students who have declared or are considering English or Comparative Literature majors; students who have 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)

**Writing Skills Notes:** Three papers rising from 3-7 pages; regular short reading responses. Students will receive comprehensive feedback on their writing, and opportunities for revision.

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

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm James L. Pethica

**ENGL 294 (F)(S) On Occupations: Work, Colonization and Contemporary Life (DPE) (WS)**

**Cross-listings:** COMP 299

**Primary Cross-listing**

Reading political essays, critical theory, historiography, and literary works, in this course we will ask what thinking through the different senses of "occupation" can teach us about contemporary life. The course wagers that there is a connection between why some nations are or were "under" occupation and why, as individuals, all of us must "have" occupations. On the one hand, we will think about work: What does it mean to have an occupation today? There was a time when most people could distinguish between the time of work and that of leisure. But we live under a different regime. What now is the difference between work and leisure for those working "gigs"? In the case of "creatives," Bifo Berardi says, it is the soul itself that has been put to work. And then there are those who are unemployed, i.e., those occupied by the most widespread form of work there is--looking for work. On the other hand, we will ask questions about colonialism: Did not Europe's occupation of the globe birth this world in which the only way to live is to be occupied in a narrow sense, i.e., to always be working or looking for work? And isn't one economic function of the occupation of peoples in our own times to create a cheap workforce? Finally, we will ask what art and political organizing can teach us about a "de-occupied" life--a life after work, a life without colonization. Writers will include Marx, Jyotiba Phule, Du Bois, Raymond Williams, Premchand, M. E. O'Brien and Eman Abdelhadi, Bifo Berardi, David Graeber, Mahatma Gandhi, Rabindra Nath Tagore, Mahasweta Devi, Edward Said etc.

**Requirements/Evaluation:** Students will read 100-120 pages each week. Each student will do one classroom presentation about the week's readings. Other assignments include weekly journals, an annotated bibliography, a proposal, and a final paper.

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

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years and sophomores considering majoring in English or Comparative Literature, and English majors who have not yet taken a gateway 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:**

ENGL 294(D1) COMP 299(D1)

**Writing Skills Notes:** Students will write over 20 pages in the semester and they will receive extensive feedback.

**Difference, Power, and Equity Notes:** Students will read and discuss texts about the organization of power in contemporary society. They will reflect upon the economic structures that underpin a range of oppressive social forms.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

**ENGL 299 (F) Let the Record Show: U.S. Literature of Research and Witness (DPE) (WS)**

**Cross-listings:** AMST 299

**Secondary Cross-listing**

This is a course on the literature of research and witness in the U.S., from 1853 to the present. We will train our attention on works of long form journalism that stand at the intersection of reportage, archival history, documentary nonfiction, narrative and activism. The writers we study present

quantitative and qualitative data that document the existence and effects of systemic racism, xenophobia, sexism, homophobia and uneven economic development. How have American writers defied disciplinary boundaries to speak truth to power? What critical reading skills are mobilized by books of sweeping scope and unflinching detail? The course will be taught in reverse chronological order. Readings include: Sarah Schulman, *Let the Record Show*; Layli Long Soldier, *Whereas*; Nicholas Lemann, *The Promised Land*; Theresa Hak Kyung Cha, *Dictee*; James Agee, *Let Us Now Praise Famous Men*; Tillie Olsen, *Yonnondio*; Ida B. Wells, *A Red Record*; and Harriet Beecher Stowe, *Key to Uncle Tom's Cabin*.

**Requirements/Evaluation:** Evaluation will be based on class participation, writing and discussion. According to the tutorial format, you will be assigned a semester-long partner. You will be expected to write a critical paper every other week, alternating with the critical response to your partner's work.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** This is a tutorial for sophomores. Priority will be given to potential American Studies majors, especially those who have taken AMST101; potential English majors will be considered as space is available.

**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:**

AMST 299(D2) ENGL 299(D1)

**Writing Skills Notes:** As per traditional tutorial format, this course will be writing intensive. Every week, one student will write a 5-page paper responding to the readings of the week; the other student will craft a response (a combination of written notes and critical conversation). The total amount of writing for each student will thus be upwards of 30 pages. There will be considerable attention given to argument, use of evidence, etc. The option to revise a paper will always be available.

**Difference, Power, and Equity Notes:** This course shares the core mission of the DPE initiative: to teach students how to "analyze the shaping of social differences, dynamics of unequal power, and processes of change." The course is built around U.S. texts that speak truth to power. Researching and exposing the quantitative and qualitative data that prove the existence and effects of systemic racism, xenophobia, sexism, homophobia and uneven economic development, the writers we will study merge research, writing and activism.

**Attributes:** AMST Arts in Context Electives

Not offered current academic year

## **ENGL 301 (F) Sublime Confusion: A Survey of Literary and Critical Theory**

**Cross-listings:** 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:**

COMP 301(D1) ENGL 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)**

**Cross-listings:** WGSS 330 / AMST 310

**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 Sara Ahmed. We spend time in the archives, analyzing documents from the period, including feminist magazines and 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.

**Requirements/Evaluation:** short analysis papers (4-5 pages), creative (1-2 pages), Perusall annotations, longer final researched paper (10-12 pages) or alternative digital project, curated exhibition of archival materials in Special Collections

**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:** 25

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

**Expected Class Size:** 25

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

**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 2025

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

### **ENGL 304 (S) Prophecy, Poetry, and Property in the Radical Seventeenth Century**

This course offers a study of seventeenth-century poetry and prose in a prophetic strain, with a particular (though not exclusive) attention to writing by women, from Aemilia Lanyer to Anna Trapnell to Anne Bradstreet. How did these writers mobilize the resources of ritual and scripture to criticize and remake the world? In what ways did religious devotion, erotic passion, and dream inform political thinking and shape the public sphere? We'll consider the relationship between intimate feeling, apocalyptic desire, and the material realities of a burgeoning British empire--enclosure, dispossession, transatlantic enslavement. As prophetic modes overlap with and inflect controversies such as the querelle des femmes, the witch hunt, and the execution of Charles I, we'll interrogate the construction and deconstruction of social identities. Thus a collateral concern will be recent critical approaches to the early modern category of "woman"--in Black feminism, queer studies, and Marxist-feminism. Throughout our inquiry, we'll take seriously the claim that the seventeenth century was "radical"--in the sense of enacting a "departure from what is usual or traditional" and in the sense of being the "root, basis, or foundation" of a modernity we are still living in and through (see Oxford English Dictionary, "radical" def. 7c and def. 2).

**Requirements/Evaluation:** Two 8-page papers (one at midterm and one final); maintenance of a reading journal or "commonplace book"; regular discussion posts; brief collaborative research exercises; and a creative response.

