ENGLISH (Div I)
Chair: Professor Kathryn Kent


On leave Fall/Spring: Professors: J. Kleinert, P. Murphy, D.L. Smith. Assistant Professor E. Vasiliauskas.
On leave Fall only: Professor S. Rosenheim. Associate Professor D. Wang.
On leave Spring only: Professors: C. Thorne.

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.
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 (Christopher Pye) 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 present 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 advisor determines the student’s semester grades 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 11 (W) The Brontes and the Visual Art Journal**

Academic courses from all disciplines at Williams often require the use of a journal to help students focus on their work. This course will push that concept to its limit as we explore some of the classic writings of Charlotte, Emily and Anne Bronte. Our goal will be to find real and tangible ways that visual art journaling can enhance our learning of literature. We will create and record visual insights as we read, and we will explore how this practice can help us conceive what we are reading. In addition to reading the entirety of Charlotte Bronte’s *Jane Eyre* we will read Emily Bronte’s *Wuthering Heights* as well as selections from Anne Bronte’s *The Tenant of Wildfell Hall*. There will also be readings from various authors and artists on the subject of journaling as a tool for learning. Adjunct Instructor Bio: Patricia Malanga received her BA in English Literature from the University of Massachusetts in 1990. While working as the Academic Assistant in the English Department here at Williams for the last 20 years, she has explored her love of literature and her love of the visual arts. This course will be the culmination of those interests.

**Class Format:** afternoons

**Requirements/Evaluation:** at least 10 pages of free style journal writing, a finished visual journal and participation in class discussion, projects and assignments

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** preference to English and Art majors

**Materials/Lab Fee:** $30 plus cost of books

**Attributes:** EXPE Experiential Education Courses

Winter 2019

LEC Section: 01 TWR 1:00 pm - 2:50 pm PORG 1:00 pm - 2:50 pm Patricia S. Malanga

**ENGL 12 (W) The Art of Telling a Good Story**

How do you offer an audience, out loud, a compelling and memorable story? This course will aim to develop both a sense of the structure behind a good story and the improvisational skills that bring a told story to life. In class we'll tell stories. We'll explore basic approaches to shaping stories (and elaborations on these approaches), as well as what makes a story a "story" instead of something else, using the models of folktales and narrative nonfiction. We'll engage in improvisational exercises, and explore the expressive capacities of voice, body, tempo and silence, considering how the improvisation of told tales might intersect with or resemble improvisational performance in other arts. We'll also discuss issues facing tellers of traditional tales, personal stories, and other story types. When do you or do you not have the right to tell a particular story? How do you claim "authority" to tell a story? What are the implications of choosing the stories we do tell? What stories need to be told that are not? What stories need amendment? What does storytelling mean for other academic or social realms? Outside class, students will analyze and critique videos of other
storytellers with the goal of enhancing their own storytelling strategies. Students will prepare for presentation in class three different kinds of stories and will offer stories to two different public audiences, one on campus and another in a local school. Students will also be asked to write a brief reflective essay. The class will meet for two hours a day, Monday through Thursday. Adjunct Instructor Bio: Kelly Terwilliger has been telling stories professionally for 17 years in schools, libraries, festivals, parks, museums, community centers, and pubs.

Class Format: mornings

Requirements/Evaluation: 2- to 3-page paper; performances, one of which will be offered to the wider public

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: statement of student interest

Materials/Lab Fee: none

Attributes: EXPE Experiential Education Courses

Winter 2019

LEC Section: 01  TWR 1:00 pm - 3:50 pm PORG 1:00 pm - 3:50 pm  Kelly  Terwilliger

ENGL 13 (W) Fanon: Anticolonialism and Revolution

Crosslistings: COMP13 / ENGL13

Primary Crosslisting

This course will serve as an intensive introduction to Fanon's philosophical and political writings, which continue to stand as some of the most influential and rousing works of the twentieth century. Born in Martinique and trained in France as a psychiatrist, Fanon spent the last decade of his life in Algeria, where he joined the struggle for national liberation. Marked by a layered history of anti-colonial struggle in the Caribbean, Europe, and North Africa, as much as by a commitment to the world-wide projects of decolonization and revolution, Fanon's writing has been taken up by protest movements around the world, from South Africa to Sri Lanka, from the Black Panthers to queer theory.

Class Format: afternoons

Requirements/Evaluation: 10-page paper; 5-page paper; 2- to 3-page paper

Extra Info: tutorial-style pairing

Prerequisites: none

Enrollment Limit: 10

Materials/Lab Fee: cost of books

Winter 2019

LEC Section: 01  Cancelled

ENGL 14 (W) Humor Writing and Analysis

In this class we'll hijack the tools of fiction writers, dishonor the genre of memoir, perpetuate the problem of fake news and push the bounds of taste in memes. You'll write something for every class, and most of your writing will be discussed in a workshop format. You'll also submit written reflections on the required text, Just the Funny Parts by Nell Scovell and make an oral presentation analyzing a specific work that you consider an example of comic excellence. We'll discuss what kind of relationship thinking people should have with sexist, ethnic and religious humor. And we'll talk quite a bit about postmodernism. Hey, it's an English class.  Adjunt Instructor Bio: Eric Randall is a journalist whose work has been published in USA Today, Time, Newsweek and The Washington Post, as well as some reputable publications. He has no particular qualifications for teaching this class but is a firm believer in doing what you can get away with.

Class Format: MR 1:30-4:30pm

Requirements/Evaluation: 2- to 3-page paper; class participation; one group project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: random selection by registrar with roughly equal distribution of class years
ENGL 15 (W) Tolkien: The Hobbit, The Lord of the Rings, and Oxford
In this class we’ll read and discuss in depth the literary and imaginative richness of J. R. R. Tolkien's beloved fantasy novels The Hobbit and The Lord of the Rings, as well as the aspects of his biography and the scholarly works he wrote while an Oxford professor that most illuminate his fantastical writings. "On Fairy-Stories," "Beowulf: The Monsters and the Critics," and "On Translating Beowulf." By combining the fantastical and the academic in Tolkien, we'll get a better view of his imagined fortresses, castles, strongholds, of his elves, dragons and shires, as well as a better view of "the city of dreaming spires," his beloved Oxford nestled in the green hills of its own Oxfordshire. Students are asked to participate in all class discussions, and, at the end of the class, students will be asked to submit a 10-page research paper. Class will meet three times a week for two hours each session, and your work outside the class will average around twenty hours a week and involve reading and film viewing. Adjunct Instructor Bio: Ryan Riley earned a master's degree in literature from both Oxford and Yale, and a bachelor's in literature from Harvard, where he was a humor writer for The Harvard Lampoon and started a literary discussion and writing group inspired by Tolkien's Inklings.

Requirements/Evaluation: 10-page paper
Prerequisites: none--if student has already read some or all of Tolkien's writings, no need to worry, as there will still be much to learn about his imaginative world
Enrollment Limit: 30
Enrollment Preferences: if over-enrolled, preference will be given to students who write the instructor a short email explaining their interest in the class
Materials/Lab Fee: $10 plus cost of books

ENGL 16 (W) Henry James' The Golden Bowl
In this course we will read Henry James' late novel, The Golden Bowl, which dramatizes many of James' crucial preoccupations. Centered on a wealthy American collector living in England at the turn of the twentieth century, the novel examines the personal and cultural costs of an American obsession with amassing relics of a collapsing European empire, as well as the potentially ruinous effects of wealth and refined sensibility on tangled love relations. The novel's ethical and perceptual intricacies are conveyed in an ingeniously demanding style that presses syntax to its limits. We will read critical essays on the novel, and draw on Walter Benjamin's work on collecting and on the Arcades of 19th-century Paris.

Class Format: afternoons
Requirements/Evaluation: 10-page paper
Prerequisites: a 100-level English course or permission of the instructor
Enrollment Limit: 15
Enrollment Preferences: English majors will have priority
Materials/Lab Fee: $15 plus cost of books
Distributions: (D1)

ENGL 17 (W) How to Write Auto-Fiction
Crosslistings: REL17 / ENGL17
You glanced eagerly over the course descriptions, looking for something that would allow you finally, at last, to wrestle with the ridiculous assumption that those literary genres—namely, "Fiction" and "Non-Fiction"—had intrinsically established identities and clear bounds. You wanted the class that would allow you to write the truth as you experienced it, the truth that was not entirely dependent on facts as markers of truth, but also not so flimsy as to bend in the gentle breeze of every casual opinion. Your eyes stopped on the title, "How to Write Auto-Fiction," and your attention was piqued. Will it all be written in the second person? you wondered, a thought that had you a little concerned, but the professor calmly stepped in to assure you that no, it would not, in fact it would be best if you avoided that particular narrative mode entirely. You would be focusing on writing stories from your life (10-20 pages each), narrated in the first-person, not entirely factual, but certainly not false. They would be workshopped by your peers, revised, and resubmitted. You would come to class ready to write on the first day, and you would be ruthless in your revisions of shitty first drafts. Adjunct Instructor Bio: Dalena Storm is local writer of fiction and non-fiction. She earned her BA from Williams College and her MFA from Bennington College where she participated in a number of combined workshops on memoir and fiction, and she began to explore the space between the genres in her own fiction in addition to completing a memoir.

Class Format: afternoons
Requirements/Evaluation: two stories (10-20 pages) and two revisions (10-20 pages)
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: email explaining reasons for interest in the course to Dalena.Storm@gmail.com
Materials/Lab Fee: none
Attributes: EXPE Experiential Education Courses

Winter 2019
LEC Section: 01 MWF 1:00 pm - 2:50 pm PORG 1:00 pm - 2:50 pm Dalena Storm

ENGL 19 (W) Screenwriting Challenge: The Tale of an Underappreciated Musical Genius
Crosslistings: ENGL19 / MATH19

Secondary Crosslisting
The goal of this course is to draft a screenplay inspired by the last twelve years (1916-1928) of the remarkable Czech composer Leos Janacek's life. Before the course begins students will listen to a wide array of Janacek's music and read a number of essays about his life. Every weekday during winter study we will immerse ourselves in brainstorming and writing, with the aim of completing a draft by the end. The workload will be intense but (I hope) extremely rewarding. I particularly encourage students with a passion for writing and classical music to apply. A writing sample (any genre) and a brief description of what drew you to the course is required.

Class Format: afternoons
Requirements/Evaluation: final project
Prerequisites: none, but students with a passion for writing and classical music are encouraged to apply
Enrollment Limit: 3
Enrollment Preferences: writing sample and brief application
Materials/Lab Fee: $55
Attributes: EXPE Experiential Education Courses

Winter 2019
LEC Section: 01 Cancelled

ENGL 20 (W) Winter Naturalist's Journal
Crosslistings: ENVI20 / ENGL20

Secondary Crosslisting
This course will engage with the natural world through writing, drawing, and personal observation. Students will spend time out of doors exploring the ecosystem of the Williamsstown area, and indoors practicing reflective writing (both poetry and prose), and observational drawing. Everyone will be
required to keep a nature journal, to be shared and displayed as part of the final project. This course is designed for students who are interested in environmental studies, creative writing, and drawing. Instructor will meet with students for 6 hours of in-class time, and will provide assignments totaling at least 15 hours a week, including daily visits to a chosen spot on campus for writing and observation. Students will be provided with a binder of articles and poems, which they will be expected to read and comment on. There will be at least one field trip. The class will conclude with a celebratory reading/showing of student work. Students will be required to keep a daily journal, and also to write in class. They will be asked to perfect and edit several of these pieces in place of a ten page paper, and to read from one or more of them at the final celebration.

**Class Format:** mornings

**Requirements/Evaluation:** daily journal and 2- to 3-page papers

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** random selection

**Materials/Lab Fee:** $80 plus cost of books

**Distributions:** (D2)

**Attributes:** EXPE Experiential Education Courses

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**ENGL 25 (W) Journalism Today**

This course will give students an in-depth view of the inner workings of journalism today. It will feature the perspectives of several Williams alumni who work in a broad spectrum of today's media universe, including print, broadcast, and new media. Our guests will help students workshop their ideas for a feature-length piece of journalism they're expected to create during the month. They will discuss the reporting skills to use, as well as their own experiences. In addition to reading the work of guests, there may be required texts about issues and methods related to journalism. Students will be expected to complete several small reporting and writing exercises, as well as one feature-length news story on a topic chosen at the beginning of the course. There will be a week-long trip to New York for field work and to visit various newsrooms. In previous years, organizations visited have included CNN, the New York Times, the Columbia School of Journalism, ABC News, Bloomberg News, BuzzFeed News, ProPublica, the Wall Street Journal and APM Marketplace. Adjunct Instructor Bio: Christopher Marcisz is a freelance writer and editor based in Williamstown. He was a reporter (and later editor) at the Berkshire Eagle. Previously he worked in Washington covering national energy policy, wrote about sports in Moscow, and worked on the international desk at Newsweek. Christopher graduated from the University of Pennsylvania and the Columbia University Graduate School of Journalism.

**Class Format:** travel

**Requirements/Evaluation:** 10-page paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** preference will be given to students with a demonstrated interest in journalism or media (as explained in a statement of interest), with a priority given to upperclassmen

**Materials/Lab Fee:** $923

**Attributes:** EXPE Experiential Education Courses; TRVL Winter Study Travel Course

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**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

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

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
Distributions: (D1)

ENGL 105 (F) American Girhoods  (DPE) (WI)
Crosslistings: AMST105 / WGSS105 / ENGL105

Primary Crosslisting
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 girhood 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.
Class Format: seminar
Requirements/Evaluation: at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-years without an AP5, IB 6 or 7; Women's, Gender and Sexuality Studies majors
Expected Class Size: 19
Distributions: (D1) (DPE) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
DPE: This course considers the construction of girhood 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 girhood is represented in relation to (in)equality and power and what kinds of literary and cultural forms writers utilize to illuminate these differences. Through analyzing diverse representations of girhood, the course also gives students the critical tools to articulate and interrogate the texts' desire for equity and justice, and to describe what power and agency might mean within these works, as well as in the world. WI: Students do at least 20 pages of writing and have the chance to revise several papers. We also spend significant class time to talking about successful academic writing.
Attributes: AMST Arts in Context Electives;
ENGL 107 (F)  Temptation  (WI)
Crosslistings: COMP106 / ENGL107

Primary Crosslisting
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.

Class Format: seminar
Requirements/Evaluation: four five-page papers, in-class presentation, thoughtful participation in discussions
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1) (WI)
Not offered current academic year

ENGL 108 (F)  Everyday Stories  (WI)

We--human beings--consume stories every day, and we currently have a dazzling, even astonishing wealth of choices, every day. Most of these stories are Action Packed: this Thing blows up, this Heart throbs with passion, that Organization carries out some evil plot, this Person figures it out. We will examine the world of everyday storytelling across many mediums, from poetry to comic books to television, and across time, from the mid-19th century to the present.

Class Format: seminar
Requirements/Evaluation: class participation, and 5-6 writing assignments amounting to 20 pages all told
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1) (WI)
Not offered current academic year

ENGL 111 (F)  Poetry and Politics  (WI)

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

**Class Format:** discussion/seminar

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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

**Distributions:** (D1) (WI)

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Fall 2018

SEM Section: 01    TF 2:35 pm - 3:50 pm     Alison A. Case

**ENGL 112 (F) Introduction to Literary Criticism** (WI)

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

**Class Format:** seminar

**Requirements/Evaluation:** four papers rising from 2 to 6 pages, regular short reading response papers, and contributions to class discussions

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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

**Distributions:** (D1) (WI)

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Not offered current academic year

**ENGL 113 (F) The Feminist Poetry Movement** (DPE) (WI)

Crosslistings: ENGL113 / WGSS113 / AMST113

**Primary Crosslisting**

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:** seminar; discussion, some lecture, project work in archives and art gallery

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

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

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS

DPE: This course examines difference, power, and equity during Feminism's Second Wave. As the course description explains, the course considers how poetry can serve as an important tool for thinking through questions of power and injustice and play a key role in creating necessary imaginative space in the world for expression, critique, and change. 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 2018

SEM Section: 01    TR 8:30 am - 9:45 am     Bethany Hicok

**ENGL 115 (F) Rumble in the Jungle: Major Postcolonial Writers and Movements** (DPE) (WI)

Crosslistings: COMP115 / ENGL115

**Primary Crosslisting**

The antagonism between the West and the rest has been a defining feature of contemporary thought, especially during the struggles of the colonies to establish themselves as independent nations at the turn of the twentieth century. While armies and politicians stayed busy using blunt tools of violence, class and caste warfare, and fanning the flames of religious and ethnic tension, many artists, writers, and theorists challenged simple binaries that made cultures out to be at odds with one another by giving voice to complex identities and histories. Our works will take us around the world, and stretch us across multiple histories of colonialism and its aftermaths. In addition to encountering a postcolonial serial killer, a pterodactyl in present-day India, and a famed boxing match sponsored by an African dictator, we will watch narrative and documentary cinema, look at visual art, and read poetry, fiction, essays, and philosophy, and consider how these media and genres work as forms of thoughtful resistance as well as creative expression. Key authors will include Frantz Fanon, Aimé Césaire, V.S. Naipaul, Albert Memmi, Edward Said, Salman Rushdie, and Mahasweta Devi.

**Class Format:** seminar

**Requirements/Evaluation:** three short papers, one researched term paper, presentation, class participation

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students who have not yet taken a 100-level course

**Expected Class Size:** 19

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

**Distribution Notes:** DPE: In asking students to think broadly and comparatively in film, novel, poetry, and theory about counter-hegemonic discourses of gender, race, nation, anti-colonialism, ontology, third worldism and non-Western philosophy, this course will contribute to the college's course offerings in Difference, Power, and Equity. WI: Intensive writing instruction will culminate in 20 total pages of analytic and researched writing.

**Attributes:** ASAM Related Courses; ENGL Literary Histories C;

Fall 2018

SEM Section: 01    TR 8:30 am - 9:45 am     Anjuli F. Raza Kolb

**ENGL 117 (F) Introduction to Cultural Theory** (WI)
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 Constance Penley, but we will also, in order to put our new ideas to the test, watch several films (Ferris Bueller's Day Off, Silence of the Lambs, The Lord of the Rings) and listen to a lot of rock & roll. Why do you think culture matters? Once you stop to pose that question, there's no turning back.

**Class Format:** discussion/seminar

**Requirements/Evaluation:** five short papers totaling about 20 pages, class attendance and participation

**Extra Info:** may not be taken on a pass/fail basis

**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

**Distributions:** (D1) (WI)

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

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

**Class Format:** seminar

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

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

**Distribution Notes:** DPE: The course fulfills the spirit of the DPE requirement by engaging diverse cultural contexts in order to explore the ways in which political, racial, and sexual identities are staked on forcible assertions of difference which at once constitute power and erode it from within. Through discussion and critical writing, students will develop analytical tools and skills to interrogate these effects of social power. WI: Like all English
100-level courses, there is an intensive focus on writing skills through frequent short papers (20 pages total).

Spring 2019
SEM Section: 01    MWF 11:00 am - 12:15 pm     Christopher L. Pye

ENGL 120 (S)  The Nature of Narrative  (WI)
Crosslistings: COMP111 / ENGL120

Secondary Crosslisting
This course examines the nature and workings of narrative using texts drawn from a wide range of literary traditions, media, and genres. Readings will include Western and Asian classics (Homer, Sei Sho’nagon), 19th century French, German, and Russian fiction (Zola, Kleist, Lermontov), Latin American magic realism (Marquez), and visual literature from stage drama to film and graphic memoir (Oscar Wilde, Sam Mendes, Tezuka Osamu, Alison Bechdel). We will 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: seminar
Requirements/Evaluation: regular attendance and participation, several short response assignments, two 4- to 5-page papers, and one paper rewrite
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students considering a major in a related field
Expected Class Size: 19
Distributions: (D1) (WI)

Spring 2019
SEM Section: 01    MR 2:35 pm - 3:50 pm     Christopher A. Bolton

ENGL 120 (F)  The Nature of Narrative  (WI)
Crosslistings: COMP111 / ENGL120

Secondary Crosslisting
This course focuses on the nature and function of narrative using a wide range of texts from different periods, traditions and genres. We will analyze the ways in which works of fiction communicate their concerns; in other words: how do they say what they say? And why does “how” matter as much as, if not more than, "what"? We will also look at film, articles, and other relevant texts, accompanying the readings with a few pertinent theoretical texts. The authors we will study may include Homer, Cervantes, Kleist, Kafka, Zweig, García Márquez, Rankine, and Farhadi. All readings in English, although those with foreign language competency are invited to make comparisons with the original where possible.