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories A

Not offered current academic year

### **ENGL 305 (S) The American Modernist Novel**

For the purposes of this course, the American modernist novel will include prose fiction written between 1910 and 1940 by such writers as Gertrude Stein, Willa Cather, F. Scott Fitzgerald, Ernest Hemingway, Jean Toomer, and William Faulkner. The emphasis will be on formal prose experimentation for the sake of representing new realities: radical re-conceptions of race and gender, revolutionary technologies such as the car or telephone, the Great War discrediting of all forms of authority. Newly unmoored questions of how to lead a life or organize a society are reflected by a set of unique innovations in how to write a novel.

**Requirements/Evaluation:** Three papers of ascending weight in determining the final grade, 3-4 pp., 4-5 pp., 5-7 pp. Class participation is expected and rewarded.

**Prerequisites:** 100-level English course or permission of instructor.

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; prospective English majors; American Studies majors.

**Expected Class Size:** 20

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

**Distributions:** (D1)

Not offered current academic year

### **ENGL 311 (S) Black Critical Theory, Black Avant-Garde (DPE)**

**Cross-listings:** AMST 374 / AFR 376

Secondary Cross-listing

What is the relationship between violence and what constitutes the Black avant-garde and Black critical theory? Is it possible to conceptualize the latter two without an investigation of Black rebellion and its relationship between Black artistic and intellectual production? Can one argue that Black critique is none other than Black experimentation in form, or that Black abstraction is the requisite effector for all modes of Black praxis and thought? This course will explore these questions through a study of Black continental and diasporic avant-garde texts in multiple mediums. Alongside, we will also consider the emergence of contemporary Black critical theory, chronicling its development as both experimental and critical. Through the works of historical subjects of experimentation also considered to be objects critiquing in experimental form, the course will approach Black avant-gardism and Black critical theory as a productive opportunity to think about Blackness as critique, as experimentation, and as theoría. This pairing of Black avant-gardes and Black critical theory takes "avant" at its root--indicating what precedes or takes precedent--and "garde" as what is preeminent, or what protects. As such, we will start with the question of whether blackness, as an ideological fiction produced through violent historical ideologies and practices, could ever, or ever not, be anything but avant-garde?

**Requirements/Evaluation:** Weekly discussion posts and questions, a research presentation, and two 10-12 page papers

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to AMST majors and prospective majors, as well as ENGL and AFR majors or prospective majors.

**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:**

AMST 374(D2) ENGL 311(D1) AFR 376(D2)

**Difference, Power, and Equity Notes:** This course examines race through the lens of historic modalities of power and violence. Additionally, it attends to the artistic, political, and intellectual production of a racialized population responding to ideological and state technologies that not only create difference, but also perpetuate asymmetrical relations of power.

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives

Not offered current academic year

### **ENGL 312 (S) Poetry and the Ecological Imagination**

How does the human imagination encounter its environment? And how do poets reflect an increasing awareness of anthropogenic climate change and other forms of environmental catastrophe? In this class, we'll read selections from the long tradition of ecologically-minded poetry to answer these questions. Our readings will focus primarily on writers from Romanticism to the present, from John Clare and Gerard Manley Hopkins to contemporary writers including Juliana Spahr and Craig Santos Perez, whom we'll read alongside various theoretical texts that will introduce you to some of the major ecocritical concepts. Finally, we will explore via our own writing the ethical and aesthetic imperative to find ways of imagining the ever-changing relation between the imagination and the environment.

**Requirements/Evaluation:** one 7-page paper, one 12-page paper, in-class presentation, thoughtful participation in 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

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories B ENGL Literary Histories C

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Jessica M. Fisher

### **ENGL 315 (S) Milton's Paradise Lost**

**Cross-listings:** REL 319

**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:**

ENGL 315(D1) REL 319(D2)

**Attributes:** ENGL Literary Histories A

**Not offered current academic year**

### **ENGL 316 (F) Unfinishing America (DPE) (WS)**

**Cross-listings:** AMST 326

**Secondary Cross-listing**

The Great American Novel is a moribund cliché. Few would argue that any one work of fiction could capture the essence of American life. In this class, we will flip the Great American Novel on its head by reading Ralph Ellison's unfinished second novel. After publishing the acclaimed *Invisible Man* in 1952, Ellison seemed poised to deliver the next Great American Novel. But he never did. When he died in 1994, 42 years later, he left behind thousands of pages of material, but no finished second novel. Why wasn't he able to finish it? Some of it was bad luck. Some of it was a struggle with genre and form. However, perhaps the real reason Ellison's novel proved impossible is what it was trying to say. This is a book about the historical trauma of racism. Therefore, the thesis of this class is that the Great American Novel cannot be written as long as American history remains whitewashed. Ellison's manuscript shows this in surprising ways, from its depiction of racial passing and the taboo of interracial sex to its extended exploration of Black and Indigenous cultures in the former Oklahoma Territory. In addition to Ellison, we will read the work of the Chicano author Tomás Rivera, whose fragmentary fictions provoke similar questions. This class culminates in a final project that asks students to "unfinish" an American cultural object.

**Requirements/Evaluation:** Class participation, Discussion facilitation, "Show and Tell" presentation of a cultural object, Reader's Guide, Final Project

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Sophomores, Juniors, and Seniors

**Expected Class Size:** 10-15

**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 316(D1) AMST 326(D2)

**Writing Skills Notes:** Each student will be responsible for producing a reader's guide to Ellison's unfinished second novel. Students will write, rewrite, and revise their reader's guide throughout the semester. Three drafts will be due throughout the semester. A quality reader's guide will highlight the book's main themes, profile the main characters, and retrace the book's development. Students will also complete one draft of a guide to Rivera's novella, due at the end of the semester.

**Difference, Power, and Equity Notes:** "Unfinishing America" satisfies the Difference, Power and Equity requirement because it calls into question mainstream American culture from Black, Chicano, and Indigenous perspectives. It interrogates the relations of power that have driven American history, from the Civil War and Westward expansion in the 19th century to the struggle for Civil Rights against Jim Crow in the 20th. Finally, it asks what it would mean to have true equity amidst great diversity in American culture.

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2024

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

### **ENGL 317 (F) Black Migrations: African American Performance at Home and Abroad**

**Cross-listings:** THEA 317 / DANC 317 / AFR 317 / AMST 317 / COMP 319

**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

**Enrollment Preferences:** Africana Studies majors and concentrators; Dance and Theatre majors; American Studies, Comparative Literature, and 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:**

THEA 317(D1) DANC 317(D1) AFR 317(D2) AMST 317(D2) ENGL 317(D1) COMP 319(D1)

**Attributes:** AFR Core Electives AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Borders, Exiles + Diaspora Studies

**Not offered current academic year**

### **ENGL 318 (S) 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 and Comparative Literature majors

**Expected Class Size:** 15-20

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

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories A ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

### **ENGL 320 (F) Race and Psychoanalysis: Slavery and the Psyche (DPE)**

**Cross-listings:** AMST 365 / GBST 365 / AFR 365

Secondary Cross-listing

This course explores slavery and the psyche through a constellation of Black diasporic literary, visual, and theoretical texts from the US, Caribbean, and Africa. Unwieldy and generative, the opacity of race within the field (and practice) of psychoanalysis shares a fraught intimacy with the co-constitutive terrains of violence and race that form the unconscious. Querying what escapes the hermeneutics of psychoanalysis and aesthetics in the fantasies race engenders, we will examine modernity's articulation of racialization through conceptualizations--both fantasmatic and real--of self, world, knowledge, and possibility. Course texts may include: Edwidge Danticat's *The Farming of Bones*, Adrienne Kennedy's *Funnyhouse of a Negro*, Bessie Head's *A Question of Power*, Arthur Jafa's *APEX and Love is the Message and the Message is Death*, Conceição Evaristo's *Ponciá Vicêncio*, Lars von Trier's *Manderlay*, Charles Burnett's *Killer of Sheep*, Derek Walcott's "Laventille"; and, selections from Sigmund Freud, Jacques Lacan, David Marriott, Kathleen Pogue White, Franz Fanon, Hortense Spillers, Nathan Gorelick, Jaqueline Rose, Jared Sexton, Melanie Klein, Jacques-Alain Miller, Melanie Suchet, and Jean Laplanche. Note: This course will reflect the Continental tradition in philosophy. Student should be familiar with the basic interventions of psychoanalysis.

**Requirements/Evaluation:** Weekly discussion posts and questions, 2 Papers, 10-12 pages, Research presentation

**Prerequisites:** One Writing Skills or writing intensive course; one intro course in one of following: American Studies, Africana Studies, Comparative Literature, English, Global Studies, Philosophy, Psychology, Women, Gender, and Sexuality Studies

**Enrollment Limit:** 15

**Enrollment Preferences:** Juniors or Seniors with majors or concentrations in any of the areas: American Studies, Africana Studies, Comparative Literature, English, Global Studies, Philosophy, Psychology, and Women's, Gender, and Sexuality Studies

**Expected Class Size:** 15

**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:**

ENGL 320(D1) AMST 365(D2) GBST 365(D2) AFR 365(D2)

**Difference, Power, and Equity Notes:** This course examines racialization as it relates to the racial violence of slavery on the psyche. Racialization as a process will be connected to concepts of self, world, and knowledge. Black diasporic literary, visual, and theoretical texts from the US, Caribbean, and Africa will be at the forefront of the course.

**Attributes:** AMST Critical and Cultural Theory Electives

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 James 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, 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:** 20

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

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories A

Not offered current academic year

### **ENGL 324 (F) Romanticism, Belatedly (DPE)**

**Cross-listings:** COMP 327

Primary Cross-listing

What is Romanticism? Instead of searching for an answer at the movement's supposed point of origin (1790-1830, in Germany, England, and France), we will begin in early twentieth-century South Asia. In the nineteenth century, English Romantic poetry and, to a lesser extent, ethico-political and aesthetic ideas associated with German Idealism circulated in South Asia as part of a colonial education aimed at producing "a class of persons Indian in blood and color, but English in tastes, in opinions, in morals and in intellect" (Macaulay). The intentions of this plan of education aside, it unwittingly opened channels for literary, philosophical, and political exchange that were harmful to colonial rule, and essential to how we understand worlds of literature today. Behind the backs of its homegrown, self-anointed inheritors, Romanticism in the "colonies" led multiple other lives and was transformed in encounters that must--belatedly--be read back into its originary texts. Hence, in counter-chronological fashion, in this class we will begin with important postcolonial works by Faiz Ahmad Faiz (Urdu), Suryakant Tripathi Nirala (Hindi), Mahadevi Verma (Hindi), Sarojini Naidu (English), Mohammad Iqbal (Urdu and Persian), and Rabindranath Tagore (Bengali), to move on to Karl Marx and Heinrich Heine (German), Charles Baudelaire (French), and George Eliot (English), to end with John Keats (English), William Wordsworth (English), and G.W.F. Hegel (German). In considering these texts with an eye to poetics and interpretation, we will pay close attention to concepts that they bring to the fore, key among them "belatedness" (Nachträglichkeit), "allegory", "critique", "non-identity." We will read non-English language texts in translation, though we will have occasion to discuss originals.

**Requirements/Evaluation:** One mid-term essay (6-8 pages), one presentation or participation in roundtable, one final paper (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, then sophomores considering the major

**Expected Class Size:** 25

**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:**

COMP 327(D1) ENGL 324(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both Europe and South Asia gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

### **ENGL 325 (S) Joyce, Woolf, and Proust**

**Cross-listings:** 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 pathbreaking 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:** 22

**Enrollment Preferences:** English and 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 325(D1) COMP 366(D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **ENGL 327 (F) Autofiction**

At a minimum, autofiction refers to contemporary fiction with writer-protagonists who plausibly resemble their author and who often share a name with him or her. When did it begin? Perhaps *In Search of Lost Time* and *Portrait of the Artist as a Young Man* are modernist precursors, but the category comes into its own in the twenty-first century, when writers who know that reality is a fiction nevertheless crave truth, and authors who know that selves are constructs need to express themselves. Or perhaps they know that if the world and self are already fictions, why disguise it by traditional plotting and characterizing? The critical world isn't sure yet what to make of this widespread confounding of novel and memoir, so the course will be exploratory. We'll read about seven books of the quasi-genre, chosen from early prototypes by Marguerite Duras and Peter Weiss, canonized exemplars by Ben Lerner and Dave Eggers, and recent experiments by Sheila Heti, Tao Lin, Jenny Offill, Nell Zink, Will Self, Rachel Cusk, and Ron Currie.

**Requirements/Evaluation:** No exams. Three papers, 4 pp., 5 pp., 6-8 pp. The final paper may have a creative component. Contribution to class discussions is expected and rewarded.

**Prerequisites:** 100-level English course or permission of instructor.

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors, then sophomores considering the English major.

**Expected Class Size:** 20

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **ENGL 328 (S) Austen and Eliot**

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories B

Not offered current academic year

### **ENGL 329 (F) Writing Gender in Sci-Fi and Speculative Fictions (DPE)**

**Cross-listings:** WGSS 329 / STS 323

Secondary Cross-listing

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics—or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

**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:**

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

### **ENGL 331 (F) Fanaticism**

**Cross-listings:** COMP 333

### Primary Cross-listing

From the early modern period on, writers of literature and political philosophy have repudiated fanaticism, whether as a religious, political, or amorous posture. But what is fanaticism, and why should it be considered such a threat? 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 draw on literary works by Spenser, Swift, M. Shelley, Hogg, Dickens, Eliot, Conrad, among others, and political philosophy and historical writings by Hobbes, Locke, Hume, 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:** Regular class participation and two papers, 7-10 pages in length.

**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:** 22

**Enrollment Preferences:** English and Comparative Literature majors, then qualified sophomores and first-year students.