Class Format: seminar
Requirements/Evaluation: meaningful class participation, two short papers, and a final paper of 10 pages, which will consist of a draft and a final version
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students considering a major in Comparative Literature and/or who have studied a foreign language
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: FMST Related Courses;
Not offered current academic year
ENGL 120 (F) Nature of Narrative  (WI)
Crosslistings: ENGL120 / COMP111

Secondary Crosslisting
This course examines the nature and workings of narrative through a wide range of texts from different traditions, genres, and periods. We will explore the ways in which stories are told, how they convey meaning, and how they are shaped by generic conventions. Readings may include the Odyssey, the Chinese Classic of Poetry (Shijing), the Tale of Genji, the lais of Marie de France, Flaubert, Feng Menglong, and others (all readings will be in English). We will also read a few short theoretical works.

Class Format: seminar
Requirements/Evaluation: consistent and engaged class participation, several short written assignments over the course of the semester, and a longer final paper, with the opportunity to revise the final paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students considering a major in Comparative Literature
Expected Class Size: 19
Distributions: (D1) (WI)

Fall 2018
SEM Section: 01    TR 11:20 am - 12:35 pm     Sarah M. Allen

ENGL 123 (F) The Short Story  (WI)
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, probably 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: seminar; 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
Distributions: (D1) (WI)
Distribution Notes: WI: There will be five papers in the course totaling about 20 pages

Fall 2018
SEM Section: 01    TR 8:30 am - 9:45 am     John K. Limon
Spring 2019
SEM Section: 01    TR 8:30 am - 9:45 am     John K. Limon

ENGL 125 (F) Theater and Politics  (WI)
Crosslistings: ENGL125 / THEA125

Primary Crosslisting
This seminar traces the surprisingly close and controversial relationship between theater and politics from ancient Greek tragedy to modern literature,
contemporary film and philosophy. When Plato kicked off political philosophy by outlining his ideal city-state, one of his first moves was to ban theatrical performance on the grounds that play-acting would make men poor governors of themselves. In more recent times, however, the work of artists and playwrights as diverse as Bertolt Brecht and Antonin Artaud have provocatively suggested that theater itself could remedy the ills that Plato thought it caused. In today's age of global spectatorship, writers, artists, and activists continue to ask: who are the real actors and spectators of today's digital world-stage, when governments and other powerful institutions have increasingly sophisticated tools for gathering information about and controlling the on-looking masses, but revolutions are nevertheless organized via social media or triggered by cell phone images? May include works by Plato, Euripides, Melville, Woolf, Rancière, and Claire Denis.

Class Format: seminar
Requirements/Evaluation: three papers and a portfolio of interpretive questions, totaling 20 pages of written work
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1) (WI)

ENGL 126 (F) Black Literature Matters (DPE) (WI)
Crosslistings: AFR126 / AMST126 / ENGL126

Primary Crosslisting
Black literature remains central to struggles for freedom and equality across the African diaspora. In this course, we will examine why black literature matters: What are its aesthetic and political imperatives? How have black writers used certain literary forms in their constructions of identity, freedom, and citizenship? Through our exploration of these questions, we will discover the significant matters of African American literature from the Harlem Renaissance moment to the Black Lives Matter movement. By reading a broad range of texts—essays, novels, drama, music, and poetry—by such authors as Alain Locke, Claude McKay, Langston Hughes, Zora Neale Hurston, Richard Wright, James Baldwin, Lorraine Hansberry, Audre Lorde, Amiri Baraka, Nikki Giovanni, Jesmyn Ward, and Kendrick Lamar, we will develop a critical vocabulary for evaluating and engaging with this body of literature. This course contributes to the Difference, Power, and Equity requirement by centering on the relationship between black literature and black political movements from the 1920s to the present.

Class Format: seminar
Requirements/Evaluation: four papers totaling at least 20 pages, active class participation, class presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course; Africana Studies concentrators; American Studies majors
Expected Class Size: 19
Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or AFR
DPE: This course centers the relationship between black literature and black political movements from the 1920s to the present. Through discussions and short essays, students will develop skills for analyzing the essential role of literature in defining, responding to, and re-shaping issues of race, class, and gender during the Harlem Renaissance, Black Arts and Black Power, and Black Lives Matter movements. Taking its title from the current movement for black lives, a primary objective of this course is for students to develop skills for articulating the value of black aesthetics to social justice movements in the present. WI: This course requires students to write four formal essays that total at least 20 pages. Students will also submit short in-class writing assignments.
ENGL 128 (S) Reading Asian American Literature  (WI)
Crosslistings: ENGL128 / COMP128 / AMST128

Secondary Crosslisting

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

Class Format: seminar
Requirements/Evaluation: six 2-3 pp. papers, participation (attendance, discussion, GLOW posts), and a final project (the final project is 7-9 pages: either a creative project or an analytical paper)
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: prospective AMST or ENGL majors
Expected Class Size: 15
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL
Attributes: AMST Arts in Context Electives;
Not offered current academic year

ENGL 129 (F) Twentieth-Century Black Poets  (WI)
Crosslistings: AFR129 / ENGL129

Primary Crosslisting

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

Class Format: seminar
Requirements/Evaluation: several short papers, a 15-page final paper
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1) (WI)
ENGL 130 (F) Dream Work (WI)
Like art, dreams both require and resist interpretation. In this class, we will consider a wide range of texts, including ancient oneirocritica, medieval dream visions, and psychoanalytic and anthropological case studies, before moving on to modern and contemporary attempts to capture the "underside of consciousness" that dream represents through examples drawn from fiction, drama, poetry and film. Along the way, we'll uncover competing understandings of dream, trace the function of dream as a literary device, and ask what different media uncover and conceal about the dream's form of thinking. This course is designed to immerse you in the strategies of textual interpretation while fostering an openness between creativity and analysis.

Class Format: seminar

Requirements/Evaluation: four 5-page papers, as well as informal writing assignments; thoughtful and engaged participation in discussions

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Distributions: (D1) (WI)

Distribution Notes: WI: This course is a writing-intensive class

Fall 2018

SEM Section: 01    TF 2:35 pm - 3:50 pm     Jessica M. Fisher

ENGL 132 (F) Black Writing To, From, and About Prison (DPE) (WI)
Crosslistings: WGSS132 / ENGL132

Primary Crosslisting

This introductory course considers the disproportionate incarceration of African Americans as it is represented on the page. Keywords for meditation and analysis include blackness, gender, prison, justice, freedom, and abolition. Each reading and class discussion will aid students in developing rigorous and nuanced understandings of these terms. Course texts will include letters from Angela Davis's edited collection If They Come in the Morning, autobiographies like that by Malcolm X, poetry by Ericka Huggins and Huey Newton, as well as critical interventions by scholars like Nikki Jones, WEB Du Bois, and selections from Eric Stanley and Nat Smith's edited collection Captive Genders. We will also look at contemporary groups organizing around the question of prisons and justice including Critical Resistance, BYP100 (Black Youth Project 100), and TGIJP (Transgender Gender Variant Intersex Justice Project).

Class Format: seminar

Requirements/Evaluation: three 4- to 5-page individual papers, one 4- to 5-page hybrid paper, informal writing, letter writing

Extra Info: may not be taken on a pass/fail basis

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

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS DPE: This class meets the DPE designation in that it facilitates critical engagement with the question of what counts as justice, for whom, for what reasons,
and at what cost individually and communally. Students will sharpen their understanding of the relationship between race, gender, and power in the afterlife of slavery WI. This class is Writing-Intensive in that it requires a minimum of 20 pages of formal writing

Fall 2018

SEM Section: 01    MWF 8:30 am - 9:45 am    Ianna Hawkins Owen

ENGL 133 (F) Shakespeare's Uncertain Ends  (WI)
We've come to expect that the heroes of Shakespeare's tragedies learn something. Othello, Lear, Hamlet, Macbeth, and all the others, are supposed to achieve some kind of clarifying self-knowledge as a reward for their terrible suffering. After all, the heroes' flaws are revealed and their delusions are exposed so that they can eventually understand what has happened to them and why. They are meant to learn from their suffering. Or so we'd like to think. But the plays don't always cooperate with our desire for some compensating enlightenment. We don't always come away with a clear sense that Shakespeare's tragic heroes have arrived at a true self-recognition; in other words, they don't always fully grasp how their fate is implicated in their character. Nor are we granted an obvious, edifying moral to compensate for the misery we witness. What, then, do we discover at the end of a Shakespeare tragedy?

Class Format: seminar
Requirements/Evaluation: three essays (two 5-page essays and one 10-page essay), short writing assignments, class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: WI: 100-level Writing-Intensive

ENGL 134 (F) What Is Comedy? (WI)
This expository writing course aims at developing skills in academic writing by analyzing and interpreting stories meant to make us laugh. "Comedy" is the name we usually give to such stories, but historically comedy has been defined in other ways as well: as leading to a happy ending, often to marriage or some other kind of social harmony; or as being concerned with everyday life, with characters we recognize as amusingly or disturbingly like ourselves. In this course we'll examine how and why these different features have gone together in texts from ancient Greek drama to The Marvelous Mrs. Maisel. Comic laughter can show our potential for solidarity, reconciliation, and forgiveness, and also for indifference, aggression, and exclusion. We'll explore comedy's insights into both possibilities while keeping our focus on how to construct effective arguments and develop them in clear, elegant prose. Authors to be studied may include Aristophanes, Molière, and Wilde as well as classic and contemporary film and television.

Class Format: seminar
Requirements/Evaluation: 4 essays totaling around 20 pages, including a formal drafting and revision process; class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: none
Expected Class Size: 12
Distributions: (D1) (WI)
Distribution Notes: WI: This course involves explicit and intensive attention to writing strategies and skills.

Fall 2018
ENGL 135 (F) Vengeance (WI)
For almost three thousand years revenge has been a central preoccupation of European literature. Revenge is inviting to literary and dramatic treatment partly because of its impulse towards structure: it traces a simple arc of injury and retaliation. A injures B, and B retaliates against A. But retaliation is never easy or equivalent, and there is always a volatile emotive mixture of loss and grievance that stirs up ethical ambiguities that are seldom resolved. Vengeance also fascinates because it is so paradoxical. The avenger, though isolated and vulnerable, can nevertheless achieve heroic grandeur by coming to personify nemesis. And yet the hero is always contaminated by trying to make a right out of two wrongs--and he usually has to die for it. Driven by past events, cut off from the present, and wrapped up in stratagems for future reprisals, the avenger's actions are almost always compromised by impotence or excess. At best, revenge is "a kinde of Wilde Justice"--a justice that kills its heroes as well as its villains. We will look at as many stories of vengeance, across as wide a range of cultures and media, as possible. Readings will include Sophocles' Electra, Dante's Inferno, Shakespeare's Hamlet and The Tempest, Chalderon de Laclos' Dangerous Liaisons, and Vonnegut's Slaughterhouse Five, as well as several short stories and films.

Class Format: seminar
Requirements/Evaluation: two 5-page essays; one 10-page essay; several short response essays; 10% of grade is on participation
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1) (WI)
Not offered current academic year

ENGL 136 (S) Slavery and the Making of a Literary Tradition (WI)
Crosslistings: ENGL136 / AFR136

Primary Crosslisting
How has the subject and iconography of slavery continued to preoccupy the American literary and cultural imagination? In this course, we will examine the transatlantic circulation of ideas regarding race, nation, citizenship, self-mastery, agency, and freedom in colonial and antebellum America and consider how these debates have continued to the present. We will read such authors as Phyllis Wheatley, Harriet Jacobs, Harriet Wilson, William Faulkner, Mark Twain, and Toni Morrison. Forms will include poetry, slave narratives, novels, advertisements, broadsides, pamphlets, and other ephemera. We will also view cinematic representations of slavery, such as WGN's Underground, the adaptation of Solomon Northrop's 12 Years a Slave, and Issa Rae's parody "Due North" in Insecure.

Class Format: seminar
Requirements/Evaluation: active class participation, 4 short papers totaling about 20 pp.
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: first-year students who have not taken or placed out of a 100-level ENGL course
Enrollment Limit: 19
Enrollment Preferences: none
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR
Not offered current academic year

ENGL 138 (F) What is a Self? Investigations in Literature, Philosophy, and Psychology (WI)
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, exactly, is a self? Is it the unchanging essence of who we are as individuals (like what Christians call the soul)? 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 neuroscientists have argued in their own different idioms 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. Our investigations will be wide-ranging, looking at examples from literature, philosophy, religion, and science. Works we may study include: Tim O'Brien's *The Things They Carried*, Toni Morrison's *Beloved*, Romantic poetry, and classic philosophical writings on the self by Descartes, Locke, Hume, and Sartre, among others. We'll also study scientific findings about the relationship between the mind and the brain that have come from the fields of psychology and neuroscience, perhaps in conjunction with one of a wave of recently published "neuro-novels" (like Richard Powers' *The Echo Maker*) that portray the self in terms borrowed from the brain sciences. 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.

**Class Format:** seminar

**Requirements/Evaluation:** five analytical papers totaling 20 pages; active class participation; participation in other short writing assignments

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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

**Distributions:** (D1) (WI)

**Attributes:** PHIL Related Courses;

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**ENGL 140 (S) Introduction to Creative Writing**

This is a multi-genre introduction to Creative Writing in which the emphasis will be generative and exploratory. We will consider poetry, fiction, and nonfiction through a combination of approaches: seminar style discussion of published work, as well as mini-lectures and craft essays that will guide your creative writing in each genre. You will also write short, analytical pieces about published work. In order to foster experimentation, the writing assignments will be short; several of the creative pieces might be combined for a longer piece at the end of the semester. The instructor will be the primary respondent to your work, although you will also become comfortable reading and critiquing one another's work. There will be one workshop-format class per genre.

**Class Format:** seminar

**Requirements/Evaluation:** 10 pages of critical and creative writing in each genre, for a total of 30 pages, active participation in class, including peer editing

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Extra Info 2:** although not writing intensive, this course will demand considerable written response and conferencing with professor

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first- and second-year students who have not taken a Creative Writing workshop; first-year students with an AP5 in Literature are eligible

**Expected Class Size:** 19

**Distributions:** (D1)

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Spring 2019

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

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**ENGL 142 (S) Idleness** (WI)
What happens when nothing is happening? Is inactivity the mark of sinful sloth, the mind’s freedom to reflect in tranquility, or an act of political resistance? In this course, we will survey the long history of idleness as represented in literary texts, philosophical writing, and other cultural documents like Reconstruction-era vagrancy laws and op-eds about automation and the future of work. We will be interested in the many things that not working has been made to mean, especially as the bearer of human identity and privileges of class, race, and/or gender. Who gets to draw the line between leisure and laziness, and why? We will pursue these questions by reading authors such as Homer, Hesiod, Horace, Augustine, Petrarch, Langland, Marvell, Eliot, Melville, Dickinson, Wilde, Weber, Woolf, McKay, Adorno, Foucault, and Kincaid.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis

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

Department Notes: WI: Students will submit a total of at least 20 pages of formal writing across four essays

Distributions: (D1) (WI)

Spring 2019

SEM Section: 01    TF 2:35 pm - 3:50 pm     Andrew C. Miller

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

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

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Distributions: (D1) (WI)

Not offered current academic year

ENGL 149 (F)  First-Hand America  (WI)

Crosslistings: AMST149 / ENGL149

Secondary Crosslisting

Gonzo journalism, the nonfiction novel, literary journalism, the "new new journalism": the study of American culture has thrived in the able hands of writers, reformers and amateur anthropologists. This course is an introduction to American writing and culture through the eyes of extraordinary
witnesses who work as public intellectuals, addressing a readership that reaches beyond the university. Through essays, films and music we will track the documentary impulse from coast to coast: from Ferguson, Baltimore, Miami, Watts, Denver, Harlem, Chicago, Compton and Sing-Sing prison to the wilds of Alaska and rural Georgia; from mass demonstrations to the most intimate, bedside revelations. How have writers and artists given their audiences tools for understanding power, privilege, and difference in America?

Class Format: seminar

Requirements/Evaluation: multiple short essays and revisions, peer-editing and class participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL

Attributes: AMST Arts in Context Electives;

Not offered current academic year

ENGL 150 (S) Expository Writing (WI)

Writing clearly is the most important skill you can learn in college. Do you suffer from writer's block? Do you receive consistent criticism of your writing without also learning strategies for how to improve? This course is for students who want to learn how to write a well-argued, intelligible essay based on close, critical analysis of texts. We will derive our method for mastering the complex art of writing from Atul Gawande's bestselling book, *The Checklist Manifesto*. In addition to sharpening your skills in reading, note-taking and literary analysis, this class will give you tools for generating drafts, peer editing, revising, and polishing your writing. The majority of the readings for this course will be literary essays, mostly contemporary, mostly American. (This course and English 152 focus more directly on basic expository writing skills than the other 100-level classes in the English department.)

Class Format: seminar

Requirements/Evaluation: 5 papers totaling at least 20 pp.; evaluation partly based on improvement and effort

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

Distributions: (D1) (WI)

Not offered current academic year

ENGL 150 (S) Expository Writing (WI)

This course is designed to improve your essay-writing skills. We will try to figure out how to write effective college essays in an assortment of disciplines, and get away from the one-size-fits-all template you remember from high school. We will learn how to write introductions that grab you, exposition that thrills you, climaxes that fill you with suspense, and conclusions that feel both surprising and inevitable. We will also read short stories in this class, both as source material for analysis and interpretation, and for story-telling techniques that we can steal. There will be weekly writing assignments, leading up to a twelve- to twenty-page final project.

Class Format: seminar

Requirements/Evaluation: 4 or 5 papers totaling at least 20 pp.; evaluation partly based on improvement and effort

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: first-year students, especially students with demonstrated need for help with analytical writing
ENGL 152 (S)  Direct Action & Other Political Acts in Black Cultural Texts  (WI)
In this expository writing course we will write our way toward positions on the following questions while also developing stronger college essay skills. What sorts of actions become politicized differently when performed by black bodies? How do we map the dimensions of black direct action when mere eye contact, for example, once constituted an act of defiance against the racial order, punishable by death? How have the methods and aims of black direct action shifted over time? Where is the line between violence and nonviolence; when does it shift or blur? Together we will explore how various literary forms give shape and insight into the legacies of black political gestures and demands for freedom. Forms of cultural production to be examined in this course include slave narratives, memoir, speeches, zines, poetry, op-eds, manifestos, short stories, novels, film, visual art, and criticism.