**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:**

COMP 333(D1) ENGL 331(D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories A ENGL Literary Histories B

Not offered current academic year

### ENGL 332 (S) Aesthetic Outrage

**Cross-listings:** COMP 307

### Primary Cross-listing

In this course we will explore interdisciplinary ways of understanding and theorizing the outraged reception of provocative works of film, theater, and fiction. When riots, censorship, trials, 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 the French Revolution (Beaumarchais' *The Marriage of Figaro*), the wave of anarchist terrorism in turn-of-the-century Paris (Jarry's *Ubu the King*), the trials of Oscar Wilde for "gross indecency" (*The Picture of Dorian Gray*), the Irish Revolution (Syngue'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*). Non-literary reading will include historiographic work on these crises, as well as essays and excerpts by theorists from various disciplines, such as Kristeva, Foucault, Freud, Girard, Arendt, Sedgwick, Bakhtin, Douglas, and Rancière.

**Requirements/Evaluation:** active participation in class discussions, two papers 8-10 pages in length.

**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:** 22

**Enrollment Preferences:** English majors and Comparative Literature majors, then highly qualified sophomores

**Expected Class Size:** 18

**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 307(D1) ENGL 332(D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C

Not offered current academic year

## ENGL 333 (F) Feminist and Queer Horror Films (DPE)

**Cross-listings:** WGSS 398 / AMST 390 / COMP 390 / THEA 390

### Secondary Cross-listing

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studios and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

**Distributions:** (D1) (DPE)

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

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

## ENGL 335 (S) Moving Words, Wording Dance (DPE) (WS)

**Cross-listings:** DANC 302

### 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 tutorial, we will explore different modes of writing about performance such as ethnography, non-fiction, and performative writing. While there will be skill-based goals and a set outline for the tutorial, core texts that will anchor the conversations and paired writing assignments will be selected according to the interests of enrolled students. Texts will be complemented with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. 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) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Class Format:** enrollment in the course will require each student to have in-person or zoom meeting with the instructor before the first class meeting, and attendance in the first organizational meeting or class session.

**Requirements/Evaluation:** This tutorial 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) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing

partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** Juniors and seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

**Expected Class Size:** 6

**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 335(D1) DANC 302(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 form. After each cycle of feedback, students will have the option to submit a revision, and 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 that will anchor the tutorial engage with 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

Spring 2025

TUT Section: T1 TBA Munjulika R. Tarah

### **ENGL 338 (S) Literature of the American Renaissance**

**Cross-listings:** AMST 338

**Primary Cross-listing**

The term "American Renaissance" refers to a period of US writing, primarily a couple of decades before the Civil War but extending after it: the time of Poe, Emerson, Thoreau, Hawthorne, Melville, Dickinson, Whitman, Jacobs, and Douglass. At stake throughout was the soul of the nation in a time of exuberant political expansion, spiritual optimism, social experimentation, deadening social conventionality, spiritual constriction, labor exploitation, and slavery. The question repeatedly asked was what it means to be free. The question is personal, political, social, and spiritual, and always, for writers, literary: what are the limits or possibilities of writing freely? The course is foundational for any understanding of American literature of the 20th- and 21st centuries.

**Requirements/Evaluation:** Three papers: 4 pp., 5 pp., 6-8 pp. Active class participation is expected and rewarded.

**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; prospective English majors; American Studies majors; Comparative Literature majors

**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:**

ENGL 338(D1) AMST 338(D2)

**Attributes:** AMST Arts in Context Electives ENGL Literary Histories B

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm John K. Limon

### **ENGL 341 (S) Sexuality in US Modernisms (DPE)**

**Cross-listings:** WGSS 342

**Primary Cross-listing**

This course investigates how sexual identities, desires, and acts are represented and reproduced in U.S. literary and popular culture. Focusing on 1880-1940 (when, in the U.S. the terms "homosexual" and "heterosexual" came to connote discrete sexual identities), we will explore what it means to read and theorize "queerly." Among the questions we will ask are: What counts as "sex" or "sexual identity" in a text? Are there definably queer and/or transgender writing styles or cultural practices? What does sexuality have to do with gender? How are sexual subjectivities intertwined with race, ethnicity, class, and other identities and identifications? Why has "queerness" proven to be such a powerful and sometimes powerfully contested concept? We will also explore what impact particular literary developments--the move from realism to modernism-- and historical events such as the rise of sexology, first-wave feminism and the Harlem Renaissance--have had on queer cultural production. The class will also introduce students to some of the most influential examples of queer literary and cultural theory. Readings may include works by authors such as James, Cather, Far, Hughes, Nugent, Stein, Fitzgerald, and Larsen, as well as queer literary theory and critique by scholars such as Butler, Coviello, Ferguson, Foucault, Freeman, Freud, Hartman, Lorde, Love, Muñoz, Rich, Rodriguez, Ross, and Sedgwick.

**Class Format:** discussion/seminar

**Requirements/Evaluation:** active class participation, several short writing assignments, two 5-page papers, and one 7-9 -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 permission of the instructor

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors and/or students interested in WGSS

**Expected Class Size:** 25

**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:**

WGSS 342(D2) ENGL 341(D1)

**Difference, Power, and Equity Notes:** This course considers the history and literature of sexuality in the US alongside questions of race, gender, class, region and more. It examines how literary form theorizes sexuality, and how sexuality affects literary form, in ways that consider (in)equity and power in a variety of contexts.

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

**Not offered current academic year**

**ENGL 342 (S) Advanced Topics in Cultural Theory**

Many people these days have views about the politics of pop culture. Audiences show up at superhero movies already asking questions about how Marvel has opted to represent this or that group. Fans don't need to be told that hip-hop in the US involves questions of power. So what are the questions we ask next? Can we get more precise about the role of politics in culture? Or about the role of culture in politics? Is there, for instance, a right way to represent injustices? And how exactly could culture and the media be made more democratic? Can the arts help us imagine better ways of organizing our societies? Does all political struggle have to involve the media? And what is the fate of art in societies in which everything is for sale? Readings will include Antonio Gramsci, Raymond Williams, Fredric Jameson, Theodor Adorno, Ernst Bloch, and others.

**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:** Preference given to students who have taken ENGL/COMP 117 and to English majors.

**Expected Class Size:** 15

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

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses

**Not offered current academic year**

### **ENGL 343 (S) 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:** ENGL Literary Histories B

Not offered current academic year

### **ENGL 345 (F) Shakespeare on Page, Stage and Screen: Text to Performance (WS)**

**Cross-listings:** THEA 340 / 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 texts 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 read six plays, of different genres and written at different periods of Shakespeare's career. These will likely be *Romeo and Juliet*, *Henry V*, *Twelfth Night*, *Hamlet*, *The Tempest*, and *A Midsummer Night's Dream*. Close reading of the texts will be the priority, but we will also attend to the demands and opportunities of performance, and assess a range of recent film and stage productions.

**Requirements/Evaluation:** Three papers ranging from 4 to 7 pages; regular Glow posts; 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:** 18

**Enrollment Preferences:** Theatre and English majors or prospective majors

**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 345(D1) THEA 340(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 substantive feedback on their writing, and there will be opportunities for revision.