Class Format: seminar
Requirements/Evaluation: response writing, 4-5 formal writing assignments totaling 20 pp. (including an engaged feedback process), creative assignments, final portfolio
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: first year students, especially students with demonstrated need for help with analytical writing
Expected Class Size: 12
Distributions: (D1) (WI)
Not offered current academic year

Spring 2019

ENGL 153 (S)  Androids, Cyborgs, Selves  (WI)
Crosslistings: ENGL153 / SCST153

Primary Crosslisting
In this expository writing course, we will analyze and argue about how near-human or partly human bodies and intelligences are imagined in fiction and film. When do these bodies, these intelligences, improve the worlds in which they appear, and when do they threaten them? How are they gendered, how are they raced, and why? And what do they want? As we will see, authors in different cultural and technological contexts have imagined not-quite-human selves for different ends and in radically different ways. This course focuses on articulating these differences and developing significant claims about them in clear, argumentative prose. We will spend half or more of our class time discussing and practicing writing skills. Texts may include R.U.R., "The Bicentennial Man," Blade Runner, Metropolis (Suite 1: The Chase), and Her.

Class Format: seminar
Requirements/Evaluation: writing (four 5-page essays in multiple drafts) and discussion/participation
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Expected Class Size: 12
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under SCST WI: This writing-intensive course is geared towards improving students’ analytical and argumentative prose in the context of studying literary and filmic fictions.

Spring 2019
ENGL 154 (F)  Imagination and Authority  (Wi)
A course on the subject of who gets to write about what when it comes to fiction. Among the questions we'll be taking up: What are the outer boundaries of those imaginative acts that should be attempted? The central goal of this course is to teach you how to write a well-argued and interesting analytical paper. We will spend most of our class time actively engaged in a variety of techniques to improve your critical reasoning and analytical skills, both written and oral. Though the skills you learn will be applicable to other disciplines, this is also a literature class, designed as well to prepare you for upper level courses in the English Department.

Class Format: seminar
Requirements/Evaluation: 4-5 papers totaling at least 20 pp., revisions, student teaching, written and oral comments, final portfolio
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: first year students, especially students with demonstrated need for help with analytical writing
Expected Class Size: 12
Distributions: (D1) (Wi)

ENGL 156 (S)  What Is Comedy?  (Wi)
This expository writing course aims at developing skills in academic writing by analyzing and interpreting stories meant to make us laugh. "Comedy" is the name we usually give to such stories, but historically comedy has been defined in other ways as well: as leading to a happy ending, often to marriage or some other kind of social harmony; or as being concerned with everyday life, with characters we recognize as amusingly or disturbingly like ourselves. In this course we'll examine how and why these different features have gone together in texts from ancient Greek drama to The Marvelous Mrs. Maisel. Comic laughter can show our potential for solidarity, reconciliation, and forgiveness, and also for indifference, aggression, and exclusion. We'll explore comedy's insights into both possibilities while keeping our focus on how to construct effective arguments and develop them in clear, elegant prose. Authors to be studied may include Aristophanes, Molière, and Wilde as well as classic and contemporary film and television.

Class Format: seminar
Requirements/Evaluation: 4 essays totaling around 20 pages, including a formal drafting and revision process; class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: none
Expected Class Size: 12
Distributions: (D1) (Wi)
Distribution Notes: Wi: This course involves explicit and intensive attention to writing strategies and skills.

ENGL 162 (S)  Robots, Puppets, and Dolls  (Wi)
Is Pinocchio alive? How about Furby, or the Terminator? This course explores the persistent interest in human simulacra (robots, puppets, and dolls; but also automata, replicants, cyborgs) and what this suggests about our ideas of identity, independence, and free will. We'll look at a wide range of such simulacra as they appear in literature, film, and, increasingly, in the actual world ("reborn" dolls, therapy robots). We will frame our explorations
with readings in artificial intelligence, neurology, and psychoanalysis (Freud on the uncanny; Winnicott on transitional objects). Throughout, we will wonder: why this fascination with the almost living? How is it that we often care more for Wall-E or the Velveteen Rabbit than we do for many real people?

Class Format: seminar

Requirements/Evaluation: ungraded exercises, five essays of increasing length and complexity (20 pages in total), a willingness to experiment with formats and arguments, active participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Distributions: (D1) (WI)

Distribution Notes: WI: Students write five essays over the course of the term.

Spring 2019

SEM Section: 01 MWF 11:00 am - 12:15 pm Shawn J. Rosenheim

ENGL 201 (S)  Shakespeare

_Hamlet_ has been described as "literature's great bazaar: everything available, all warranted and trademarked"---- a comparison that emphasizes both the transcendent richness of Shakespeare's language and its ties to the world at large. In this course, we will read some of Shakespeare's major works and explore how his consummate artistry makes meaning. We will consider this artistry in relation to Renaissance conceptions of genre, literary imitation, theatrical practice, publication, and more. Plays will likely include _A Midsummer Night's Dream, Henry IV, Part 1, Hamlet, Measure for Measure, King Lear, Antony and Cleopatra, and The Tempest_. We will also read the _Sonnets_. This course is designed to offer a first encounter with Shakespeare, but more advanced students are welcome too.

Class Format: seminar

Requirements/Evaluation: one 3-page paper, one 7-paper, occasional short analytical exercises, midterm exam, final exam, class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: English majors and prospective English majors

Expected Class Size: 25

Distributions: (D1)

Attributes: ENGL Literary Histories A

Spring 2019

SEM Section: 01 TF 1:10 pm - 2:25 pm Andrew C. Miller

ENGL 202 (S)  Modern Drama

Crosslistings: COMP202 / THEA229 / ENGL202

Secondary Crosslisting

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_.

Class Format: lecture

Requirements/Evaluation: two 5-page papers; regular journal responses; a final exam; and active participation in class discussions
ENGL 204 (F)  Hollywood Film
Crosslistings: ENGL204 / COMP221

Primary Crosslisting
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*, and *12 Years a Slave*. In addition to the assigned reading, students will be required to attend free screenings of course films on Sunday evenings at Images Cinema.

Class Format: lecture
Requirements/Evaluation: mandatory attendance at free Sunday 8:00 pm film screenings at Images, two 2-page essays analyzing a short film sequence, two editing exercises (produce a clip and an ~2-page essay), one midterm, and a final exam
Extra Info: may not be taken on a pass/fail basis
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: 60
Enrollment Preferences: English majors
Expected Class Size: 60
Distributions: (D1)
Attributes: AMST Arts in Context Electives; ENGL Literary Histories C; FMST Core Courses
Not offered current academic year

ENGL 205 (S) The Art of Poetry: The History and Theory of Lyric  (WI)

"If I read a book and it makes my whole body so cold no fire can ever warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way?" This excerpt from a letter by Emily Dickinson indicates both the particular pleasures of reading poetry, and also the persistent difficulty of defining poetry as a genre. In this course, we will train our focus on lyric poetry in particular, tracing its long history as well as trends in the theory of lyric. We'll begin by uncovering the roots of lyric in both the Greek tradition and in Anglo-Saxon riddles and spells, and will then consider several key moments in the development of lyric poetry in English, from the Renaissance to the present. We'll read closely the work of such poets as Wyatt, Donne, Blake, Keats, Hopkins, Dickinson, Yeats, Stevens, Hughes, Bishop, Ashbery, and Plath before turning to the contemporary scene. Along the way, we'll examine the trends in criticism responsible for the conflation of lyric and poetry in our time, and will get a strong sense of the current state of lyric theory.

Class Format: seminar
Requirements/Evaluation: frequent short writing assignments totaling 20 pages, in-class presentation, thoughtful participation in discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
ENGL 206 (S) We Aren't The World: "Global" Literature in the 20th Century  (DPE) (WI)
An eighteenth-century diplomat once referred to the British colonies as a "vast empire on which the sun never set," and at the time, he was right: the British controlled an enormous portion of the globe for nearly three centuries, from the Caribbean to South Asia, from Oceania to Africa. One outcome of this vast empire was the creation of a rich and diverse literary tradition in the English language--now called Anglophone literature--from far-flung places around the globe. This course will introduce students to select works of global Anglophone literature in the twentieth century, and consider the ways in which writers from around the world have used a variety of literary forms, such as the bildungsroman, national allegory, and testimony, to participate in and reshape conversations about culture, globalization, aesthetics, and politics. Readings will include novels, poetry, short stories, and film by writers including Kipling, Kincaid, Achebe, Rushdie, Conrad, Coetzee, and Roy, among others. The course will expose students to a variety of global English idioms, as well as literary traditions from, or in conversation with, non-Western countries.

Class Format: seminar
Requirements/Evaluation: three short papers, term research essay, presentation, class participation
Extra Info: may not be taken on a pass/fail basis
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

ENGL 209 (S) Theories of Language and Literature  (WI)
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?

Class Format: seminar
Requirements/Evaluation: four short papers totaling 20 pages, informal weekly writing, class attendance and participation
Extra Info: may not be taken on a pass/fail basis
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
Distributions: (D1) (WI)
Attributes: ENGL Criticism Courses; ENGL 200-level Gateway Courses;

ENGL 211 (S) English Literature from 1000 to 1600
One of the oldest surviving works in English, Beowulf tells the story of a monster and his mom. In this class we will read key texts from the medieval and early modern periods, starting with Beowulf and ending with Shakespeare's equally bloody Titus Andronicus. Other readings will include selections from The Canterbury Tales, Sir Gawain and the Green Knight, sonnets by Sidney and Donne, and Marlowe's The Jew of Malta. We will discuss the conflicting, often self-contradictory claims that writers in these periods made for the importance of literature and the anxieties that these new types of fiction generate—about sex, about God, about money. We will ask what it meant to read—and misread—before books were commonplace.
Class Format: seminar
Requirements/Evaluation: two papers (5-7 pages), midterm, final
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

ENGL 212 (S) Milton Through the Romantics
Taking advantage of a relatively quick movement through many representative texts, this survey course will follow the development of English literature and culture from around 1660 to 1830. We'll focus on Making Connections and Telling the Story; we'll look at poetry, prose, magazines, paintings, buildings and some other objects. We will watch things happen like the invention of the individual, and gender, and democracy, and other important features of our world. Authors to be studied may include Donne, Milton, Pope, Defoe, Wordsworth, Byron, Shelley and Keats.
Class Format: seminar
Requirements/Evaluation: class attendance and participation, weekly short writing assignments, two 6-7 page papers, and a final 24-hour exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 20
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

ENGL 213 (S) Making Radio
This course has two aims. The first is to teach the necessary skills (including interview technique, field recording, editing, and scoring) to make broadcast-worthy audio nonfiction. The second is to use this process to investigate fundamental aspects of narrative. How does a story build a contract with listeners? What's the role of the narrator? How can one appropriately speak for (and sometimes against) another person? This is not a course in journalism, but rather an experiment in documentary cinema for the ear. We'll do some reading in radio history and technique, and will listen to exemplary works (including episodes of This American Life, RadioLab, Love & Radio, and Serial), 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.

Class Format: seminar
Requirements/Evaluation: five short audio pieces; attendance and active participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1)
Attributes: FMST Core Courses

Spring 2019
SEM Section: 01    MR 2:35 pm - 3:50 pm     Shawn J. Rosenheim

ENGL 214 (S)  Playwriting  (WI)
Crosslistings: THEA214 / ENGL214
Secondary Crosslisting
A studio course designed for those interested in writing and creating works for the theatre. The course will include a study of playwriting in various styles and genres, a series of set exercises involving structure and the use of dialogue, as well as individual projects. We will read and we will write, beginning with small exercises and working toward a longer final project. Students will be expected to share in and respond to each other’s work on a weekly basis, and to present their own work regularly. At the end of the term, we will share our collaborative work with the community as part of an open studio experience.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on attendance, completion of all class assignments, and class participation
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: Theatre and English majors
Expected Class Size: 14
Distributions: (D1) (WI)
Attributes: FMST Related Courses;
Not offered current academic year

ENGL 216 (S)  Introduction to the Novel
In this team-taught lecture course, we will explore the development of the novel as a literary form by reading seven classic novels from the English and American traditions: Henry Fielding’s *Tom Jones*; Jane Austen’s *Emma*; Charles Dickens’ *Great Expectations*; James Joyce’s *A Portrait of the Artist as a Young Man*; William Faulkner’s *The Sound and the Fury*; Vladimir Nabokov’s *Lolita*; and Toni Morrison’s *Beloved*. Most of these novels are about the familiar but urgent story of young men and women coming into maturity, searching for their identities and place in the world. That search often reveals the growing tensions between the inner desires of the individual and the expectations of society. There will be optional discussion sections held every week, during which interested students can take part in seminar-like discussions about the readings.

Class Format: lecture
Requirements/Evaluation: midterm and final exams, one critical essay, and one quiz
Prerequisites: none, though a prior literature course at Williams or a 5 on the AP Literature exam is recommended, but not required
Enrollment Limit: 80
Enrollment Preferences: none
**ENGL 218 (S)  Gender and Sexuality in the Neo-slave Narrative** (DPE) (WI)

Crosslistings: WGSS218 / AFR218 / AMST218 / ENGL218

**Primary Crosslisting**

Hortense Spillers has noted that ex-slave Harriet Jacobs, "between the lines of her narrative, demarcates a sexuality that is neuterbound" and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, gender, and sexuality. Throughout this course we will wrestle with the questions: How does the designation "slave" rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels such as Octavia E. Butler's *Kindred*, Jewelle Gomez's *Gilda Stories*, visual art such as Kerry James Marshall's "Heirlooms and Accessories" and Glenn Ligon's "Runaways", and film such as Jordan Peele's *Get Out*.

**Class Format:** seminar

**Requirements/Evaluation:** weekly keyword responses, one presentation, four papers totaling about 20 pp. including an engaged feedback process, thoughtful class participation

**Extra Info:** may not be taken on a pass/fail basis

**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

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

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST, AFR or WGSS WI: Students write 4 papers totaling at least 20 pages over the course of the semester including 1 critical revision. DPE: This course examines the work of African American writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts.

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

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

Crosslistings: AMST220 / AFR220 / ENGL220

**Primary Crosslisting**

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.

**Class Format:** seminar

**Requirements/Evaluation:** writing assignments for the course will total 20 pages, distributed over 3 papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option
ENGL 221 (F) A Science Fiction and Fantasy-Writing Seminar

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

Class Format: seminar
Requirements/Evaluation: passing the course will require finishing and revising at least one 12- to 20-page story, as well as numerous shorter assignments and sketches
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: discretion of the instructor
Expected Class Size: 19
Distributions: (D1)
Attributes: ENGL Creative Writing Courses

Fall 2018
SEM Section: 01 TR 9:55 am - 11:10 am Paul C. Park

ENGL 222 (S) Lyric Poetry (WI)

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

Class Format: seminar
Requirements/Evaluation: active participation in seminar discussions, and four or five papers (about 20 pages)
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: sophomores who have not yet taken an English Gateway course, then first-year students
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: WI: This course has 20 pages of writing distributed across four or five papers.
Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories B;
ENGL 223 (F)  Thirteen Ways of Looking at Jazz  (WI)

Crosslistings: AMST156 / COMP156 / AFR156 / ENGL223

Secondary Crosslisting
Taking its title from the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird," which interprets the blackbird in different ways, this course similarly explores a more complex, multi-layered perspective on jazz, from jazz and American democracy to jazz in visual art. Accordingly, the course introduces students to several genres, including historical documents, cultural criticism, music, literature, film, photography and art. The course does not draw on a musicological method but rather a socio-cultural analysis of the concept, music and its effect--so students are not required to have any prior musical knowledge or ability. In this writing intensive course, students will write and revise short close analyses of multiple types of media, ultimately honing their writing skills on one form of media for a polished, original analysis that weds their increased critical thinking skills.

Class Format: lecture

Requirements/Evaluation: evaluation will be based upon class participation, 1 quiz, several 2-page response essays, one 3-page essay, one 5-page essay, one oral presentation/performance with 3-page critical report, totaling approximately 20 pages of written work

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under AFR and AMST; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;

Not offered current academic year

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

Crosslistings: COMP275 / ENGL224 / THEA275 / AMST275

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

Class Format: tutorial

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and English majors

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under
ENGL 226 (S) The Irish Literary Revival (WI)
This course will focus on the Irish Literary Revival of c.1885-1920, during which Irish literature in the English language became firmly established as a canon clearly separate from the English tradition, and writers such as W.B. Yeats and James Joyce achieved international renown. Readings will include drama, poetry, fiction and non-fiction prose by Yeats, J.M. Synge, Joyce, George Moore, George Bernard Shaw, Lady Gregory, Douglas Hyde, Sean O'Casey and others. We will foreground key fault-lines of the period: competing visions of what constituted "authentic" Irish identity; debate over the propriety of writing in English, drawing on British literary traditions, or seeking a non-Irish audience; the work of "self-exiles" such as Shaw and Joyce, versus that of writers who stayed in Ireland; and the long-entrenched political tensions between Catholics and Protestants, and Unionists and Nationalists. Throughout, we will consider the functions and efficacy of literature in promoting cultural or political change. The course will conclude by considering the extraordinary vitality of post-independence and contemporary Irish literary culture, with readings of work by Seamus Heaney, Colm Toibin, Anne Enright and Martin McDonagh, and discussion of recent Irish film. Key considerations here will be the ways traditional notions of Irish Nationalism and national identity have been revised or abandoned under the impact of independence, economic prosperity and globalization, contemporary sexual politics and other forms of change.

Class Format: seminar
Requirements/Evaluation: four 4+ page papers, and several shorter writings assignments; class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: English majors
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: WI: Writing requirement will total 20 or more pages.
Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories B; ENGL Literary Histories C;

Spring 2019
SEM Section: 01 TF 2:35 pm - 3:50 pm James L. Pethica

ENGL 227 (F) Elegies (WI)
This tutorial--intended primarily for sophomores--explores elegies as a literary genre. In their most familiar form, elegies honor and memorialize the dead. More broadly conceived, the genre includes works lamenting other kinds of loss as well: the loss of a lover, place, country, or cherished version of one's past. We'll consider the special challenges and opportunities of the elegiac voice: how it manages to give public expression to private grief; negotiates problems of tone and perspective; worries about and celebrates the capacity of language to generate hope and consolation; and seeks a kind of solace in the literary effort to evoke, preserve, or rewrite a lost life or an absent past. This course focuses primarily on poetry, English and American, across a broad historical range. We'll first read poems from 1600-1900--including works by Jonson, Milton, Donne, Dryden, Gray, Shelley, Tennyson, and Whitman, and then turn to some of the twentieth-century's great poetic elegists--Owen, Yeats, Auden, Lowell, and Heaney. Finally, we'll consider how the elegiac voice works in fiction, especially in stories by Joyce ("The Dead") and Nabokov ("Spring in Fialta").

Class Format: tutorial; weekly meetings with instructor, 60-75 minutes
Requirements/Evaluation: active participation in tutorial meetings, students will write a 5- to 6-page paper every other week (five in all), and comment on their partners' papers in alternate weeks
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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: sophomores; not open to first-year students
Expected Class Size: 10
ENGL 228 (S)  The Renaissance in England and the European Continent: Self and World  (WI)
Crosslistings: COMP230 / ENGL228
Primary Crosslisting
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.
Class Format: seminar
Requirements/Evaluation: five 4-page papers, in-class presentation, thoughtful participation in discussions
Extra Info: may not be taken on a pass/fail basis
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
EnrollmentPreferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories A;
Not offered current academic year

ENGL 229 (S)  Contemporary American Fiction  (WI)
Crosslistings: ENGL229 / AMST230
Primary Crosslisting
In this course we will read and analyze a selection of fiction written between 1945 and the present, with an emphasis on proving (in the sense of testing) the three terms in the course title. Could John Cheever's "The Enormous Radio" really be contemporary? Is James Baldwin's Giovannin's Room American in the same way as Alice Munro's Dear Life? And is Michelle Tea's Black Wave fiction or something else? Along the way, we'll also ask: What forms and themes define contemporary American fiction? And why should we invest in defining the "contemporary" period at all? Other authors we will study may include: Raymond Carver, Thomas Pynchon, Toni Morrison, Renata Adler, Margaret Atwood, Lydia Davis, Chang Rae Lee, Jennifer Egan, and Colson Whitehead.
Class Format: seminar
Requirements/Evaluation: four papers totaling about 20 pages; participation in class discussions
Extra Info: not available for the fifth course option
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
EnrollmentPreferences: first- and second-year students, and English majors who have yet to take a Gateway course
ENGL 230 (F) Introduction to Literary Theory (WI)
Crosslistings: COMP240 / ENGL230

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

Class Format: seminar
Requirements/Evaluation: frequent short papers totaling 20 pages
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1) (WI)
Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; ENGL 200-level Gateway Courses;

Fall 2018
SEM Section: 01   MWF 11:00 am - 12:15 pm   Christopher L. Pye

ENGL 231 (F) Literature of the Sea (WI)
Crosslistings: MAST231 / ENGL231

Secondary Crosslisting
Taking advantage of our maritime museum, coastal setting, and three field seminars, we study canonical and lesser-known novelists, short-story writers, dramatists, and poets who set their works in the watery world, often in the exact places where we travel as a class. We read, for example—depending on fall or spring semester—Ernest Hemingway when sailing on the Straits of Florida, John Steinbeck when exploring Cannery Row on Monterey Bay, and Mark Twain on a steamboat on the Mississippi. We read Kate Chopin on the sands of the Gulf of Mexico, Rudyard Kipling out on Georges Bank, and Herman Melville’s masterpiece Moby-Dick aboard Mystic Seaport’s historic whaleship, the Charles W. Morgan, a vessel nearly identical to the vessel he climbed aboard at age twenty-one. In the classroom we examine these works through a mixture of lecture, small-group discussion, and writing. To further appreciation and analysis, this interdisciplinary course uses students’ emerging knowledge of maritime history and marine science.

Class Format: small group tutorials with weekly lectures, including coastal and near-shore field trips and ten days at sea
Requirements/Evaluation: regular papers, class participation, journal-writing, and a final paper
Extra Info: offered only at Mystic Seaport
Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option
ENGL 232 (S) We the People in the Stacks: Democracy and Literatures of Archives
Crosslistings: ENGL232 / LATS232

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

Class Format: seminar
Requirements/Evaluation: evaluation will be based on attendance and class participation, short writing exercises, midterm project, final creative project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: LATS concentrators
Expected Class Size: 12-15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under LATS; meets Division 1 requirement if registration is under ENGL
Not offered current academic year

ENGL 233 (F) Great Big Books (WI)
Crosslistings: COMP293 / ENGL233

Primary Crosslisting
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.

Class Format: seminar
Requirements/Evaluation: regular class participation and four 5-page papers, two of them submitted in both a draft and a revision
ENGL 236 (S) Fields of Barley, Streets of Gold: Utopia in Fiction

Each of the gates was a single pearl: And the street of the city was pure gold, As it were transparent glass. Revelations 21:21

It makes us happy to imagine the future in apocalyptic terms, partly because we love to say I told you so. You didn't listen, and now look. Fort Lee is on fire, and zombies are smashing down your parents' door. Catastrophe satisfies us on many levels; by contrast, the utopian vision provides a more delicate thrill. For a writer, the task is to provide a fiction that will not feel like a moral lesson or the illustration of some theory about how we should behave. This course will consider different utopian stories in turn, moving from Plato's Republic through the invented worlds of Thomas More, Margaret Cavendish, Edward Bellamy, and H.G. Wells, and then into the more contemporary science fiction of Kim Stanley Robinson, Ursula LeGuin, John Crowley, and others. Implicit in any kind of alternate reality is its creators' rejection of the place they live, and their corresponding longing for something new, which in all cases is as interesting as the way a story might work as a model for social improvement. In addition to the occasional critical essay, students will invent a personal utopian fiction of about twenty to twenty-five pages, to be read and discussed by the class.

Class Format: seminar

Requirements/Evaluation: various short assignments and one 20-page project

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 19

Distributions: (D1) (WI)

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

Not offered current academic year

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

Crosslistings: AMST236 / ENGL237 / ARTH237 / SOC236

Secondary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12
**Department Notes:** In addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work.

**Distributions:** (D1)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST or SOC; meets Division 1 requirement if registration is under ARTH or ENGL

**Attributes:** EXPE Experiential Education Courses; FMST Related Courses

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**Spring 2019**

**ENGL 240 (F) What is a Novel? (WI)**

Crosslistings: COMP239 / ENGL240

**Primary Crosslisting**

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

**Class Format:** seminar

**Requirements/Evaluation:** 4-5 papers totaling about 20 pages; regular, substantial, and intensive participation in class

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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

**Distributions:** (D1) (WI)

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

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**Fall 2018**

**ENGL 241 (F) Introduction to Comparative Literature**

Crosslistings: ENGL241 / COMP110

**Secondary Crosslisting**

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

**Class Format:** lecture

**Requirements/Evaluation:** attendance, participation, two 5-page papers, a few short responses, midterm exam
ENGL 243 (F) Chemical Intimacies (DPE)
Crosslistings: ENGL243 / WGSS233 / ARTH243 / SCST233
Secondary Crosslisting
This is a research seminar that understands human-chemical entanglement in relationship to environment, sexuality, geography, ecology, and capacity. It doubles as a research class in which students choose a project of chemical intimacy to investigate as their own through the course of the semester. In the first half, we will together read and discuss forms of human-chemical entanglement, whether a matter of industrial pollution, pharmaceutical use, habitual intoxication, gendered self-care or enhancement, or built environment; the goal is to achieve a broad sensibility for the concept as well as a familiarity with thinking biochemically and biopolitically about living bodies, while consistently registering questions of race, gender, class, sexuality, disability, and more. In the second half, each participant will choose and research a historically and geographically specific scenario of chemical entanglement, while 1) considering the political, legal, cultural, and labor contexts of the case; 2) exploring relationships between "actual" and "represented" (protest slogans or visual productions in the case of environmental justice activism, for example); 3) examining other research questions germane to their site of interest and their chosen discipline of study. We will take one field trip to a local site.

Class Format: seminar
Requirements/Evaluation: individual research project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: Women's, Gender and Sexuality Studies majors, Art History majors, English majors, Environmental Studies majors
Expected Class Size: 10
Distributions: (D1) (DPE)
Distribution Notes: meets Division 2 requirement if registration is under WGSS OR SCST; meets Division 1 requirement if registration is under ARTH or ENGL. DPE: The course gives special attention to forms of human-chemical entanglement that are related to environmental justice (pollution), and gender, racial, sexual, indigenous, and disability politics.
Attributes: WGSS Theory Courses

Fall 2018
SEM Section: 01 M 7:00 pm - 9:40 pm Mel Y. Chen

ENGL 246 (S) The Love of Literature (DPE) (WI)
If love "makes the world go 'round," then literature, love's chronicler, may contain the key for understanding this world-formative passion. In this seminar, we will explore representations of love in works of poetry, drama, prose fiction, and philosophy from antiquity to the present. From the philosophical love extolled in Plato's dramatic dialogue The Symposium to the Christian love of Paul's epistles; the Romantic love of Goethe's Elective Affinities to the modern love of Woolf's To the Lighthouse and beyond, we will see how love, like literature, at once reflects and produces historically significant changes in the ways that human beings relate to one another, to themselves, and to the world in which they live. In addition to the authors already mentioned, readings may include literary works by Virgil, Mary Shelley, Wordsworth, Baldwin, and theoretical works by Freud, Foucault, and Luhmann.

Class Format: seminar
Requirements/Evaluation: three papers of 4, 6, and 10 pages
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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 Anzaldúa, Claudia Rankine, Theresa Hak Kyung Cha, and Maggie Nelson.

Class Format: seminar

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

Extra Info:  may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites:  none

Enrollment Limit:  25

Enrollment Preferences:  first- and second-year students

Expected Class Size:  25

Distributions:  (D1)

Not offered current academic year

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

Crosslistings:  ENGL248 / AMST248 / WGSS258

Primary Crosslisting

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

Class Format: seminar

Requirements/Evaluation:  active class participation, 4 short papers totaling about 20 pp., final project on the hashtag #blackgirlmagic

Extra Info:  may not be taken on a pass/fail basis; not available for the fifth course option

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
ENGL 249 (F) Staging Race and Gender  (DPE) (WI)

Crosslistings: ENGL249 / THEA249 / WGSS269

Primary Crosslisting

This course will examine the role of theatre in staging understandings of race in the United States, particularly where ideologies of race converge with ideologies of gender. We will begin with the minstrel show, the most popular form of live entertainment in the 19th century, and end with Marcus Gardley's *Black Odyssey*, a 21st century production of a black man's coming into consciousness amid violence and war as well as divine protection.

We will consider the role of live visual media in producing, reifying, and challenging discourses of race and gender across various historical periods. Through our pairing of drama in text and film, we will interrogate how meaning around racialized bodies has been made through performance practices on the stage that inform everyday life. Dramatists will include Eugene O'Neill, Tennessee Williams, August Wilson, Langston Hughes, Ntozake Shange, Amiri Baraka, and Suzan-Lori Parks. In our attempt to locate and extend our notions of theatre in the contemporary era, we will explore episodes from such popular television series as 'Queen Sugar', 'This Is Us', 'Atlanta', and 'The Chi'.

Class Format: seminar

Requirements/Evaluation: four papers totaling at least 20 pages and in-class group performances

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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: none

Expected Class Size: 19

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or THEA; meets Division 2 requirement if registration is under WGSS

DPE: This course will explore how race and gender have been constructed in the American theatre from the 19th century to the present. Students will develop skills for interrogating the performativity of race and gender, and achieve proficiency with these skills through critical response papers and short, in-class dramatizations that integrate theoretical perspectives on visual culture, performance, and gender and feminist studies. WI: Students will submit four papers totaling at least 20 pages

Attributes: ENGL 200-level Gateway Courses;

Fall 2018

SEM Section: 01      Cancelled

ENGL 250 (S) Americans Abroad  (DPE) (WI)

Crosslistings: AMST242 / COMP242 / ENGL250

Secondary Crosslisting

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

**Class Format:** seminar

**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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** any literature course at Williams or permission of instructor

**Enrollment Limit:** 18

**Expected Class Size:** 18

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

**Distribution Notes:** meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST

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

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

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ENGL 251 (F) Introduction to Latina/o Literatures

Crosslistings: AMST207 / ENGL251 / LATS208 / COMP211

**Secondary Crosslisting**

This discussion course serves as an introduction; the reading list is not meant to be exhaustive or comprehensive, but will rather provide a sampling or range of texts for students to engage. We will explore a number of readings across different genres (the novel, play, poem, short story, graphic novel). Students will endeavor to understand how each author defines Latinidad. What characterizes Latina/os for each of these writers and how do their works articulate the historical conditions out of which they emerge? How is Latina/o literature marked by notions of language, nationality, gender, sexuality, class, race, politics, form, and genre? The readings will provide both a survey of general ideas in the study of Latina/o literatures as well as specific case studies and historical examples from which we will extrapolate about the larger field. Readings include works by Tómas Rivera, Cristina García, Cristy C. Road, Oscar Zeta Acosta, Junot Díaz, Alisa Valdes-Rodriguez, and more.

**Class Format:** lecture

**Requirements/Evaluation:** students will be evaluated based on weekly online discussion forum posts, two short papers, a midterm exam, a final comprehensive project, as well as classroom participation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies and Comparative Literature majors

**Expected Class Size:** 20

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST or LATS

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

*Not offered current academic year*

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ENGL 252 (F) Ficciones: A Writing Workshop (DPE) (WI)

Crosslistings: ENGL252 / LATS222

**Secondary Crosslisting**

This course is focused on the art and practice of writing fiction. Sessions are divided into workshop and seminar. Workshop: Students will present
short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Seminar: We will study published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers, paying close attention to how each author employs narrative elements—characterization, plotting, structure, dialogue mechanics, setting, tone, theme—as well as the values and visions expressed. Regular assignments and in-class exercises will help students further strengthen their narrative skills.

Class Format: studio/workshop

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

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators

Expected Class Size: 12

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 2 requirement if registration is under LATS; meets Division 1 requirement if registration is under ENGL DPE:
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 WI: Requires minimum 30 pages of writing, close reading by peers and instructor, and final portfolio of revisions

Attributes: LATS Core Electives;

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ENGL 253 (F) Gender, Sexuality and Modern Performance (WI)

Crosslistings: COMP247 / ENGL253 / THEA250 / WGSS250

Secondary Crosslisting

This interdisciplinary tutorial explores aspects of gender, sexuality, performativity, race, class, and representations of the body in modern theatre and performance in America. While attention will be given to the still understudied role of women in the arts, we will focus primarily on the transsecionalities of social identities under interrelated systems of oppression. Close analysis of works by dramatists—such as Adrienne Kennedy, Caryl Churchill, Wendy Wasserstein, Ntozake Shange, Tony Kushner, Naomi Iizuka, Paula Vogel, Suzan-Lori Parks, David Henry Hwang, Tarell McCraney, Gina Gionfriddo, and Taylor Mac—will occur alongside consideration of works by artists such as Karen Finley, Ron Athey, Tim Miller, E. Patrick Johnson, and Young Jean Lee. Our approach to this varied material will be comparative and will be enriched by readings of critical works by writers such as: Judith Butler, bell hooks, Cherríe Moraga, Gloria Anzaldúa, Eve K. Sedgwick, Jill Dolan, José Esteban Muñoz, David Román, and Donna Haraway.

Class Format: tutorial

Requirements/Evaluation: students will meet with instructor in pairs for an hour each week; they will write a 5- to 7-page paper every other week (five in all), and comment on their partner's papers in alternate weeks

Extra Info: emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response

Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: sophomores and above; majors in Theatre, English or Women's, Gender and Sexuality Studies

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: AMST Arts in Context Electives; PERF Interdepartmental Electives;
ENGL 254 (S) 'As If Her Mouth Were a Weapon': Jamaica Kincaid  (DPE) (WI)
Crosslistings: ENGL254 / WGSS274

Primary Crosslisting

This course explores the work of the internationally renowned author Jamaica Kincaid. We will wrestle with her commentary on concepts and conditions such as death; the afterlife of slavery and colonialism; family relations; love, romance, their absence and their entanglement with hatred; and illness. We will pay particular attention to character and author navigation of negative affects and the blurred boundaries between fiction and autobiography. Course texts include Annie John (1985), Lucy (1990), The Autobiography of My Mother (1996), My Brother (1997), Mr. Potter (2002), and See Now Then (2013). They will be examined through the lenses of race, gender, sexuality, class and citizenship and aided by supplemental readings. This course will explore the power that structures and determines or constrains labor and citizenship status; abortion, reproduction and mothering; memory, literacy and archival production; and more.

Class Format: tutorial; meeting as a full group two to three times; meeting in tutorial pairs for most of the semester

Requirements/Evaluation: five 4- to 5-page essays and five 2-page critical responses, completed in tutorial pairs, keyword assignment, final roundtable

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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: none

Expected Class Size: 10

Distributions: (D1) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS DPE: Students will center afro-caribbean women's subject formation on the terrain of the literary imagination and develop interpretive and analytical skills to examine the affective dimensions of the racialization and gendering of power, of intimacy, and of national belonging WI: This course will fulfill the Writing-Intensive distribution requirement in that it requires a minimum of 20 pages of formal writing

Attributes: ENGL Post-1900 Courses; ENGL 200-level Gateway Courses;

Spring 2019

TUT Section: T1    TBA    Ianna Hawkins Owen

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

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

Class Format: tutorial

Requirements/Evaluation: grade will be based on quality of writing and on quality of participation in weekly tutorial meetings

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: WI: This course will demand weekly writing and critical responses, as well as regular opportunities for revision. Total number of pages written will amount to approximately 35.
ENGL 258 (S) Poetry and the City (WI)

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 and Rankine. 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: seminar
Requirements/Evaluation: four 4- to 5-page critical 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: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: AMST Arts in Context Electives; ENGL 200-level Gateway Courses; ENGL Literary Histories B;

ENGL 259 (F) Ethics of Jewish American Fiction (WI)

Crosslistings: JWST259 / ENGL259 / REL259

Secondary Crosslisting

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

Class Format: seminar
Requirements/Evaluation: class participation, one take-home exam on theoretical approaches to ethical criticism; four short essays
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Religion majors, Jewish Studies concentrators, and English majors
Expected Class Size: 18
ENGL 261 (S) Adultery in the Nineteenth-Century Novel (WI)

Crosslistings: COMP259 / ENGL261 / WGSS259

Secondary Crosslisting

In this tutorial, we will read four novels written between 1850 and 1900, all of which focus on the figure of the adulteress: Gustave Flaubert's *Madame Bovary* (1856), Lev Tolstoy's *Anna Karenina* (1873-77), Leopoldo Alas y Ureña's *La Regenta* (1884-85), and Theodor Fontane's *Effi Briest* (1894). For each week of class, students will read one of these primary texts, as well as a selection of secondary literature that will allow us to understand, over the course of the semester, how and why the adulteress played a key role in the cultural imagination of Europe during this time. *All works will be read in English translation.*

Class Format: tutorial; students will meet with the professor in pairs, with one student from each pair writing a 5-page paper for each class session

Requirements/Evaluation: evaluation will be based on completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who have already taken at least one course devoted to literature at Williams

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: ENGL Literary Histories B;

Not offered current academic year

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ENGL 262 (F) European Cinema and Film Theory (WI)

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.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis

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

Distributions: (D1) (WI)

Distribution Notes: WI: Frequent short papers, paper conferences, some discussion of writing in class.

Attributes: ENGL Criticism Courses; ENGL 200-level Gateway Courses; ENGL Literary Histories C;
ENGL 263 (S) Novel Worlds  (WI)
Crosslistings: ENGL263 / COMP268

Primary Crosslisting

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

Class Format: seminar

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

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

Enrollment Limit: 19

Enrollment Preferences: sophomores and first-year students

Expected Class Size: 19

Distributions: (D1) (WI)

Distribution Notes: WI: Five writing assignments equals 20 pages

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

Spring 2019

SEM Section: 01    MR 1:10 pm - 2:25 pm     Gage C. McWeeny

ENGL 266 (F) Postmodernism  (WI)
Crosslistings: COMP231 / ENGL266

Secondary Crosslisting

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

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

Requirements/Evaluation: 5 papers (4-5 pages each) and 5 responses (1 page each) in alternate weeks

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a previous literature or critical theory course at Williams plus sophomore standing or higher, or permission of instructor
ENGL 267 (S) Powers of the Strange & Particular (Poetry Workshop)

How can reading or writing a poem be an act of resuscitation? An awakening of one's "sight," one's mind and questions? How do writers cultivate encounter, observation, and imagination to tip and trouble language into experience? In this course we will explore texts that inspire wonder and exemplify the powers of imaginative practice(s). Studying work that is original, strange, wondering, we will consider the gifts of mystery and strangeness in poems (and here I am hearing Paul Celan in "The Meridian" translated by Pierre Joris: "The poem estranges. It estranges by its existence, by the mode of its existence, it stands opposite and against one, voiceful and voiceless simultaneously, as language, as language setting itself free¿"). Together we will work to understand some of the ways that the texts are working while also engaging in studies that awaken our own idiosyncratic ways of saying and seeing. As a way of learning with assigned materials, participants will be expected to write poems in response to experiments, present on assigned craft topics, and provide peers with thoughtfully considered feedback/observations of their work. The course will be reading and writing intensive. It will also be a kind of laboratory for trying and making.

Class Format: studio/workshop

Requirements/Evaluation: students are expected to write a poem a week, participate in workshop/class discussions, and, over the course of the semester, give three short presentations

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: if over-enrolled, preference will be given to students who have not yet taken a poetry workshop

Expected Class Size: 12

Distributions: (D1)

Spring 2019

STU Section: 01 W 1:10 pm - 3:50 pm Aracelis Girmay

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

Crosslistings: AMST266 / REL266 / ENGL268 / COMP228

Secondary Crosslisting

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. We will address questions such as: How have American Muslims understood 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? What are the competing claims and contestations about authentic expressions of Islam? How are Muslims approaching the tensions between communal belonging and individuality? We will be engaging such questions primarily through an analysis of popular memoirs, autobiographies, novels, and short stories, but will also explore some plays, films, poetry, and comedy.