**Attributes:** ENGL Literary Histories A

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm James L. Pethica

**ENGL 346 (S) Literary History: Shakespeare, Dickinson, Celan, Knausgaard**

**Cross-listings:** COMP 329

**Primary Cross-listing**

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)

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

ENGL 346(D1) COMP 329(D1)

**Attributes:** ENGL Literary Histories A ENGL Literary Histories B ENGL Literary Histories C

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Emily Vasiliauskas

**ENGL 349 (S) Contemporary American Theatre: Poetry, Politics, Place**

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in U.S. theatre today? Who are the dramatists and theatre makers of the present moment? This survey course will introduce students to twenty-first century American drama and performance, focusing on the poetic, political, and environmental aspects of the art form. Topics to be considered may include: theatre as social practice, the rise of activism, participatory, site-specific, and immersive theatre, social justice theatre, supernaturalism, changing labor practices in the industry, and the turn to digital performance. Artists and companies to be considered may include: Suzan Lori-Parks, Branden Jacobs-Jenkins, Quiara Alegria Hudes, Anne Washburn, Taylor Mac, Hansol Jung, Clare Barron, Jeremy O. Harris, Lucas Hnath, Lauren Yee, Larissa FastHorse, Jihae Park, The Civilians, Elevator Repair Service, Jackie Sibblies Drury, Eboni Booth, Sanaz Toossi, Alexis Scheer, and Jacklyn Backhaus. Assignments will include both critical and creative responses to the material addressed in the class. Whenever possible, we will attend live performances on campus and in the regional community.

**Requirements/Evaluation:** written and dramaturgical-based assignments; a 10-minute oral presentation in pairs on a selected artist or group; a 5-7 page mid-term critical paper, and a final 7-9 page paper, 20-page theatrical script, or 5-10 minute live performance

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Theatre majors, or students interested in the arts

**Expected Class Size:** 16

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

**Distributions:** (D1)

Not offered current academic year

**ENGL 352 (F) Separation: An Introduction to Postcolonial Literature (DPE)**

**Cross-listings:** ASIA 353 / COMP 350

**Primary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malyalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, no fifth course option

**Distributions:** (D1) (DPE)

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

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**ENGL 353 (S) Disinterest in the Bhagavad Gita**

**Cross-listings:** COMP 313 / REL 353 / ASIA 351

**Primary Cross-listing**

In this course, students will read the *Bhagavad Gita* alongside selected responses to it. These responses range from philosophical and theological commentaries written in Sanskrit by Shankaracharya, Abhinavagupta, and Ramanuja, to later "Bhakti" poetic responses in other Indian languages, to 18th and 19th century European aesthetic and political commentary (Herder, Schlegel, Hegel), to the work of 20th century commentators like M.K. Gandhi, B.G. Tilak, B.R. Ambedkar and D.D. Kosambi. We will examine the *Gita's* theory of action and the place of disinterest in this theory. We will inquire into the social, metaphysical, and political conditions of possibility of such disinterestedness, and think about disinterestedness itself as a condition for political action and aesthetic experience. Finally, we will reflect on how such a comparative history of interpretation might help us model a dialectical history of thought.

**Requirements/Evaluation:** Weekly meetings, weekly reading; weekly essay or response. Attendance in 2-3 lectures over the semester.

**Prerequisites:** No prerequisites

**Enrollment Limit:** 10

**Enrollment Preferences:** Majors in English and Comparative Literature; Religion, Classics, or Philosophy majors; Sophomores looking to major in any of these.

**Expected Class Size:** 8-10

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

**Distributions:** (D1)

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

ENGL 353(D1) COMP 313(D1) REL 353(D2) ASIA 351(D1)

**Attributes:** ENGL Literary Histories A

Spring 2025

TUT Section: T1 TBA Paresh Chandra

### **ENGL 355 (S) Attention and Distraction**

Reverie, absorption, immersion, daydreaming: this class will be about the history, cultural forms, and affects of attention and distraction. We'll occupy ourselves with a range of literary and visual works to get at the varied histories and states of attention from the past two centuries. The nineteenth century will be the locus of our investigations, and the realist novel--whose attention to the unnoticed and ordinary is one of its distinctive features, and whose size can lend itself as much to skimming as to intensive reading--will be of particular interest to us. But we'll also read around in detective fiction, poetry, experimental novels about what happens when nothing happens, art history, Erving Goffman's sociology of everyday life, and theoretical works on perception, attention, and reading. Oscillating between the nineteenth century's anxieties about attention and distraction and more contemporary texts, we will take the measure of the long arc of what Jonathan Crary calls a state of 24/7 attentiveness, an "unremitting glare of monotonous stimulation." Among our questions: Why does being deeply absorbed in an artwork or activity often feel a lot like zoning out, a drift into a state of distraction? Do artworks encourage, or discourage, certain forms of attention? What conditions--cultural, political, philosophical--made attention into a subject of concern over the past 200 years? Do certain literary forms encourage, or discourage, particular forms of attentiveness? Alongside our reading, we'll engage in a variety of attentional exercises, and keep an attention journal to register and reflect on our own states of distraction, absorption, reverie, drift, etc.

**Requirements/Evaluation:** 3 papers, an attention journal, regular contributions to glow, and class participation

**Prerequisites:** English 100 level or Gateway Course

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference will be given to English majors.

**Expected Class Size:** 20

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

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories B

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Gage C. McWeeny

### **ENGL 356 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora**

**Cross-listings:** ARTH 223 / AFR 323 / AMST 323 / COMP 322

#### **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. This class may feature Object Lab participation, film screenings, and collaborations with guest speakers.

**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:** (D1)

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

ENGL 356(D1) ARTH 223(D1) AFR 323(D2) AMST 323(D2) COMP 322(D1)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora GBST Borders, Exiles + Diaspora Studies

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Rashida K. Braggs

### **ENGL 357 (S) Film and Philosophy: Cavell and Hollywood Cinema**

A central figure in the movement known as ordinary language philosophy who wrote compelling studies of Wittgenstein, Emerson, Thoreau, and Heidegger, Stanley Cavell was also passionately devoted to Hollywood cinema. Although the highly popular films of Hollywood's "Golden Age" in the '30s and '40s have often been dismissed as light entertainment, Cavell took such films very seriously. Following his early major study of the aesthetics of cinema (*The World Viewed: Reflections on the Ontology of Film*), he transformed the critical understanding of two central Hollywood genres that had previously been regarded as slight and commercial, in *Pursuits of Happiness: The Hollywood Comedy of Remarriage* and *Contesting Tears: The Melodrama of the Unknown Woman*. For Cavell, the seeming frivolity or pathos of such films energizes the subtle engagement of philosophical and political ideas that he traces in them. Cavell's culminating work on cinema, *Cities of Words*, explores ideas of moral perfectionism in essays on prominent philosophers and literary artists, paired with analyses of Hollywood films that for him pursue the same issues. His essays explore these films' meditations on the nature of happiness, the instability of identity and difficulty of self-knowledge, the surprising forms fidelity may take, the genuineness of false appearance, the explosiveness of desire in a world of compromise, and the claims and possibilities of moral growth. Yet his analyses never lose sight of the immediate pleasurability of such films as a popular art-form, and his acute eye allows him to single out and make use of their striking cinematic qualities. In few other thinkers is the disarming appeal of popular art brought together with the resonances of philosophical and literary thought so productively. Readings will be drawn from the four books named above, and will be analyzed together with films such as *The Lady Eve*, *The Philadelphia Story*, *Gaslight*, *Adam's Rib*, *Stella Dallas*, *It Happened One Night*, *Letter from an Unknown Woman*, and *The Awful Truth*.