Class Format: seminar

Requirements/Evaluation: regular reading responses, two short essays (3-4 pages), final presentation, and final paper (7-8 pages)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none
Expected Class Size: 20

Distribution: (D1) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under REL or AMST; meets Division 1 requirement if registration is under COMP or ENGL. DPE: This course will explore the many complex 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 internal to 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 and power and difference in the texts that we will read, and how to analyze their workings in nuanced multidimensional ways.

Spring 2019
SEM Section: 01 MW 11:00 am - 12:15 pm Zaid Adhami

ENGL 269 (F) Writing Looking: Ekphrasis & Poetics (WI)
"As is painting, so is poetry," wrote the Roman poet Horace. This comparison would be clarifying, if it weren't so maddeningly opaque. Why, and how, should we compare the verbal to the visual? When poets write about looking, they address not only formal contrasts between the arts but also the fundamental concerns of representation that these contrasts make visible: the eternizing aspirations of art; the relationship between body and soul; the interplay of politics and aesthetics; the power dynamics of gazing at gendered and raced bodies; and the processes of identification and objectification. In this course, we will survey a range of texts that respond to works of visual art and to the act of looking itself. The long history of comparisons between the verbal and the visual constitutes a major strand of literary theory and criticism from antiquity to modernity. Our goal will be to study how such questions of representational rivalry are continuous with questions about how we live with things, and with each other. We will read authors from the historical canon, like Homer, Virgil, Ovid, Spenser, Shakespeare, Keats, Browning, and Melville; and poets from the recent past and present, like W. H. Auden, Frank O'Hara, Thom Gunn, John Ashbery, Adrienne Rich, Jorie Graham, Fred Moten, and Claudia Rankine.

Class Format: seminar

Requirements/Evaluation: five 4-page papers; participation in class discussions; one in-class presentation

Extra Info: may not be taken on a pass/fail basis

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

Distributions: (D1) (WI)

Distribution Notes: WI: This course will require five 4-page papers, for a total of 20 pages of formal writing.

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

Fall 2018
SEM Section: 01 TF 1:10 pm - 2:25 pm Andrew C. Miller

ENGL 270 (F) Shakespeare on Page, Stage and Screen: Text to Performance (WI)

Crosslistings: COMP290 / ENGL270 / THEA260

Secondary Crosslisting

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 historian attention to the cultural, political and theatrical circumstances in which his plays were actually written? And when it comes to realizing the text in dramatic performance, such challenges--and opportunities--multiply further. Critical fidelity to Shakespeare's times, language and theatrical milieu prioritizes a historical authenticity that can be constraining or even sterilizing, while, at the other extreme, staging the plays with the primary aim of making them "speak to our times" risks revisionary absorption in our own interests. We will focus on six Shakespeare plays, from different genres and periods of his career: Romeo and Juliet, Henry V, Twelfth Night, Hamlet, Antony and Cleopatra, and A Midsummer Night's Dream. Proceeding with each from close reading of the text, we will attend to the demands and opportunities of performance, and assess a range of recent film and stage productions.

Class Format: seminar
ENGL 272 (F) American Postmodern Fiction
Crosslistings: ENGL272 / AMST272

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

Class Format: seminar

Requirements/Evaluation: three papers of increasing length and weight, contributions to class discussion
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: first-year students who have placed out of 100-level English and sophomores considering the major; then Junior and Senior English majors
Expected Class Size: 25
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST
Attributes: AMST Arts in Context Electives; ENGL Literary Histories C

Fall 2018
SEM Section: 01    TR 11:20 am - 12:35 pm    John K. Limon

ENGL 273 (F) Murder 101
Crosslistings: ENGL273 / COMP273

Secondary Crosslisting
Why is detective fiction so popular? What explains the continuing multiplication of mystery novels despite the seemingly finite number of available plots? This course will explore the worldwide fascination with this genre beginning with European writers before turning to more distant detective stories from around the world. The international scope of our readings will highlight how authors in different countries have developed their own national detective typologies while simultaneously responding to the international influence of the Anglo-American model. At the same time the readings will trace the evolution of the genre from the classical Sherlock Holmes model through later iterations, including golden age, hard-boiled, police procedural, female detective types, and more. Alongside fictional narratives, essays on the genre will provide the theoretical ground for our investigation. Our international journey will begin in England and the United States (G.K. Chesterton, Robert Knox and Edgar Allan Poe) and continue through Japan (Edogawa Rambo), France (Georges Simenon), Italy (Andrea Camilleri), Argentina (Jorge Luis Borges), and beyond. As we journey around the world, we will look at the possibility of reading detective fiction through the categories of gender, postcolonial, and race studies. Film
adaptations of the novels we read, TV shows and films noir will also be included in the course material. All readings will be in English.

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 15

**Department Notes:** COMP core course

**Distributions:** (D1)

Not offered current academic year

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**ENGL 274 (F) Film and Media Studies: An Introduction**

Crosslistings: COMP258 / ENGL274

**Primary Crosslisting**

This team-taught interdisciplinary course introduces students to concepts and skills central to the study of moving images. After familiarizing ourselves with the basic elements--visual, narrative and auditory--necessary for formal analysis, we will develop critical tools for understanding film and media in their historical and social contexts. We will discuss influential ideas, theories, and methods in the discipline of film and media studies. Students will learn to respond to works drawn from a wide range of forms: fiction and nonfiction film, animation, television, video games, and emerging forms of virtual reality. Throughout, our emphasis will be on the diverse ways in which moving pictures create meaning. How can we best think about the reciprocal relations between film, new media, and contemporary life? This course will be presented through a mixture of lectures, discussions, and exercises.

**Class Format:** lecture/discussion/studio

**Requirements/Evaluation:** class attendance and participation; frequent (probably weekly) writing assignments that will include several short responses, three essays (1000-2000 words), three production exercises; and a final long paper or project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** no prior production experience is required

**Enrollment Limit:** 30

**Enrollment Preferences:** open to first-year students; approximately 2/3 of places will be reserved for first- and second-year students

**Expected Class Size:** 30

**Distributions:** (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

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**ENGL 280 (S) Writing for Performance** (WI)

Crosslistings: ENGL280 / THEA282

**Secondary Crosslisting**

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

**Class Format:** seminar

**Requirements/Evaluation:** in-class participation, critical/creative responses to readings, various writing exercises, final one-act performance piece,
ENGL 281 (F) Introductory Workshop in Poetry
This workshop will include weekly readings and writing assignments, frequent improvisations and collaborations, and the attendance of several arts events.

Class Format: seminar/workshop
Requirements/Evaluation: engaged participation; successful completion of assignments; demonstrated commitment and substantial improvement, as evidenced by a final portfolio of revised poems
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled
Expected Class Size: 12
Distributions: (D1)
Attributes: ENGL Creative Writing Courses

ENGL 283 (S) Introductory Workshop in Fiction
An introduction to the basics of writing short fiction. Exercises, short assignments, and discussion of published fiction will be combined with workshops of student stories; individual conferences with the instructor will be available.

Class Format: seminar
**Requirements/Evaluation:** regular attendance, active participation, and successful completion of assigned exercises and story drafts; final portfolio

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Spring 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Andrea Barrett

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

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

**Class Format:** seminar

**Requirements/Evaluation:** active participation, successful completion of assigned exercises and story drafts, and a final portfolio of at least 30 pages of revised fiction

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Fall 2018

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

SEM Section: 02 MR 1:10 pm - 2:25 pm James R. Shepard

**ENGL 285 (F) Introductory Workshop in Prose**

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

**Class Format:** seminar; creative writing workshop

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

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Distributions:** (D1)
ENGL 286 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film

Crosslistings: AFR283 / AMST283 / WGSS283 / ENGL286

Secondary Crosslisting

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.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR or AMST; meets Division 1 requirement if registration is under ENGL

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

Fall 2018

SEM Section: 01 W 1:10 pm - 3:50 pm Kai M. Green

ENGL 287 (S) Bloody Vampires: From Fiction to Film and Fashion (WI)

Crosslistings: COMP246 / ENGL287

Secondary Crosslisting

This course explores the figure of the vampire and seeks to explain the popular appeal such a fictive creature has been enjoying for over two centuries. What kind of fears and fantasies does it crystallize? And what kind of discourse about sexuality, death, and disease does it validate? What does its mere existence reveal about gender and ethnicity? We will examine the emergence of the vampire in gothic literature of the late 18th and 19th centuries, its omnipresence in cinema in the 20th century and investigate its resurgence in 21st-century pop culture. In order to gain a deeper understanding of the figure of the vampire, we will read poems by August Bürger and Goethe, the first vampire story by John Polidori, novels by Sheridan LeFanu and Bram Stoker, and contemporary vampire fiction by Anne Rice and Stephenie Meyer. We will watch the films Nosferatu by Murnau and Herzog, Dracula by Browning and Coppola, the Dance of Vampires by Polanski, The Hunger by Scott, Blade by Norrington, Twilight by Hardwicke, and Daybreakers by Spierig, as well as episodes of the TV series Buffy the Vampire Slayer, True Blood, and The Vampire Diaries. We will also discuss music video clips by Lady Gaga and Marilyn Manson, and fashion shows by Alexander McQueen, John Galliano and Vivienne Westwood.

Class Format: seminar

Requirements/Evaluation: three 5-page papers and a 10- to 12-page final rewrite

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students majoring or considering a major in language or literature
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: FMST Core Courses;

Not offered current academic year

ENGL 289 (S) Graphic Storytelling  (WI)

In the 1890s an author/artist put words and pictures together in boxes, ordered the boxes along a (short) narrative arc featuring a continuing character, published it in a newspaper, and graphic storytelling as we know it was born. 15 years later (in the form of comic strips) it had already become one of the most important storytelling modes in American culture. In this course we will follow the development of this quirky and important American contribution to world culture from comic strips through comic books to the "graphic novel." Along the way we will consider all kinds of interesting general subjects: for instance, the relationship between commerce and creativity, the difference between good and bad culture, and the pervasive human need to tell and experience stories.

Class Format: seminar
Requirements/Evaluation: active class participation and five or six short essays, totaling about 20-25 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: sophomores and first-year students who have not yet taken an ENGL Gateway course
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: ENGL 200-level Gateway Courses;  ENGL Literary Histories C;

Not offered current academic year

ENGL 300 (F) Tell Even Us: Writing Memory, Trauma, Self  (DPE)

Crosslistings: COMP357 / ENGL300 / AMST300

Secondary Crosslisting

In this course, we will read a diverse selection of personal memoirs dealing with the traumas, transgressions, and transformations of what we understand to be "modern life." We will meditate on how categories of identity and experience, memory and history are being constructed and deconstructed, reimagined and remade anew. We will pay special attention to how these writers/artists narrate the overlapping cycles of loss, pain, grief, survival, resilience, and resistance in the face of (structural, institutional, interpersonal, and intimate) violence, and consider the possibilities for (individual and collective) healing that can exist in and beyond the world as we know it. What, after all, does it even mean to have or to not have, to find, to lose, to have stolen, to dissolve, and/or to recover a self in a besieged America? Books we will cover may include: Borderlands/La Frontera: The New Mestiza (Gloria Anzaldúa), Dictee (Theresa Hak Kyung Cha), How to Write an Autobiographical Novel (Alexander Chee), When They Call You A Terrorist: A Black Lives Matter Memoir (Patrisse Khan-Cullors and asha bandele), Bad Indians: A Tribal Memoir (Deborah Miranda), This is for the mostless (Jason Magabo Perez), Redefining Realness (Janet Mock), like a solid to a shadow (Janice Lobo Sapigao), Men We Reaped(Jesmyn Ward), 7 Miles A Second (David Wojnarowicz).

Class Format: seminar
Requirements/Evaluation: weekly reading responses, a midterm paper (7-8 pages), and a manuscript for a memoir in a medium of their own choosing
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D1) (DPE)
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP
DPE: Analyzes the dynamics of power and privilege in the U.S. from a national and transnational context, examines the perspectives of socially marginalized groups, and fosters an understanding of the beliefs, experiences, and cultural productions of these groups.

**Attributes:** AMST Arts in Context Electives;

Fall 2018

SEM Section: 01    MR 2:35 pm - 3:50 pm    Anthony Y. Kim

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

Crosslistings: COMP301 / ENGL301

**Secondary Crosslisting**

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.

**Class Format:** seminar

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

**Extra Info:** may not be taken on a pass/fail basis

**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

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses

**Not offered current academic year**

**ENGL 302 (S) Landscape and Language**

Crosslistings: ENGL302 / ARTS302

**Primary Crosslisting**

Colloquially, the word "landscape" refers to pictures or scenes of the land, from farms to forest to wilderness. But more broadly, landscape evokes the complex, dynamic, and ever-shifting relationship between "nature" and our experience of it. Landscape and Language is a seminar that considers the tools we use to represent and narrate our relationship to the natural world. Together, we will investigate how such cultural conventions as travel, perspective, nature, and ecology influence the ways we see and understand place. Drawing from discourses of literature, architecture, art history, contemporary art, and ecocriticism, our goal is to develop a deeper critical understanding of and engagement with landscape (as a collective of readers and as individual investigators). Texts for this course will include an art historical exploration of the relationship between landscape, power, and imperialism by W.J.T. Mitchell, an ethnographic investigation of nearly obsolete place names by Robert MacFarlane, poems by historical and contemporary poets like Jean Toomer, Terrance Hayes, and Lucille Clifton, and contemporary visual art by Helen Mirra and Xaviera Simmons, among others.

**Class Format:** seminar

**Requirements/Evaluation:** weekly discussion in an online forum; two short response papers, and a final research paper or creative project (10-12 pages or equivalent) investigating a specific landscape
ENGL 303 (S) Cervantes’ "Don Quixote" in English Translation
Crosslistings: COMP350 / RLSP303 / ENGL303
Secondary Crosslisting
A close study of one of the most influential and early European novels. *Don Quixote* by Miguel de Cervantes (1547-1616 C.E) was a hit in its day in the seventeenth century, and has not ceased to influence artists and thinkers since. Moving between humorous and serious tones, Cervantes takes on several issues in the *Quixote*: the point of fiction in real life, the complications of relationships between men and women, the meaning of madness, the experience of religious co-existence, the shapes of friendship, and the task of literary criticism, just to name a few. We will read the book in a fine modern English-language translation, and set it in several relevant contexts to better understand its original intellectual horizon--seventeenth-century Spain--as well as the reasons for its continuing relevance.

Class Format: seminar
Requirements/Evaluation: active participation, at least two short papers, and a final project designed in consultation with the instructor
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: any 200-level literature course in foreign languages, COMP, or ENGL, or permission of the instructor.
Enrollment Limit: 30
Enrollment Preferences: Spanish and Comparative Literature majors and upper-class students
Expected Class Size: 30
Department Notes: can count toward the major in Spanish, but consult Dept for details
Distributions: (D1)
Attributes: ENGL Literary Histories A

Spring 2019
SEM Section: 01    TF 1:10 pm - 2:25 pm    Leyla Rouhi

ENGL 304 (S) Dante
Crosslistings: COMP317 / ENGL304
Primary Crosslisting
In the spring of 1300, Dante Alighieri entered Hell. The Divine Comedy is the record of the journey that followed. It is organized around a series of encounters with figures from the poet's past--for example, a former teacher damned for violating nature--as well as historical and literary characters: Ulysses, Thomas Aquinas, Plato, Virgil, Adam. Though the Comedy is probably now best known for its savagery--the bodies split open, the Popes turned upside down and lit on fire--it is also, as Dante claims, a love story and a work of high imaginative daring. Among its final images is a vision of paradise rendered through the precise if also mind-bending language of non-Euclidean geometry. In this course we will read the three books of the Comedy (Inferno, Purgatorio, Paradiso), the Vita Nuova, and a few brief selections from Dante's other works. All readings will be in translation.

Class Format: seminar
Requirements/Evaluation: four written exercises, three exams, and a 10-page final paper
Extra Info: may not be taken on a pass/fail basis
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
ENGL 305 (F) Chaucer: The Canterbury Tales

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

Class Format: seminar
Requirements/Evaluation: frequent quizzes on vocabulary and comprehension, practice reading Middle English aloud, two 5- to 7-page papers, a midterm, and a final exam
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 20
Enrollment Preferences: English majors
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

ENGL 309 (F) Thinking Diaspora: The Black Atlantic and Beyond

Crosslistings: AMST308 / ENGL309 / WGSS308 / COMP300

Primary Crosslisting

Water imagery has been central to black diasporic culture since its beginnings in the Middle Passage---suggesting imprisonment, isolation, escape, ancestral communion, and death, for example. This course wrestles with the significance of water in diasporic literature--how it endures, how it has diminished, how it slips away from us. Black diaspora theory was revolutionized by Paul Gilroy’s The Black Atlantic, which urged us to consider more deeply the role of the ship, the routes, and the roots entailed in the formation of diasporic consciousness. This course aims to expand students’ theoretical skills as we discuss cornerstone and cutting edge texts of diaspora theory, with an emphasis on theories that work with the relationship to water, such as those by Jacqueline Nassy Brown, Omise'eke Tinsley, and Vanessa Agard-Jones. Primary texts will include The Big Sea by Langston Hughes, Sugar and Slate by Charlotte Williams, Barry Jenkins' Moonlight, and more.

Class Format: seminar
Requirements/Evaluation: weekly reading responses, presentations, one 10-page paper, engaged feedback process, and thoughtful class participation
Extra Info: may not be taken on a pass/fail basis
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: none
Expected Class Size: 20
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSS
Attributes: ENGL Criticism Courses

Fall 2018
SEM Section: 01    MWF 11:00 am - 12:15 pm     Ianna Hawkins Owen
ENGL 310 (F) Rebels, Revelers, and Reactionaries: The Poets of the Seventeenth Century

The decades following the death of Elizabeth I were period of scandal, schism, dissent and decadence, culminating in a bloody civil war and the beheading of a king. It was, in other words, a 'world turned upside down' by every kind of upheaval: in civics, philosophy, politics, religion, and science. It also produced writers of some of England's finest lyric and satiric poetry, and its greatest epic poet. How the century's poets successfully dramatized the critical events and feelings in this time of turmoil will be the focus of the course. While primarily a course in close reading, we will nevertheless try to reconstruct the lives and contexts of the writers, and examine some of the critical and theoretical issues involved in contextualizing the poems. Authors will include Donne, Jonson, Lanyer, Herbert, Herrick, the Cavalier Poets, Milton, Marvell, Cavendish, Dryden, and Rochester.

Class Format: lecture
Requirements/Evaluation: two 8- to 10-page essays and several short writing assignments
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 20
Distributions: (D1)
Attributes: ENGL Literary Histories A

ENGL 311 (S) Theorizing Shakespeare

Crosslistings: WGS311 / ENGL311 / THEA311 / COMP310

Primary Crosslisting

For complex reasons, Shakespeare has always revealed as much about those who speculate on him as the speculators have revealed about him. In this course, we will engage a few plays in considerable depth: The Merchant of Venice, Hamlet and Antony and Cleopatra. But we will also use these works as a means to engage some of the most compelling trends in recent critical thought, including cultural theory and post-Marxist analysis, political theology, deconstruction and rhetorical theory, psychoanalytic thought and theories of gender and sexuality. In some instances, we will look at applied criticism, in others we will simply place a theoretical work alongside a play and see what they have to say to each other, for instance, what would a Shakespearean reading of Jacques Lacan look like?

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 19
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL, COMP or THEA; meets Division 2 requirement if registration is under WGS
Attributes: ENGL Criticism Courses; ENGL Literary Histories A
Not offered current academic year

ENGL 312 (F) Zen and the Art of American Literature

Crosslistings: ENGL312 / REL361 / AMST361 / COMP361

Primary Crosslisting

In 1844, the Transcendentalist magazine, The Dial, published an excerpt from the Lotus Sutra, translated into English by a young writer named Henry
David Thoreau. It was the first English-language version of any Buddhist text to be published in the United States. At the time, very few Americans knew the first thing about what Buddhism was, but now, a little over a century and a half later, Buddhist ideas and practices seem ubiquitous (available even in the form of 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, looking particularly at the influence of Zen on American literature. We’ll read an array of Buddhist-influenced literary texts, from the Beat poetry of the 1950s to novels like *Middle Passage*, *A Tale for the Time Being*, and *Lincoln in the Bardo*. But we’ll also range far beyond the world of literature into a variety of other cultural domains in which Buddhism has had a deep impact, like environmentalism and deep ecology, Western psychotherapy, and Western attitudes towards death and dying. We’ll also explore the role that Buddhism is playing in the fight against racism and racial injustice (from bell hooks to Black Lives Matter). And we’ll engage in an experiential investigation of the benefits of incorporating contemplative practices like meditation into the classroom: students in the course will learn a variety of meditation techniques, and we’ll spend 20-30 minutes each week practicing and reflecting upon those practices during class hours. Students will be expected to meditate outside of class as well (2-3 times per week) and keep a meditation journal. No prior experience with meditation is necessary. Just an open mind.

**Class Format:** seminar  

**Requirements/Evaluation:** a weekly meditation journal, various informal in-class and take-home writing assignments, a final 12- to 15-page essay  

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  

**Prerequisites:** any literature course at Williams or permission of the instructor  

**Enrollment Limit:** 30  

**Enrollment Preferences:** if the course is over-enrolled, students will be asked to send the instructor an email explaining their reasons for wanting to take this course; these expressions of interest will be used to determine the final course roster; no first year students  

**Expected Class Size:** 30  

**Distributions:** (D1)  

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under REL or AMST  

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

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**ENGL 313 (F) George Eliot and Henry James**  

George Eliot (aka Mary Ann Evans) and Henry James trace dramas of consciousness that ramify in the context of 19th century social transformations. Eliot records the frictions of provincial and cosmopolitan lives; James writes about what it meant for American and European societies around the turn of the 20th century to be mutually exposed to and by one another. Their work explores gender and class fluidity, and the relations of ethical, economic, and aesthetic value. Both evoke fraught political contexts—for Eliot, the failed mid-century European revolutions and pressures of British imperialism, and for James, post-Civil War American consciousness and the struggle between American and European imperialisms. By placing texts in relation to one another—for instance, James’ *Portrait of a Lady* with Eliot’s *Daniel Deronda*, *What Maisie Knew* with *The Mill on the Floss*, *The Turn of the Screw* and *The Beast in the Jungle* with *The Lifted Veil*—we’ll consider how and to what ends these writers link such issues as law, sacrifice, gambling, gender, and the supernatural. In tracing the relation of their work to one another, we will mark the shift from crucial preoccupations of the 19th century to the modern novel, and the innovations of prose style that accompany them.

**Class Format:** seminar  

**Requirements/Evaluation:** class participation and two papers, approximately 20 pages altogether  

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

**Enrollment Limit:** 20  

**Enrollment Preferences:** English majors  

**Expected Class Size:** 15-20  

**Materials/Lab Fee:** cost of books  

**Distributions:** (D1)
ENGL 314 (F) Groovin' the Written Word: The Role of Music in African American Literature

Crosslistings: AMST314 / COMP321 / ENGL314 / AFR314

Secondary Crosslisting

In an interview with Paul Gilroy, Toni Morrison once said, "Music provides a key to the whole medley of Afro-American artistic practices." Morrison is not the only one who believes that music speaks to numerous aspects of the African American experience. From Sterling Brown and Zora Neale Hurston to John Edgar Wideman and Suzan Lori-Parks, many African American authors have drawn on music to take political stands, shape creative aesthetics, and articulate black identity. In this course, students will explore the work of these authors and more, investigating music's ability to represent and critique African American culture in their literature. Texts will cover a range of literary forms including poetry, plays, short stories and novels alongside theoretical and critical essays. Students will discuss such key issues as assimilation into mainstream culture, authenticity claims on black music, and music used as a tool for protest. Additionally, class assignments will include musical examples in spirituals/gospel, blues, jazz, and rock/rhythm and blues. While this class requires students to practice in-depth literary and performance analysis skills, students are not required to have technical musical knowledge.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based upon class participation, short weekly reading responses and/or listening assignments, one 3-page paper, one 6- to 8-page paper comparing two works, one in-class spoken word performance with 2-page report, final presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none; open to all

Enrollment Limit: 20

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;

Not offered current academic year

ENGL 315 (S) Milton

Crosslistings: ENGL315 / REL319

Primary Crosslisting

John Milton is an odd case. Paradise Lost is more central to the English literary tradition than any other single work in the canon; to be a poet at all, you had to contend with that scarily formidable thing. And yet, Milton is also an outlier in the mainstream—a political radical whose conceptions of categories such as gender, liberty, what it means to have a voice at all thwarted received conceptions of what literature should be. Taken together, such contradictions suggest the possibility of something alien and perhaps seismic at the very core of our literary tradition. We'll focus on Paradise Lost, though gathering around that poem a few other of Milton's works ("Lycidas," "Areopagitica"). But we also bring to bear a range of recent critical and theoretical writing both to illuminate the poem and to discern how the poet remains a durable and telltale symptom of the discipline of literary studies today.

Class Format: seminar

Requirements/Evaluation: one 6- to 8-page paper, one 10- to 12-page paper, several shorter 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

Enrollment Limit: 25

Enrollment Preferences: seniors, English majors

Expected Class Size: 15

Distributions: (D1)
ENGL 316 (S)  Blackness, Theater, Theatricality
Crosslistings: AFR336 / ENGL316

Primary Crosslisting
Representations of African American life have pervaded the various genres and tiers of American culture, embodying a carnival of competing attitudes and perspectives. Many oddities and ironies result from this curious history. For example, African Americans as theatrical figures enter American consciousness via the minstrel stage, where white entertainers wearing burnt cork lampooned Negroes to amuse white audiences. Eventually, black performers created their own versions of minstrelsy, black playwrights created dramas more sympathetic to black life, and representations of black life proliferated in every noteworthy medium. This course will consider how attitudes about blackness have informed or deformed theatrical representations of African American life. It will examine major texts by African American writers, considering both their social importance and their aesthetic experiments and innovations. It will range from politically oriented works of social realism such as Theodore Ward's *Big White Fog* and Lorraine Hansberry's *A Raisin in the Sun* to expressionistic protest works like Amiri Baraka's *Dutchman and Slave Ship* and Ntozake Shange's *For Colored Girls to August Wilson's earliest histories and the post-modern satires of Adrienne Kennedy and Suzan-Lori Parks. Alongside these, we will also consider a variety of comic traditions, ranging from minstrelsy to Spike Lee's film *Bamboozled* and characters created by comedians such as Jackie "Moms" Mabley and Richard Pryor. And how should we assess *Porgy*, a play by the white writer Dubose Heyward, which evolved into America's greatest opera, *Porgy and Bess*? This course will be an ongoing inquiry into the riotous theatricality of American blackness.

Class Format: seminar
Requirements/Evaluation: journal, a 15-page final paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 20
Enrollment Preferences: English majors
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR
Attributes: AMST Arts in Context Electives; ENGL Literary Histories C
Not offered current academic year

ENGL 317 (F)  Black Migrations: African American Performance at Home and Abroad
Crosslistings: DANC317 / AFR317 / COMP319 / AMST317 / THEA317 / ENGL317

Secondary Crosslisting
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: seminar/discussion
Requirements/Evaluation: evaluation will be based upon 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
ENGL 318 (F) Literary Taste and After Taste

Why are some literary works acclaimed or neglected when they first appear, and why do their critical assessments change--sometimes drastically--over time? What does it mean to think of a work as 'before its time'? What is the relation between critical trends and their affinity for particular literary styles? In thinking about these issues, we will consider a few crucial instances: modernist poets and New Critics' celebration of Donne and Marvell over Milton in the early 20th century; 18th and 19th century writers' fascination with medievalism and the Gothic; deconstructionist critics' absorption with Romantic poetry; Marxist and neo-Marxist critics' qualified embrace of realism and critique of postmodernism; and recent and contemporary debates about the relation of aesthetic forms to representations of race, ethnicity, and gender.

Class Format: seminar
Requirements/Evaluation: class participation and two essays, approximately 20 pages of writing
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 20
Enrollment Preferences: English majors
Expected Class Size: 15-20
Materials/Lab Fee: cost of books
Distributions: (D1)
Attributes: ENGL Criticism Courses; ENGL Literary Histories B; ENGL Literary Histories C

Fall 2018
SEM Section: 01 MR 2:35 pm - 3:50 pm Anita R. Sokolsky

ENGL 319 (F) The Literary Afterlife

Crosslistings: COMP354 / ENGL319

Primary Crosslisting

What do writers mean when they say that they will live on after death through their books? In this course, we will explore the long history of thinking about literature as a way to compensate for mortality, and we will compare the literary afterlife to religious and philosophical versions of eternity. Many of the writers on our syllabus were anxious about the compatibility of the pursuit of worldly fame with the desire for Christian salvation. We will study how their sense of a conflict between the two afterlives changed over time: from the recovery of pagan antiquity during the Renaissance, across the theological transformations of the Reformation, to the consequences of print. The course deals with some of literature's greatest ambitions--to cheat death, to make a lasting contribution to human culture--but we will often find ourselves caught in an undertow of skepticism. Is writing any less susceptible to decay than human bodies are? If so, is literary accomplishment worth the risk of one's soul? Authors and texts will include Sappho, Ovid, Lucretius, Ecclesiastes, Augustine, Petrarch, Julian of Norwich, Montaigne, Shakespeare's Hamlet and Richard II, Jonson, Donne, and Milton.

Class Format: seminar
Requirements/Evaluation: one 7-page paper, one 12-page paper, in-class presentation, thoughtful participation in discussions
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
**Enrollment Preferences:** English majors

**Expected Class Size:** 25

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories A

*Not offered current academic year*

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**ENGL 320 (S) Two American Poets: Wallace Stevens and John Ashbery** (WI)

Crosslistings: ENGL320 / AMST336 / COMP335

**Secondary Crosslisting**

This tutorial focuses on the work of two major American poets who are known for their "difficult" poetry. In some respects, Stevens (1879-1955) and Ashbery (b. 1927) book-end twentieth-century poetry: Stevens is a major Modernist poet, perhaps the most philosophically oriented American poet of the twentieth century, and Ashbery is considered by most critics to be the most important American poet alive. Students will do close readings of their poems (and one play, "Three Travelers Watch a Sunrise", by Stevens), as well as read their writing on poetry and art. We will discuss the overlaps between Stevens' and Ashbery's work and lives--their having grown up in the Northeast and attended Harvard, what some see as the abstractness of their writing, their mastery of tone, among others--but also the differences: Ashbery's sexuality, his having lived in France, the supposedly more "avant-garde" nature of Ashbery's work, and so on. Along the way, we will ask questions about the nature of poetic difficulty, of abstraction, of the (lyric) poetic speaker in their works, of poetic tone, of the link between the poem and the world (e.g., in description), of the thinking and philosophizing that poems do. We will also ask about their links to major poetry "movements" (Modernism, the New York School) and pose questions that are rarely asked about their poetry, such as "What are the politics, implicit and explicit, in their poems?" "What are their views about the United States and American society and culture?" "What assumptions about race, gender and class are embedded in their poetry?" And, always, we will be paying close attention to the question of form and language in Stevens' and Ashbery's poetry.

**Class Format:** tutorial

**Requirements/Evaluation:** typical tutorial format; papers every other week

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** ENGL majors, COMP majors, AMST majors; preference will be given to students who have already taken at least one literature class

**Expected Class Size:** 10

**Distributions:** (D2) (WI)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP

**Attributes:** AMST Arts in Context Electives;

*Not offered current academic year*

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**ENGL 321 (S) Samuel Johnson and the Literary Tradition**

Samuel Johnson (1709-1784) has been exceptionally influential not only because he was a distinguished writer of poems, essays, criticism, and biographies, but also because he was the first true historian of English literature, the first who sought to define its "tradition." We will read Johnson's own works and Boswell's *Life of Johnson* to discover Johnson's talents, tastes, and standards as an artist, as a moral and literary critic, and as a man. We next will use Johnson's *Preface to Shakespeare and Lives of the Poets* to examine how this great intelligence assessed writers from the Renaissance through the eighteenth century. While reading his commentary on Shakespeare and his critical biographies of Milton, Dryden, Pope, Swift, and Gray, we will analyze selected works by these writers so as to evaluate Johnson's views and sharpen our understanding of the relationship between his standards and values, and the ones we hold today--both individually and collectively.

**Class Format:** seminar

**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
ENGL 322 (F) Political Romanticism

Crosslistings: PSCI234 / COMP329 / ENGL322

Primary Crosslisting

What is Romanticism, and how does it relate to the world-changing political upheavals that emerge along with it? Romantic literature emerged around the time of the French and Haitian Revolutions, and many Romantic authors were deeply sympathetic to the democratic principles of freedom and equality that inspired such political uprisings. Yet many also questioned revolutionaries' attempts to realize such ideas by forcibly seizing control of governments. These authors became interested in art and literature as alternative means of bringing about social and political change. In so doing, they invented ideas about the political power of art that are still very much with us today. This seminar examines these ideas through readings of works of Romantic literature, philosophy, and art that brought them into the world, while also considering how arguments subsequently developed for and against political Romanticism inform today's heated debates about the relationship between art and politics. May include works by Kant, Wordsworth & Coleridge, C. Smith, P.B. Shelley, Géricault, Delacroix, Turner, Hazlitt, Hegel, Marx, C.L.R James, Carl Schmitt, Walter Benjamin, and Jacques Rancière.

Class Format: seminar

Requirements/Evaluation: evaluation based on two papers, 6 and 8-10 pages in length, and general participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 25

Enrollment Preferences: English, Comparative Lit, German, Political Science majors

Expected Class Size: 25

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under PSCI

Attributes: ENGL Criticism Courses; ENGL Literary Histories B

Fall 2018

SEM Section: 01 Canceled

Spring 2019

SEM Section: 01 W 1:10 pm - 3:50 pm Walter Johnston

ENGL 323 (F) Romantic Moods

Crosslistings: COMP373 / ENGL323

Primary Crosslisting

Romanticism is often associated with the celebration of emotion over reason, passion over cold calculation. In fact, for the Romantics, the opposition between reason and emotion made little sense, since they were interested in how moods conditioned all human capabilities, including reasoning, from the ground up. In today's age of mood-altering medications and technologies, like the smartphone and social media, we still have much to learn from Romanticism's appreciation of the importance of mood. This seminar will examine the social, political, historical, and ecological implications of mood through readings of key works of literature, art, and philosophy from the Romantic period together with some 20th and 21st century works that extend the Romantic preoccupation with mood to the present day. Authors may include Burton, Kant, Coleridge, Wordsworth, Blake, Keats, de Quincy, Schopenhauer, Freud, Arendt, Benjamin, Heidegger, Derrida, and Ngai.

Class Format: seminar
ENGL 325 (F) Joyce, Woolf, and Proust
Crosslistings: COMP366 / ENGL325

Primary Crosslisting
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 (Mrs. Dalloway and 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.

Class Format: seminar
Requirements/Evaluation: regular class participation, two 8- to 10-page papers
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, a score of 5 on the AP English Lit exam, or a score of 6 or 7 on the Higher Level IB English exam; students who have taken ENGL 360 are welcome
Enrollment Limit: 20
Enrollment Preferences: English majors, Comparative Literature majors
Expected Class Size: 20
Distributions: (D1)
Attributes: ENGL Literary Histories C
Not offered current academic year
ENGL 328 (F) Austen and Eliot
Crosslistings: ENGL328 / WGSS328
Primary Crosslisting
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: seminar
Requirements/Evaluation: one 8- to 10-page essay and one 10- to 12-page essay
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 25
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS
Attributes: ENGL Literary Histories B
Not offered current academic year

ENGL 329 (S) Sexuality and US Literatures of the 19th Century
Crosslistings: AMST349 / WGSS329 / ENGL329
Primary Crosslisting
If homosexuality and heterosexuality, as it is commonly argued, only came into being as legible identities at the end of the nineteenth century, what constituted "sexualities" before that? This course will explore how sexualities were expressed, regulated, denied and embraced "before identity" through reading closely some of the most central literary and cultural works of the period alongside a set of methodologically and theoretically diverse critical works that engage this query. Some questions we may explore include: What counts as sex and why would that be important to understanding a work of literature? What effect does race, ethnicity, gender, class and other differences make on sexual expression and regulation? How does literature itself represent, theorize, and respond to discourses of desire? Authors whose works we may explore include Emily Dickinson, Frederick Douglass, Harriet Jacobs, Henry James, Herman Melville, and Ralph Waldo Emerson.

Class Format: seminar
Requirements/Evaluation: engaged and thoughtful discussion, in-class writings, oral presentation, one 5- to 7-page paper and one 8- to 10-page paper
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: ENGL, WGSS, and AMST majors
Expected Class Size: 19
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
Attributes: ENGL Literary Histories B
Not offered current academic year

ENGL 330 (S) Renaissance Literature in Global Perspective
The Renaissance is usually seen as a decidedly Western "rebirth": the moment in which the emerging nations of modern Europe define themselves by both their connection to and their distance from the classical heritage of Greece and Rome. What might it mean, then, to understand the Renaissance also as shaped by a global network of interactions among Western and non-Western societies, economies, and cultures? In this course our focus will be on literature in the broadest sense, including lyric poetry, epic, and drama, but also travel reports, royal memoirs, and philosophical histories as means of imagining the shape of the world, familiar and unfamiliar. We'll begin by considering Europe's eccentric place within the larger Afro-Eurasian cultural system of the late Middle Ages, and how what we call the Renaissance emerges from a sense of linkage to as well as separation from the traditions of the Islamic world and beyond. We'll then examine the intense and troubling interrelation between Renaissance writing's intellectual dynamism and the often catastrophic effects of Europeans' encounter with what was for them a New World in the Americas. Finally, we'll think about whether or not it makes sense to see the European Renaissance as one facet of a broader global process, similar to concurrent movements of cultural expansion and hybridization such as in Mughal India. Authors to be studied may include Petrarch, Boccaccio, Chaucer, Ibn Khaldun, Thomas More, Babur, Mira Bai, Marguerite de Navarre, the Inca Garcilaso, Marlowe, and Camoes. (All readings in English.)

Class Format: seminar
Requirements/Evaluation: two papers (15-20 pp. total); regular short responses
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: graduating seniors
Expected Class Size: 25
Distributions: (D1)

Spring 2019
SEM Section: 01 Cancelled

ENGL 331 (F) Romantic Culture
The Romantic period--1780 to 1830, roughly--is one of the great watershed moments in western culture. Romantic writers obsessed over the same things we do: the profit and power resident in human interactions with the natural world, for instance, or the spiritual significance of our inner lives, or the terrors and exhilaration of political and social activism. Romantic writing is durably relevant and, frequently, durably and interestingly weird. We will read a lot of poetry, and paintings and other examples of Romantic expressive culture will comprise a significant part of the course materials.