**Requirements/Evaluation:** Active and regular participation in class discussions, and two papers 8-10 pages in length.

**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:** 22

**Enrollment Preferences:** English majors, then Philosophy majors

**Expected Class Size:** 18

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

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C

Not offered current academic year

### **ENGL 359 (F) Irregular Unions in James and Ford**

Henry James and Ford Madox Ford helped to inspire the crucial shift in British fiction from late 19th-century classic realism to the pathbreaking modernism of the 1920s. Their formal experiments were driven in striking ways by their response to recent dissident trends in attitudes toward sexuality, gender, and marriage, and their consequent engagement with so-called "irregular unions," sexual relationships forged out of wedlock in the face of societal repression and in the name of more liberated ideas of sexual morality. For James and Ford, such revolutions in the social sphere prompted renewed scrutiny of conceptions of moral fidelity and integrity, new ways of capturing subjectivity and its limitations, and a radical probing of what it means to know. Their work reflects the transition from the norms of Victorianism to a disorienting modern world marked by newly permissive social behavior, class mobility and conflict, emergent technological and commercial forms, suffragism and "the New Woman," and world war. We will study such novels as James's *What Maisie Knew* and *The Ambassadors* and Ford's *The Good Soldier* and *Parade's End*.

**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

**Enrollment Limit:** 22

**Enrollment Preferences:** English majors

**Expected Class Size:** 16-18

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **ENGL 362 (S) Advanced Writing for Television - Revision**

Students will start with the first draft of their (previously written) pilot script. Each pilot will be evaluated by the class, the instructor and the writer, to create a plan for revision that reflects an understanding of story, script and series structure. Armed with a detailed outline for revision, each student will execute two drafts and a polish of their pilot.

**Requirements/Evaluation:** Students will work in a collaborative Writer's Room, as well as independently. Active participation in class discussions essential. Each student will execute two drafts and a polish of their series pilot. Grading: 50% class participation (discussion, notes), 50% final script.

**Prerequisites:** A completed pilot script for a television series. If script was not written for ENGL 291, enrollment subject to permission of instructor.

**Enrollment Limit:** 6

**Enrollment Preferences:** Students who have taken ENGL 291 and pre-registered for this course. If the class is over-enrolled, students will be given an assignment to determine admission.

**Expected Class Size:** 6

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

**Distributions:** (D1)

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Michael Sardo

### **ENGL 364 (F) Boucicault to McDonagh: Irish Theatre, 1870 to the present (DPE)**

**Cross-listings:** COMP 360 / THEA 336

Secondary Cross-listing

During the Irish Literary Revival of c.1885-1920, Irish writers sought to assert "Irishness" as culturally distinctive, and resisted the marginalizing impacts of British colonial rule. The achievement of Independence in 1923 brought years of insularity and censorship, but over the past three decades Ireland's embrace of globalization and the hybridizing impacts of postmodernism has led to a remarkable flowering of creative vitality. This course will trace the evolution of Irish theatre over the past century-and-a-half. We will read plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Augusta Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Christina Reid, Conor McPherson, and Martin McDonagh, and also chart the course of the founding and history of the Abbey Theatre, one of first National Theatres in Europe.

**Requirements/Evaluation:** Two essays of 6+ pages; regular Glow posts; class participation

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

**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 360(D1) ENGL 364(D1) THEA 336(D1)

**Difference, Power, and Equity Notes:** This course is centrally concerned with identity politics within a colonial context. Irish writers prior to independence from Britain sought to assert "Irishness" as culturally distinctive. After 1923, they continued to wrestle with the legacies of colonial subjection and the inferiorizing identifications that had been ingrained during colonial rule. The texts we will read centre on questions of cultural self-definition and explore (and resist) the process of othering.

**Attributes:** ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

### **ENGL 365 (F) Wonderland(s): *Alice* in Translation**

**Cross-listings:** GBST 345 / COMP 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 its representation of 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, Papiamentu, 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, regular, 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 already in place, 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:**

GBST 345(D2) ENGL 365(D1) COMP 345(D1)

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Janneke van de Stadt

### **ENGL 369 (S) American Poetry**

In this course, we'll read the work of some of the key figures in American poetry and poetics from the last hundred years. We'll get an overview of the 20th century's major poetic movements and trends, as well as an intimate sense of several contemporary poets, some of whom we will hear and meet in person. 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. At the same time, we will examine what these works reveal about the transactions between poetic practice and social life. How do these poems encounter the conditions of their day--wars on other shores, economic crises and globalization, commodity fetishism, technological progress, racial and gender oppression, ecological devastation--and theorize their work in relation to other forms of media? What do these poems tell us about life in the "American century"?

**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

**Expected Class Size:** 25

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **ENGL 370 (F) Literary and Critical Theory in the Twentieth Century**

**Cross-listings:** COMP 380

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, and Butler. 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.

**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:** 15

**Enrollment Preferences:** 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:**

COMP 380(D1) ENGL 370(D1)

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses

Not offered current academic year

### **ENGL 371 (F) The Brothers Karamazov (WS)**

**Cross-listings:** RUSS 331 / COMP 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) (WS)

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

RUSS 331(D1) COMP 331(D1) ENGL 371(D1)

**Writing Skills Notes:** Students will write six 6-page papers in the course of the semester and received detailed feedback on their writing and argumentation for each paper, which they will be expected to incorporate into subsequent papers.

**Attributes:** JLST Interdepartmental Electives

Not offered current academic year

### **ENGL 378 (S) Proust's "In Search of Lost Time"**

**Cross-listings:** COMP 378 / RLFR 378

Primary Cross-listing

In this seminar we will study Marcel Proust's novel-sequence *In Search of Lost Time*, widely regarded as one of the most transformative works of 20th-century fiction. The first-person narrative chronicling the life of a fictional figure bearing a close relationship to Proust himself spans several decades from the late 19th to the early 20th century, centering on French high society as it enters the modern world, shaped by historical events such as the Dreyfus Affair and the First World War. Proust's exploration of the consciousness of the protagonist, an aspiring writer, has led readers to see him as a philosopher of aesthetics, of the psyche, of time and memory, and of the nature of desire. His narrative ranges from meditations on such subjects to social satire to absorbing and sometimes soap opera-like plots exploring upward and downward social mobility and a wide array of sexual entanglements, straight and queer. Through his fluent prose, Proust renders the vicissitudes of desire, loss, and joy, of betrayal and emotional intransigence, and tests the power of memory and the imagination to recapture the past. Because of the length of *In Search of Lost Time*, the emphasis of the course will be more on reading (about 7 to 7½ hours per week) and less on writing (four or five 1½-page journal entries and a final paper of 8-10 pages) than the average 300-level course; and approximately one-third of the sequence will be bracketed as optional reading.