Class Format: seminar
Requirements/Evaluation: class participation and three papers, the last being longer than the first two
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 25
Distributions: (D1)
Attributes: ENGL Literary Histories B; ENVI Humanities, Arts + Social Science Electives; ENVI Environmental Policy

Not offered current academic year
ENGL 332 (F)  Writing in the Margins: Race, Performance, Plagiarism  (DPE) (WI)
Crosslistings: COMP358 / ENGL332 / THEA332

Secondary Crosslisting

There is no such thing as an original play. So says playwright Chuck Mee. Someone else, certainly, said it before him. What does it mean to own a story? This seminar/studio course proceeds from a historical understanding that writing and performance are, and have always been, practices of plagiarism. We begin by looking at how bodies, thoughts, and words come to be understood as ownable property in the modern era, and how that process of commodification is inextricably tied to colonialism and the production of race. How do performance and bodily practices trouble our ideas about individual ownership? We look to writers and other artists of color who have plundered "classic" texts and radically reclaimed the colonial canon. We will read intertextual works by Suzan-Lori Parks, Young Jean Lee, Salman Rushdie, Cherrie Moraga, and others. Taking these artists as inspiration, students will choose a text as source material and write in the margins of that text to create new, re-visioned work.

Class Format: seminar/studio, three hours per week
Requirements/Evaluation: a 5-page paper, a performance analysis, a short creative work, and a longer final creative work
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: If the class is overenrolled, students will submit a letter of interest in the class
Expected Class Size: 14
Distributions: (D1) (DPE) (WI)
Distribution Notes: DPE: This course approaches questions of ownership, race, and power both critically and creatively. WI: There will be more than 20 pages of writing, both critical and creative in this course.

Fall 2018
SEM Section: 01    R 1:10 pm - 3:50 pm  Shayok Misha Chowdhury

ENGL 333 (S)  The Nineteenth-Century British Novel
Crosslistings: WGSS333 / ENGL333

Primary Crosslisting

In nineteenth-century Britain, the novel took on the world. Shaking off its early disrepute, and taking advantage of growing literacy and innovations in production and distribution, it achieved in this period an unrivalled synthesis of mass appeal and aesthetic ambition. Its representational aspirations were breathtaking: attempting to comprehend in its pages the dizzying complexity of new social, political, and economic structures, as well as to delineate in finest detail the texture of individual lives and minds. In an age obsessed with the social, it engaged directly with the most compelling social issues of the day, including industrialization and the gap between rich and poor, the role of women, nationalism and imperialism, and more broadly, the very nature of historical change itself. But it did so, for the most part, by telling fine-grained stories of ordinary men and women, people trying to make a living, worrying about their families and their neighbors, facing illness and death, and falling in--and sometimes out of--love. Since so many of these stories of everyday life are familiar as, we will work hard to focus on what is strange and specific about the fiction of the nineteenth century, while also recognizing the roots of much that is modern in our own culture. We will also take seriously their social ambitions, looking especially at the ways they formulate, promote, and contest their readers' understanding of themselves as subjects and agents of an ongoing social history.

Class Format: seminar
Requirements/Evaluation: flexible writing requirement includes options for short essays, journal, research paper and exam
Prerequisites: 100-level ENGL course, or a score of 5 on the AP English Literature Exam, or 6 or 7 on Higher Level IB English exam, or permission of instructor
Enrollment Limit: 25
Enrollment Preferences: English majors, Women's, Gender and Sexuality majors, Comparative Literature majors, seniors
Expected Class Size: 25
Distributions: (D1)
ENGL 334 (S) The Orientalist Sublime and the Politics of Horror

Crosslistings: COMP324 / ENGL334

Primary Crosslisting

Islamophobia is on the rise once again, but its history is long and storied. This course will look at how we got here by asking simple questions: how do we name those things that are beyond the grasp of reason, outside the realm of intelligibility? How do we attempt to domesticate that which is foreign or other? What, to Western Europeans, was the deep mysterious Orient but a new instance of the sublime? What is the Arab world to Americans now? In this seminar, we will take up the inheritance of the eighteenth-century fad in Europe for all things Oriental that followed the translation of *The Arabian Nights* into French in 1707. We will read the *Nights* alongside Edmund Burke's and Immanuel Kant's theories of the sublime and writings on the French Revolution in order to investigate the relationship between the real politics of Empire and the politics of imperial representation. Raced and gendered imaginaries will play a crucial role in our study. In aiming to understand how literature and art deal with the magisterial, the infinite, the unmapped, the horror, and the mystery of the sublime East, we will touch on important writers and artists in the long history and aftermath of European Orientalism from the eighteenth century to the present. Authors and artist include Daniel Defoe, Mary Wortley Montague, Eliza Fay, J.A.D. Ingres, Eugene Delacroix, Mary Shelley, William Beckford, Comte de Lautréamont, Edgar Allan Poe, Wilkie Collins, Richard Marsh, E.M. Forster, Jorge Luis Borges, and Salman Rushdie.

**Class Format:** seminar

**Requirements/Evaluation:** one 2-3 page provocation paper to be revised into a formal essay of 5-6 pages following consultation; one final research paper of 10-12 pages on a topic developed out of the course materials

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 25

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

**Expected Class Size:** 20

**Distributions:** (D1)

**Attributes:** ASAM Core Courses; ENGL Criticism Courses; ENGL Literary Histories B

Not offered current academic year

ENGL 335 (F) The Great Debates

This course foregrounds the central debates, key questions, and methods that have been vital to the field of African American literature. We will ground our readings of fiction within African American literary theory and criticism from the 1920s through the present. This course is organized around four moments: (1) articulations of an emergent black critical aesthetic in the 1920s, (2) assertions of black nationalism and black feminisms as critical imperatives in the 1970s and beyond, (3) considerations of the value of structuralism to black narratives in the 1980s, and (4) investments in queer theory, Afro-pessimism, and the turn to affect in our current moment. We will engage such questions as: What is the role of the critic and of criticism and theory? How do we account for multiple interpretations of texts? Texts will be paired with criticism from various moments, which will allow us to interrogate the questions of language, signification, politics, embodiment, and nationalism that maintain this robust field of inquiry.

**Class Format:** seminar

**Requirements/Evaluation:** three short papers, one research paper totaling at least 10 pages, and one class facilitation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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:** none

**Expected Class Size:** 25

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses
ENGL 336 (S)  Escape, Escapism, Escapology, and the Contemporary American Novel
One prestigious set of contemporary American novels seems to confuse escape (evasion of real danger, such as Nazism or slavery), escapology (evasion of invented dangers, e.g. Houdini's art), and escapism (failure to confront real dangers). Some of these books have hyperbolic titles (The Amazing Adventures of Kavalier and Clay, The Brief Wondrous Life of Oscar Wao, A Heartbreaking Work of Staggering Genius), as if to suggest escapist or escapological fantasies about political or existential dangers that require real escaping. What's going on? We'll discuss the conceptual difficulties of escaping in a globalized world; and in particular, we'll discuss the resistance of contemporary American novelists to contemporary forms of messianism (or a place of return) and utopianism (or a place of departure). Besides the hyperbolically named texts, we will probably read Emma Donoghue's Room and Colson Whitehead's The Underground Railroad. Film paradigms will probably include The Sound of Music and Life is Beautiful.

Class Format: seminar
Requirements/Evaluation: three formal papers and contribution to class discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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
Distributions: (D1)
Attributes: ENGL Literary Histories C

ENGL 337 (S)  The Social Life of Renaissance Poetry
What is the relationship between interior life and the public sphere? Many of the accomplishments of Renaissance poetry are inward-facing: psychological intensity, religious devotion, eroticism, the discovery of nature as a space of retreat. This writing was not produced by solitary geniuses, however, but rather by men and women whose texts were embedded in social networks. We will consider social spaces of poetic production, including court, country house, city, and coterie, as well as transnational spaces created by literary influence, cultural exchange, and travel. Authorship, style, commerce, patronage, privacy, sexuality, marriage, censorship, and the history of the book will be our conceptual preoccupations. Poets will include Petrarch, Wyatt, Elizabeth I, Sidney, Spenser, Donne, Shakespeare, Jonson, Marvell, and Milton.

Class Format: seminar
Requirements/Evaluation: one 7-page paper, one 12-page paper, in-class presentation, thoughtful participation in discussions
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Expected Class Size: 25
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

ENGL 338 (F)  The American Renaissance
Crosslistings: ENGL338 / AMST338
Primary Crosslisting
"The American Renaissance" is the name given to US literature from 1830-1860. The explosive cultural energy of this period resulted from a multitude of ideas, practices and formations: the unprecedented spread of empire under the banner of "manifest destiny"; the formation of the white middle
class; the consolidation of pro- and anti-slavery political factions; religious and spiritual experimentation; new, contested definitions of self, work, race, class and gender; and the looming Civil War. In short, a historical moment not unlike our own. If you want to understand contemporary American culture, the mid-19th century provides an uncanny key. We will read works by Emerson, Thoreau, Douglass, Jacobs, Whitman, Poe, Hawthorne, Dickinson, Melville, and a host of lesser known writers. We will also make constant reference to contemporary American literature, music, and art.

**Class Format:** seminar

**Requirements/Evaluation:** 3 papers totaling about 15 pages, class participation

**Extra Info:** may not be taken on a pass/fail basis

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

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors, American Studies majors

**Expected Class Size:** 20

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST

**Attributes:** ENGL Literary Histories B

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**ENGL 339 (S) Black Counterpublic Sphere in Early America (DPE)**

This course examines the emergence of black writing and chronicles the major movements of African American print culture from the early American republic to the antebellum era. We will investigate what Joanna Brooks identifies as a distinct tradition of black publication, or a black print "counterpublic" sphere, and determine how this counterpublic emerges around questions of agency, humanity, and the law. We also will consider its role in setting and sustaining communal and intellectual agendas for black people through our engagement with such questions as: how did print culture become central to liberation efforts in early America? And how did black people participate through print in the making of the early republic and the transatlantic exchange of ideas? We will discuss such authors as Briton Hammon, Phillis Wheatley, and Olaudah Equiano. Collaborating with Williams College Special Collections, we will analyze a broad range of literary forms and documents (e.g. pamphlets, orations, epistles, and sermons) and study the institutions that made early black print publication possible.

**Class Format:** seminar

**Requirements/Evaluation:** three critical response papers of two pages each and a culminating research project with Special Collections

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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:** none

**Expected Class Size:** 25

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

**Distribution Notes:** DPE: This course centers black writing and print culture during the nascence of the American empire, illuminating the ways in which black people wrote themselves into the early American public sphere. Through reading and discussion, analytical essays, and archival investigation, this course introduces students to discourses that shaped the early American republic and teaches students how to examine and articulate ideas about race, rights, nation, citizenship, self-mastery, agency, authorship, aesthetics, and freedom.

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

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**ENGL 340 (S) Elizabeth Bishop in the Americas (DPE)**

Crosslistings: COMP342 / WGSS340 / ENGL340 / AMST340
Elizabeth Bishop has emerged as one of the most important poets of the 20th century. She is admired not only for her dazzling mastery of the craft but also her adventurous life as a world traveler. Her more than two decades living in Brazil and translating the culture and literature of that country for a North American audience, for instance, make her life and work a rich focal point for cross-cultural study. At the center of the course will be Bishop's stunning meditations on childhood, memory, travel, lesbian sexuality, gender identity, ecology, and race and class in the U.S. and Brazil. We will look at how Bishop intertwines personal and global historical encounters in order to raise serious ethical questions about our shared history of conquest and sense of place in the Americas from the 16th century to the Cold War period of the twentieth. What is ultimately at stake in our claiming of a "home"? We also read a number of the writers in North and South America who were closely connected to Bishop, from Robert Lowell and Ernest Hemingway in North America, to Pablo Neruda and Clarice Lispector in South America. Ultimately, we study how craft, poetic process, and an ethical eye on the world can open up the study of poetry and poetics in the 21st century.

Class Format: seminar; seminar, three hours per week, small group discussion, archival research

Requirements/Evaluation: two short papers of 4-5 pages, one longer critical research paper of 10-12 pages, three to four discussion posts (300-500 words)

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

Enrollment Limit: 25

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

Expected Class Size: 15

Distributions: (D1) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSSE DPE: This course examines difference, power, and equity in poetry and other writing produced during the Cold War period in the Americas.

As the course description indicates, Elizabeth Bishop provides the central focus of our interrogation of questions and constructions of race, class, sexuality, national identity, and power in the U.S. and Brazil during a time of intense exchange between the two nations. This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.

Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; ENGL Literary Histories C

Spring 2019

ENGL 341 (S) American Genders, American Sexualites

Crosslistings: WGSS342 / AMST341 / ENGL341

Primary Crosslisting

This course investigates how sexual identities, desires, and acts are represented and reproduced in American literary and popular culture. Focusing on two culturally rich periods—roughly 1880-1940 (when the terms "homosexual" and "heterosexual" came to connote discrete sexual identities), and the contemporary context of the "postmodern" 21-century—we will explore what it means to read and theorize "queerly." Among the questions we will ask: What counts as "sex" or "sexual identity" in a text? Are there definably lesbian, gay, bisexual, queer 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 historical events, such as the rise of sexology, the Harlem Renaissance, and the emergence of a transgender movement have had on queer cultural production. Readings may include works by the following authors: Butler, Cather, Diaz, Ferguson, Fitzgerald, Foucault, Freud, Hammonds, Hughes, James, Larsen, Lorde, Muñoz, Rich, Rodriguez, Sedgwick, and Stein, and as well as screenings of contemporary videos and films.

Class Format: discussion/seminar

Requirements/Evaluation: active class participation, several short writing assignments, two 5-page papers, and one 8- to 10-page paper

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

Enrollment Limit: 25

Enrollment Preferences: English majors and/or students interested in WGSS
ENGL 342 (S) Race and Feeling in Twentieth Century Literature

Crosslistings: AFR345 / ENGL342

Primary Crosslisting

Although we now take for granted that race is socially constructed, the terrain of racial feeling is less certain. In this course, we recognize that states of feeling are also socially constructed; they are marked and shaped by race and other categories. Questions concerning the circulation of feeling between individuals and their generative possibilities have preoccupied sociologists, psychologists, and literary theorists since the mid-1990s, and we will take up where they left off. In this course, we will study the ways in which literary representations of shame in African American literature offer insight into the interior lives of individuals who have been stigmatized by histories of disempowerment, trauma, and the real or imagined racialized gaze. We will analyze the influence of shame in works by such authors as James Weldon Johnson, Nella Larsen, Alice Walker, James Baldwin, Sherley Anne Williams, Phyllis J. Perry, Toni Morrison, and E. Lynn Harris, and we will engage the ways in which shame, and its correlative feelings — guilt, pride, humiliation, and love — emerge in texts through various formal and aesthetic choices. We will also engage such theorists as Eve Kosofsky Sedgwick, Sara Ahmed, Sianne Ngai, Heather Love, Darieck Scott, Erving Goffman, and Melissa Harris-Perry to assist us in our inquiry into the intersections of race, feeling, and literature.

Class Format: seminar

Requirements/Evaluation: active class participation, two short essays of scholarly commentary on critical theory, midterm exam, 8- to 10-page paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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: none

Expected Class Size: 25

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 343 (S) Whitman and Dickinson in Context (WI)

In this tutorial, we will read closely the works of two of the most influential and fascinating poets in the U.S., Walt Whitman and Emily Dickinson. In addition to studying in depth their poems and other writings—Whitman’s essays, for example, and Dickinson’s 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 the 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 territorial expansion. 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.

Class Format: tutorial

Requirements/Evaluation: five 5- to 7-page papers, final paper, oral presentation and critique

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
ENGL 344 (S) Aestheticism & Decadence
Crosslistings: COMP364 / ENGL344

"Fin de Siècle": Despair over a seemingly perilous decline in moral standards, scandalous forms of art and writing, anxieties brought on by Britain's uneasy relation to its colonies, and the emergence of new dissident sexual and social identities, led some to fear (and others to celebrate) that the ways of Victorian Britain were not long for this world at end of the 19th century. This course will consider two loosely affiliated artistic movements, aestheticism and decadence, as responses both scandalized and scandalizing to this exhilarating period. The terms themselves are elusive; so, much of our work will entail tracing out the multiple and often contradictory uses of them. Do they designate a distinct cultural and historical moment, a loose set of writers and artists, a set of thematic preoccupations? Or, might we better understand aestheticism and decadence as a style of writing, or even of the self--one we are as likely to find in 21st-century New York as 19th-century London? We’ll read writers such as Oscar Wilde, who reveled in amoral manifestos like "art for art's sake" by elevating artifice and shallowness to first principles of life; as well as Sherlock Holmes, who pursued something like "detection for detection's sake". Our reading will range across novels, plays, poetry, essays, and works that seem to exceed or fall short of those genres, all in the period that gave us both science fiction and the detective story. We’ll be especially interested in attempts to rethink traditional social bonds in works that value solitude over sociality, the transient encounter over the enduring relationship, new forms of affective communities, and to think about how literary form might relate to those efforts. Along with fiction, essays, and drama, we’ll explore their interrelation with the broad and compelling range of visual art produced in this period. Likely authors include: Huysmans, Wilde, H.G. Wells, Conan Doyle, RL Stevenson, Kipling, Edith Wharton.
Class Format: seminar
Requirements/Evaluation: 2 papers (one shorter, one longer), a series of shorter response papers, regular and substantial contributions to class discussions
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Expected Class Size: 25
Distributions: (D1)
Attributes: ENGL Literary Histories B

ENGL 345 (S) Shakespeare's Women (WI)
Crosslistings: ENGL345 / WGSS345

Shakespeare's plays portray a remarkably wide range of female characters from serving women to queens, from innocent, subservient young women to powerful authoritative adults. His plays explore female friendships, parents and children, love affairs and marriages, male actors playing female roles and female characters playing male roles. Looking closely at five plays--Twelfth Night, Much Ado Nothing, Hamlet, Macbeth, Antony and Cleopatra—we will examine the ways in which attitudes toward female stereotypes, sexuality, gender, subjectivity, social norms and performance evolve as Shakespeare's poetic style and dramatic technique mature, and the genre shifts from comedy to tragedy.
Class Format: tutorial
ENGL 346 (S) Negative Affects in African American Literature

Crosslistings: ENGL346 / AFR347

Primary Crosslisting

"My pessimism was stronger than my longing," wrote Saidiya Hartman in her genre-breaking Lose Your Mother in her search for the afterlife of kinship in the remains of a Ghanaian slave fort. In this course we will discuss a mixture of contradictory "bad" feelings burdening the individual and the collective; for example, how hope and desire compete in Hartman's statement with habituated disappointment and exhaustion. How do black subjects creatively overcome the racial foreclosure to write and recite violence, rage, refusal, anxiety, depression, idleness, grief, silence, etc.? And, further, how do we make sense of the sorts of affects that become negative when practiced by black subjects, such as love, empathy, and desire? Together, we will explore interventions by critical theorists of blackness, gender, and sexuality including Saidiya Hartman, Darieck Scott, Abdul JanMohamed, Christina Sharpe, Frantz Fanon, Ann Cvetkovich, Heather Love, and Lauren Berlant to assist us in confronting the sometimes perilous terrain of negative expression for black subjects. Primary texts will include work by Toni Morrison, James Baldwin, Kara Walker, Jamaica Kincaid, and Richard Wright. This course will be driven by student discussion and collaboration.