**Requirements/Evaluation:** Regular class participation, several 2-page journal entries, and a final paper of 8-10 pages

**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

**Enrollment Limit:** 22

**Enrollment Preferences:** English, French, and Comparative Literature majors

**Expected Class Size:** 16-18

**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 378(D1) COMP 378(D1) RLFR 378(D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

### **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:** 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 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Jessica M. Fisher

### **ENGL 383 (F) 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**

An advanced workshop for students with experience writing fiction and an understanding of the basics of plot, character, setting, and scene. Exercises and discussion of published fiction will be combined with workshops of student fiction and individual conferences with the instructor. Writers will submit manuscripts for discussion, receive feedback from peers, and revise their work.

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

**Prerequisites:** ENGL 283, or permission of the instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** All interested students should pre-register and will be emailed with instructions for a writing sample if the course is over-enrolled. Please note that pre-registration is not a guarantee of a place in the class.

**Expected Class Size:** 12

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

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Karen L. Shepard

**ENGL 387 The Fabrication of Nature in Early Modernity: Literature, Science, Empire**

The Fabrication of Nature in Early Modernity: Literature, Science, Empire Writers in early modern Europe frequently conceived the order and movement of nature in terms of one of two central figures: as a book written by God or as a divinely woven tapestry. This course traces an arc from these metaphors to Karl Marx's claim that "the sensuous world [is] a historical product, the result of activity of a whole succession of generations." Taking up episodes in the history of literature and science between the sixteenth and eighteenth centuries, our aim will be to study the ways that poetic speculation, scientific investigation and experiment, and capitalist expansion (as well as political ambition and struggle) have colluded in the fabrication of "nature"--theories of the cosmos and of climate, of animal and plant life, and of human difference. How does a close study of literary language and form help us to discern nature as a historical product intimately connected to processes of dispossession, to the circulation of goods and bodies, and to the formation of nation and empire? Specific topics may include the Copernican Revolution, the discovery of the microscopic world, fantasies of life on the moon, the literal and discursive "discovery" of Africa and the Americas, mappings of the human body, the figure of the magus and the witch. We're likely to read some drama (Christopher Marlowe, William Shakespeare), essays (Michel de Montaigne, Francis Bacon, Galileo Galilei, Robert Hooke, René Descartes), poetry (John Donne, John Milton, Andrew Marvell, Margaret Cavendish, Lucy Hutchinson), and fiction (Aphra Behn, Daniel Defoe, Jonathan Swift). While the literary will be our "lens," the course should also appeal to students with interests in the sciences, environmental studies, and/or social thought.

**Requirements/Evaluation:** Two 8-page papers (one at midterm and one final); maintenance of a reading journal or "commonplace book"; regular discussion posts; and a creative response.

**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; Environmental science majors and concentrators

**Expected Class Size:** 25

**Grading:**

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories A

Not offered current academic year

**ENGL 388 (S) Fiction Writing Workshop (DPE) (WS)**

**Cross-listings:** LATS 322

Secondary Cross-listing

This workshop is focused on the art and practice of writing fiction and geared toward students interested in working on creative honors theses. Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Regular in-class exercises and take-home assignments will help students expand their narrative skills.

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

**Prerequisites:** LATS 222- Ficciones

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators, honors theses

**Expected Class Size:** 12

**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:**

ENGL 388(D1) LATS 322(D2)

**Writing Skills Notes:** Regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Difference, Power, and Equity Notes:** Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to the values and visions expressed by each author.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

### **ENGL 389 (F) Fiction of Virginia Woolf**

**Cross-listings:** 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 (F) Robert Frost and Seamus Heaney**

This seminar 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.

**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:** 20

**Enrollment Preferences:** English majors, but non-majors with a strong interest in poetry are also most welcome.

**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 391 (F) Contemporary North American Queer Literatures and Theories (DPE)**

**Cross-listings:** WGSS 391

#### **Primary Cross-listing**

Moving through the mid-twentieth century and into the twenty-first, this course will consider how North American writers have represented queer life in all its complexities. From the problem of the happy ending to the intersectional politics of representation, the narrative complexities of coming out to the rejection of identity, the course will consider the relationship between literary form and queer content. In so doing, it will also touch upon some of the key debates in queer literary theory and consider the impact of events such as civil rights movements, gay and lesbian and trans uprisings, the AIDS crisis, debates over respectability politics, and current efforts to police what students read in schools on literary and cultural production. Readings may include work by such authors as Baldwin, Highsmith, Rich, Lorde, Delany, Kushner, Feinberg, Bechdel, Thom, and Machado and theorists such as Ferguson, Sedgwick, Fawaz, Love, Butler, and Hartman.

**Requirements/Evaluation:** active class participation, several short writing assignments, two 5-page papers, and one longer 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; WGSS majors

**Expected Class Size:** 25

**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:**

WGSS 391(D2) ENGL 391(D1)

**Difference, Power, and Equity Notes:** This course considers the history and literature of gender and sexuality in the US alongside questions of race, class, and more. It examines how literary form theorizes sexuality, and how sexuality affects literary form, in ways that consider (in)equity and power in a variety of contexts.

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kathryn R. Kent

### **ENGL 394 (F) The Nature of Nature**

**Cross-listings:** ENVI 390

#### **Primary Cross-listing**

"Nature" is one of the commonest words in English. And yet what does it mean? 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 particular attention to the difficulty of narrating processes that are too big, too small, too quick, or too slow for direct human apprehension. We'll explore the way popular nature writing mingles scientific reporting with implicit and explicit judgments about human identity, and take up the insoluble problem of our proper relation to animals. Considerable attention will be paid to the ethical dimensions of contemporary environmental consciousness and unconsciousness. Writers studied will include Elizabeth Kolbert, Descartes, William Cronon, and Charles Darwin.

**Requirements/Evaluation:** Several short exercises, two six-page comparative essays, and a final self-designed project, subject to my approval.

Active participation in class. The final project should explore something serious -- about nature, about yourself -- in ways that are not merely verbal or academic, but instead involve a sense of risk.

**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; Environmental Studies majors and concentrators; Philosophy 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:**

ENGL 394(D1) ENVI 390(D1)

**Attributes:** ENGL Criticism Courses ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Shawn J. Rosenheim

### **ENGL 395 (S) Shakespeare's Hands: Literary Labors and the Politics of Embodiment**

The body part that might be said to distinguish the human, a "hand" also signifies metonymically--to indicate a person doing manual (from the Latin manus and French main), domestic, or aesthetic labor. Think of a sailor, a weaver, a soldier, but also an artist, musician, writer, or actor. This course will read a handful of Shakespeare's plays and poems with an attention to the oftentimes marginal figurations of labor and work, asking how such a focus can illuminate the politics of embodiment in the early modern era (as well as in later modern stagings and rewritings). What might allusions to textile production in Othello tell us about the play's contestation of ethnicity and sexuality? How does the performance of hauling wood in The Tempest afford an inquiry into racial formation and its connection with enclosure, colonization, and enslavement? What's the relationship between the "mechanical" craftwork and the mercantile imaginary of A Midsummer Night's Dream? We'll also spend some time considering the economy of early modern play-making, and the disciplining of the hand in the early modern schoolroom. How does the study of such literary labors change or inflect the way we describe generic forms (tragedy, comedy, lyric) and the way we read otherwise central gestures of Shakespearean plots: clasping, lending, building, mending, praying, stealing, murdering, mothering. Each of Shakespeare's plays will anchor a set of other readings in Shakespeare's sources and contemporaries (e.g. Burton, Montaigne, Hayklut, Petrarch, Marlowe, More) and in theories of work, labor, and the body (e.g. Ahmed, Arendt, Bourdieu, Butler, Fanon, Foucault, Marx, Ngai).

**Requirements/Evaluation:** One midterm paper and one final short research paper; maintenance of a reading journal or "commonplace book"; regular discussion posts; a recitation; and a creative response.

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories A

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kathryn Crim

### **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)(S) Independent Study: English**

English independent study. The current department chair is the official "Instructor," but an independent study can be advised and graded by any willing member of the department.

**Requirements/Evaluation:** decided by faculty advisor

**Prerequisites:** unusually qualified and committed students who are working on a major writing or research project must first find an advisor for the project

**Enrollment Limit:** 100

**Enrollment Preferences:** unusually qualified and committed students who are working on a major writing or research project must first find an advisor for the project

**Expected Class Size:** 20

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

**Distributions:** (D1)

Fall 2024

IND Section: 01 TBA Bernard J. Rhie

Spring 2025

IND Section: 01 TBA Bernard J. Rhie

### **ENGL 402 (S) The Historical Novel**

**Cross-listings:** 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 two 8-10 page papers or one longer 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:**

COMP 406(D1) ENGL 402(D1)

**Attributes:** ENGL Criticism Courses ENGL Literary Histories B ENGL Literary Histories C

Not offered current academic year

### **ENGL 411 Psychoanalysis and Its Discontents: The Psyche and the Social (DPE)**

For many decades, psychoanalysis has been profoundly influential to radical thinkers seeking to overthrow regimes of racism, colonialism, heteropatriarchy, capitalism, and ableism. At the same time, psychoanalysis has also been crucial to enforcing those very regimes. Whether mobilized towards liberatory or oppressive ends, it is difficult to overstate psychoanalysis's influence on intellection, politics, and everyday social existence over the last century--even though we don't always realize it's there. If you bristle at the mention of Freud but think microaggressions are real, content warnings are a good idea, or that sharing about your feelings supports your wellbeing and relationships, your beliefs and values are probably indebted to psychoanalysis. This class surveys psychoanalytic perspectives on "the social," that is, race, gender, sexuality, capitalism, dis/ability, imperialism, and so on. It also provides an introduction to basic foundations of psychoanalytic thought--especially Freud, object relations theory, and a bit of Lacan--with an emphasis on how the psychoanalytic canon underpins contemporary queer, feminist, and postcolonial theory; ethnic studies; disability studies; and religious studies. Building from foundations, we'll also examine radical psychoanalysis alongside radical critiques of psychoanalysis. Additional topics and bodies of thought include trauma, Afropessimism, sexual difference feminism, antipsychiatry, and schizoanalysis. This class satisfies the WGSS Junior/Senior Seminar major requirement.

**Requirements/Evaluation:** weekly discussion questions, oral presentations, participation, dream journal, final research project

**Prerequisites:** Students will benefit from coursework backgrounds in WGSS, AMST, ethnic studies, and/or the humanities broadly.

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors, juniors/seniors

**Expected Class Size:** 10

**Grading:**

**Unit Notes:** senior seminar

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This class examines psychoanalysis's role in shaping difference, power, and equity.

Not offered current academic year

### **ENGL 417 (S) The 19th Century and Its Shadow**

**Cross-listings:** AFR 303

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:** 15

**Enrollment Preferences:** English majors, then sophomores considering the major

**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:**

AFR 303(D2) ENGL 417(D1)

**Attributes:** AMST pre-1900 Requirement ENGL Criticism Courses ENGL Literary Histories B ENGL Literary Histories C

Spring 2025

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

### **ENGL 418 (S) Modernisms and the Archive**

**Cross-listings:** AMST 418

#### **Primary Cross-listing**

This seminar positions us at the intersection of archival theory, print culture, and literary study in order to chart new pathways for understanding the making of modern poetry and poetics during the period of literary history (from 1900 to 1945) that we most closely associate with the term Modernism. Modernist Studies is at the moment undergoing a major and exciting shift made possible by digital archives that allow us to access and document the rich intertextual experience of reading Modernism as it unfolded in the influential little magazines that came to define Modernisms. Some, like Poetry magazine, defined the new poetry strictly along aesthetic lines and treated these publications as collectible objects. Others, such as The Crisis, brought together poetry and the politics of race and social justice and encouraged, as Bartholomew Brinkman has argued, "both aesthetic and socially engaged readings." We take advantage of digital archives, as well as physical ones, in order to tell new stories about both familiar and unfamiliar writers that can be discovered at the intersections of literary history and archives. Students will also have the opportunity to work in the Sterling Brown archive here at Williams. 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, yet Brown has often been left out of the narrative we tell about modern poetry. Work in the Sterling Brown archive will culminate in a curated public exhibition featuring your discoveries. Iain Bailey has argued that we should think of the archive "as a place of work, rather than as a cache from which to draw certainties." With this caveat in mind and in the spirit of discovery, we will act over the course of the semester as investigators, curators, collaborators, and inquirers in the workshop of literary production and its aesthetic products.

**Requirements/Evaluation:** Short papers, archival presentations, final paper or digital project (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

**Not offered current academic year**

### **ENGL 483 (S) Representing History**

**Cross-listings:** COMP 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, and the AIDS crisis -- in order to explore those fraught narratives of the past. We will consider such issues as 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 Mary Shelley, Balzac, Eliot, Conrad, Kafka, Borges, Stoppard, Kushner, Morrison, Pamuk, Bolano, Sebald, and

Philip, and essays by Kant, Burke, Marx, Benjamin, Adorno, Foucault, Jameson, Lefort, and Ahmed. Films will include such works as Eisenstein's *October*, Riefenstahl'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:** English and Comparative Literature 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:**

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 2024

HON Section: 01 W 1:10 pm - 3:50 pm Ricardo A Wilson

### **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)

Spring 2025

HON Section: 01 TBA Bernard J. Rhie

### **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 2024

HON Section: 01 TBA Bernard J. Rhie

Spring 2025

HON Section: 01 TBA Bernard J. Rhie

**Winter Study -----**

**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

Not offered current academic year

**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

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

Not offered current academic year