Class Format: seminar

Requirements/Evaluation: one 10 pg paper, one 4 pg paper, engaged feedback process, presentations, thoughtful class participation

Extra Info: may not be taken on a pass/fail basis

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: none

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AFR

Attributes: ENGL Literary Histories A; ENGL Criticism Courses

Not offered current academic year
ENGL 348 (S) Women, Men and Other Animals  (DPE)
Crosslistings: SCST348 / WGSS348 / ARTH348 / ENGL348
Secondary Crosslisting
In this seminar, we will together learn to be "animal critics." We will explore ways in which human groups and interests, particularly in the United States, have both attached and divorced themselves from other animals, considering such axes as gender, race, ability, and sexuality as key definitional foils for human engagements with animality. What are the "uses" of "animals" for "us," and precisely who is this "us"? How and when are some willing to see themselves as animal--indeed, under what political conditions do they embrace it? What is the history of unique, often asymmetric, interdependencies between human animals and nonhuman animals? How do actual lives of humans and non-human animals merge and clash with the rhetorics and visualities of human animality? We will examine both "everyday" animality and the forms of animality that stand out only today in retrospect, in their exceptionality, or upon reflecting on structures of privilege. We will build a critical animal studies vocabulary from a range of readings in science, philosophy, art, feminism, indigenous studies, critical race, geography, fiction, film, rhetoric, history, activist movements, disability studies, postcolonial studies, and examine both visual and narrative cultural production.
Class Format: seminar
Requirements/Evaluation: individual research project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Women's, Gender and Sexuality Studies majors, Art History majors, English majors, Environmental Studies majors
Expected Class Size: 15
Distributions: (D1) (DPE)
Distribution Notes: meets Division 2 requirement if registration is under WGSS or SCST; meets Division 1 requirement if registration is under ARTH or ENGL

Spring 2019
SEM Section: 01  M 7:00 pm - 9:40 pm  Mel Y. Chen

ENGL 349 (S) Contemporary Theatre and Performance
Crosslistings: COMP355 / ENGL349 / THEA345
Secondary Crosslisting
As Gertrude Stein once remarked, “The hardest thing is to know one’s present moment.” What is going on in the world of theatre and performance today? What are the hot topics in our current artistic landscape? Who are the writers, performers, and directors of the past two decades? This seminar will consider both experimental and mainstream drama and performance from the twenty-first century, focusing on topics such as: post-dramatic theatre, devised performance, social practice, participatory and immersive theatre, hyper-naturalism, post-identity performance, and weird theatre. Artists and collectives to be considered may include: Suzan-Lori Parks, Will Eno, Richard Maxwell and the NYC Players, Young Jean Lee, Annie
Baker, Lucas Hnath, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly Guirgus, Miguel Gutierrez, Elevator Repair Service, The Wooster Group, and Nature Theatre of Oklahoma. As a final project, students will work individually or in small groups to create a script or short performance that addresses the question: "What is the most important story to be telling through performance right now?" Students may be required to attend theatre, dance, and other performances at the ’62 Center and beyond.

Class Format: seminar

Requirements/Evaluation: written and dramaturgical-based assignments, an oral presentation, a mid-term paper, in-class discussions, and a final paper or performance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors; Comparative Literature or English majors

Expected Class Size: 8-10

Distributions: (D1)

Spring 2019

SEM Section: 01 TR 9:55 am - 11:10 am Amy S. Holzapfel

ENGL 350 (F) Modern Poetry

A study of British and American poetry between 1890 and 1945, centering on the radical aesthetic, formal and political shifts which took place during the Modernist era. We will consider the changing authorial and public perceptions of the place and function of poetry during the period, the cross-pollinations and strains between the British and American literary traditions, and the writers' individual relationships with the culture of their times. Readings will focus primarily on the poetry of W.B. Yeats, Robert Frost, T.S. Eliot, William Carlos Williams, Ezra Pound, Marianne Moore, Wallace Stevens and W.H. Auden.

Class Format: discussion/seminar

Requirements/Evaluation: two 6+ page papers, several shorter writing assignments, and class participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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 and Comparative Literature majors

Expected Class Size: 25

Distributions: (D1)

Attributes: ENGL Literary Histories C

Fall 2018

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

ENGL 351 (S) After Nature: Writing About Science and The Environment (WI)

Crosslistings: ENGL351 / ENVI352

Secondary Crosslisting

Over the last few decades, the nature of nature has changed and so, by necessity, has nature writing. In this course we will read some of the classic works of nature writing as well as essays and articles by contemporary authors. The emphasis will be on producing our own work. The class will include workshop sessions and group discussions. There will be frequent short exercises and a long final project.

Class Format: seminar

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ENVI 101 or 102 suggested

Enrollment Limit: 15

Enrollment Preferences: Environmental Studies majors
**ENGL 352 (F) Anticolonial Avant Garde: Literature, Film, Theory**

Crosslistings: COMP353 / ENGL352

**Primary Crosslisting**

Chic, sophisticated, experimental, bohemian, radical: the words we think of when we think of the "avant garde" call to mind the great cities of Europe and America in the early decades of the twentieth century. The usual suspects hail from Paris, London, Moscow, Rome, and New York, but many of them claimed to be mining the "naïve arts" and primitive energies of the "uncivilized societies" in Africa, Asia, and beyond. Can we recover these Others, these understudied but essential artists, as more than unconscious transmitters of unfamiliar cultures, and locate in their work a distinct set of aesthetic and political practices? Can we trace the global vectors of a representational strategy that is not Euro-American but is nevertheless politically and formally radical? Writers, artists, and filmmakers like Jean Toomer, G.V. Desani, Amos Tutuola, Émile Habiby, Jean Genet, Aimé Césaire, Haroun Farocki, Patrick Chamoiseau, Claire Denis, and Antjie Krog will help us locate and consider the explosive diversity of a broader avant garde's experiments with image, sound, and language, as well as how these texts have contributed to and put pressure on more traditionally Western modernisms. In posing a question about the geographical and cultural purview of the Avant Garde around the time of the world wars, this class encourages students to interrogate the transmissibility of aesthetic practice in an age of global upheaval. We will look to writers and artists working in a variety of traditions and, equally importantly, against those traditions, in order to examine how power and resistance inflected the avant grade strains of modernist expression.

**Class Format:** seminar

**Requirements/Evaluation:** class participation; one short 2- to 3-page provocation paper to be revised into a formal 5- to 6-page essay; presentation; final 10- to 12-page research paper

**Extra Info:** may not be taken on a pass/fail basis

**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

**Distributions:** (D1)

Not offered current academic year

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**ENGL 353 (F) The Brontës**

Crosslistings: ENGL353 / WGSS353

**Primary Crosslisting**

Around 1845, three sisters in a remote town in Yorkshire effectively converted their father's humble parsonage into a family writers' colony. In 1846, each published her first novel--two of which would go on to become major classics. Within 8 years, all three sisters were dead, but by then they had produced seven of the most formally innovative, socially challenging, original and powerful works in English fiction. We will read them all, from Charlotte's best-selling love story, *Jane Eyre*, to the underrated Anne's brilliant and disturbing anatomy of an abusive marriage, *The Tenant of Wildfell Hall*, to Emily's singular masterpiece *Wuthering Heights*, as well as their poetry and selections from the voluminous fantasy fiction they created together as children. We will also read Elizabeth Gaskell's acclaimed 1857 *Life of Charlotte Bronte*, "the first full-length biography of a woman novelist by a woman novelist", which began the process of making the Brontës the cult figures they remain today. Reading these works together in the bicentennial year of Charlotte's birth, we will consider how their shared efforts helped all three sisters to push through boundaries few other women writers had dared to challenge. In a similar spirit of collaboration, we will mix critical and creative writing in our responses to these works.

**Class Format:** seminar

**Requirements/Evaluation:** discussion, two critical essays and two short creative pieces

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

**Enrollment Limit:** none

**Enrollment Preferences:** English majors, WGSS majors, seniors
ENGL 354 (F) Asian American Literature: Fiction and Creative Nonfiction (WI)
Crosslistings: AMST354 / ENGL354
Primary Crosslisting
This tutorial 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. This course will be perfect both for students who are already familiar with Asian American studies and literature and want to dive deeper into one strand of the rich Asian American literary tradition (its prose: novels, memoirs, and short stories), as well as for students who are new to Asian American literary studies and want an introduction to this exciting and important (but too-little taught) side of American literature. The tutorial format will make it easy to pair students based on their level of familiarity with Asian American history and literature. 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); lê thi diem thúy, *The Gangster We are All Looking For* (2003); Rajesh Parameswaran, *I Am An Executioner: Love Stories* (2012); Celeste Ng, *Everything I Never Told You* (2014); Viet Thanh Nguyen, *The Sympathizer* (2015); and *The Celestials* (2013) by Williams College's own Karen Shepard (an historical novel about the experience of Chinese laborers in 1870's North Adams). 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. Students who take this course should be prepared to read one book and two or three supplementary historical/theoretical essays each week.
Class Format: tutorial
Requirements/Evaluation: quality of tutorial papers and participation during tutorial discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam; not open to first-year students
Enrollment Limit: 10
Enrollment Preferences: none; if the course is over-enrolled, I may ask students to send me an email explaining why they would like to take this course
Expected Class Size: 10
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST
Attributes: ENGL Post-1900 Courses; ENGL Literary Histories C;
Not offered current academic year

ENGL 355 (F) Shakespeare's Political Thought: Sovereignty and History
Shakespeare is, among many other things, an exceptionally keen analyst of the political institutions of his time. Going beyond simply displaying instances of good and bad kingship, for instance, he thinks deeply about the foundations of monarchy as a political form: the nature of hereditary right, the relation between the ruler and the law, the tension between symbolic authority and practical power. He is also an acute observer of the way in which the high politics of sovereignty depends upon the activities of women, children, servants, and others who find themselves at once empowered and endangered by their proximity to the throne. This course considers from three distinct angles what it might mean to read Shakespeare as a theorist of politics. We'll discuss his insights into political systems with an eye to how these illuminate perennial and enduring questions about responsible government and legitimate authority. But we'll also examine how the historical conditions of Shakespeare's theater---including official censorship and dependence on royal patronage---complicate any attempt to find usable meanings in the plays. Finally, we'll look at some ways critics have sought to reconcile these two perspectives, reflecting on the uses as well as the limitations of historical evidence as a guide to interpretation. Shakespeare's cycles of plays on English political history will be at the center of our inquiry, but we'll also read in a variety of genres, possibly including Measure for Measure, Macbeth, Coriolanus, and The Winter's Tale, along with classical and Renaissance thinkers such as Tacitus, Seneca,
ENGL 356 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora
Crosslistings: AFR323 / ARTH223 / ENGL356 / AMST323 / COMP322

Secondary Crosslisting
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 Jeremy Love's Bayou and Ho Che Anderson's King: A Comic Biography, 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 and comic strips, 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 keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

Class Format: seminar
Requirements/Evaluation: evaluation will be based upon class participation, weekly 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 with Comic Life)
Extra Info: may not be taken on a pass/fail basis, not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: none
Expected Class Size: 19
Department Notes: this course is part of the Gaudino Danger Initiative
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL
Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;
Not offered current academic year

ENGL 357 (S) Spirits of Rebellion: The L.A. Rebellion Filmmakers
Crosslistings: ENGL357 / AMST359 / AFR351
Secondary Crosslisting
When Beyoncé unveiled the Lemonade visual album in 2016, her production captured the artistic spirit and gave new life to an earlier work: Julie Dash's Daughters of the Dust (1991), a luminous film about three generations of the Gullah people and the first motion picture by a Black woman to obtain wide theatrical release in the United States. Many, however, are unaware of the decades-long cinematic movement to which Dash belongs. In this course, we will devote our critical inquiry to the creative output of the L.A. Rebellion, a group of Black cinematic artists trained at the UCLA Film and Television School between the 1960s and 1990s. Our visual journey will take us through a diverse set of filmmakers like Charles Burnett, Ben Caldwell, Barbara McCullough, Julie Dash, Zeinabu irene Davis, Haile Gerima, Allie Sharon Larkin, Billy Woodberry, among many, many others, and
how they sought to not only redefine the Black image on-screen but also reimagine the infinite possibilities of Blackness. We will pay close attention to the heterogeneity of genres, styles, and techniques that they put into practice from narrative to neorealism to avant-garde/experimental to African and African American musical and storytelling traditions. We will explore the various social and political issues that were represented by their films including: racial and class oppression, woman of color feminisms, Black Power, Afrocentrism, anti-colonialism and decolonization, police brutality and mass incarceration, radical social movements and coalition building, and the importance of community-based art and film practices. Finally, we will touch upon some of the recent works that have been inspired by the L.A. Rebellion, including the aforementioned Lemonade and Barry Jenkins’ Moonlight (2016). Our viewership will be supplemented with readings in Black social and cultural criticism.

Class Format: seminar

Requirements/Evaluation: attendance and participation; weekly online journal responses (1-2 pages); midterm essay (5-7 pages); final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: previous courses in American Studies, critical studies in race and ethnicity or cultural studies, or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: American Studies majors

Expected Class Size: 19

Distributions: (D1)

Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under ENGL

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives;

Spring 2019

SEM Section: 01    MR 2:35 pm - 3:50 pm     Anthony Y. Kim

ENGL 358 (S) The Myth of Venice and its Modern Aftermath

Crosslistings: GBST356 / ENGL358 / COMP356

Secondary Crosslisting

The Republic of Venice existed for over a millennium, during which time its historical image came to be enmeshed with mythical representations, such as the image of the city rising out of the waters of the lagoon, or the personification of the city itself as a Queen of the Adriatic. This course begins in the year 1797, at the end of the Republic, and the emergence of an extensive body of literature centered on Venice and its mythical facets. Readings will include Romantic views of Venice and the 20th century reshaping of the literary myth surrounding the city. A journey into this fascinating tradition will shed light on how the literary and visual representation of Venice, rather than the focus on a nostalgic evocation of the death of the Republic, became a premise of exploration for literary modernity. Toward the end of the course we will leave the lagoon to explore the postmodern recreations of Venice around the world (from Los Angeles and Las Vegas, to Macao, Yongin, and beyond) Readings will include excerpts from Byron's Childe Harold's Pilgrimage, John Ruskin's Stones of Venice, as well as full readings of Thomas Mann's Death in Venice, Marinetti's Futurist manifestos, Italo Calvino's Invisible Cities, and more. We will also examine movies, such as Luchino Visconti's Senso and Death in Venice and Nicholas Roeg's Don't Look Now. This course is offered in English; all texts are provided in translation.

Class Format: seminar

Requirements/Evaluation: mini-papers, one individual presentation, mini-presentations, midterm, participation, final project

Prerequisites: familiarity with modern aesthetics such as romanticism, modernism and postmodernism is desirable

Enrollment Limit: 20

Enrollment Preferences: Comparative Literature majors

Expected Class Size: 10

Department Notes: Core course

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under GBST

Not offered current academic year

ENGL 359 (S) Hitchcock

This course surveys the work of arguably the most studied, admired, parodied, and debated filmmaker of the twentieth century, Alfred Hitchcock.
Perhaps no figure has been more central to how we think about cinema as an aesthetic, philosophical, and commercial medium. Intellectually unassuming in interviews and publicity, insistent on his image as a popular entertainer, Hitchcock has nonetheless served as a key inspiration, test case, or object of critique for nearly every major movement in film studies of the past half century and more. Widely regarded as among the most significant documents of midcentury America's sexual, political, and existential anxieties, his films remain inexhaustibly rich in their exploration of guilt, innocence, and complicity; of the subjective nature of perception and the fragility of what we accept as "normal"; and of the voyeuristic and sadistic dimension underlying much of modern life. We will view works spanning the range of Hitchcock's British and American career, including The Lodger, Shadow of a Doubt, Rear Window, Vertigo, and Psycho. We'll also sample the critical tradition to consider how Hitchcock has been seen through such various lenses as auteur theory, psychoanalysis, feminism, semiotics, and historical and reception studies.

Class Format: seminar

Requirements/Evaluation: two shorter essays (4-5 pp.); final paper (~10 pp.); class participation

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

Enrollment Limit: 25

Enrollment Preferences: graduating seniors

Expected Class Size: 25

Distributions: (D1)

Spring 2019

ENGL 360 (S) James Joyce's "Ulysses"

This course will explore in depth the demanding and exhilarating work widely regarded as the most important novel of the twentieth century, James Joyce's Ulysses, which both dismantled the traditional novel and revitalized the genre by opening up new possibilities for fiction. We will discuss the ways in which compelling issues of character and theme (e.g., questions of heroism and betrayal, sexuality and the politics of gender, civic engagement and artistic isolation, British imperialism and Irish nationalism) are placed in counterpoint with patterns drawn from myth, theology, philosophy, and other literature, and will consider the convergence of such themes in an unorthodox form of comedy. In assessing Ulysses as the outstanding paradigm of modernist fiction, we will be equally attentive to its radical and often funny innovations of structure, style, and narrative perspective. In addition to Joyce's novel, readings will include its epic precursor, Homer's Odyssey, as well as critical essays. Students unfamiliar with Joyce's short novel A Portrait of the Artist as a Young Man, which introduces characters later followed in Ulysses, are urged to read it in advance of the course.

Class Format: seminar

Requirements/Evaluation: active participation in class discussions, several group reports, a midterm exam, a 5-page paper, and an 8- to 10-page paper

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

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 20

Distributions: (D1)

Attributes: ENGL Literary Histories C

Spring 2019

ENGL 361 (F) Nabokov and Pynchon

After a brief comparative study of their short stories, the course will focus on selected novels by each author. Texts include: Pnin, Lolita, and Pale Fire by Nabokov; and, by Pynchon, The Crying of Lot 49, and Gravity's Rainbow (to which a substantial portion of the latter part of the course will be devoted).

Class Format: seminar
ENGL 362 (S)  Approaches to W. B. Yeats (WI)
We will read the poetry and selected prose and plays of William Butler Yeats. Widely regarded as one of the most influential English-language poets of the twentieth century, Yeats was also a novelist, playwright, critic, autobiographer, and a founder of the Irish national theater. We will consider how his writings were shaped by, and responded to, the literary and political contexts of his time; how he conceived of authorial selfhood, its construction in language, and the functions of literature; and his transactions with his contemporaries (from Wilde to Pound to Auden). Applying a range of critical and theoretical approaches to his writings, and giving particular attention to textual materialism, we will study closely Yeats’s compositional process and his habits of repeated revision of published works, as well as his formal techniques.

Class Format: tutorial
Requirements/Evaluation: 5-7 page papers every other week, assessment of partner’s essays, tutorial performance, and one substantial revision
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
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: preference given to English majors
Expected Class Size: 10
Distributions: (D1) (WI)
Attributes: ENGL Criticism Courses; ENGL Literary Histories C;
Not offered current academic year

ENGL 363 (S) Literature and Psychoanalysis (WI)
Crosslistings: COMP340 / ENGL363

Secondary Crosslisting
The British psychoanalyst D. W. Winnicott once wrote: "It is a joy to be hidden, and a disaster not to be found." This course will explore the many ways in which writing enacts this paradox, examining in the process several main strands of psychoanalytic thought in relation to literature that precedes, accompanies, and follows it in history. Approximately the first three-fourths of the course will involve close readings of theoretical and literary texts, which will be shared in a seminar format. In the latter portion of the course, students will work with each other and with the instructor on analyzing the processes of reading and writing as they produce original psychoanalytic readings of texts of their choice. All readings in English.

Class Format: lecture/discussion
Requirements/Evaluation: active engagement with the material and with each other, plus two 5-7-page papers, one 8-10-page paper, and a symposium presentation
Prerequisites: one previous course in either COMP or ENGL, or permission of instructor
Enrollment Limit: 19
Enrollment Preferences: Comparative Literature majors
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses;
ENGL 364 (F) Boucicault to McDonagh: Irish Theatre, 1870 to the present
Crosslistings: COMP360 / ENGL364 / THEA336
Secondary Crosslisting
A survey of Irish drama since 1870, to include plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Conor McPherson, and Martin McDonagh.

Class Format: seminar
Requirements/Evaluation: 18-plus pages of writing, class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 18
Enrollment Preferences: Theatre majors, English and Comparative Literature majors
Expected Class Size: 18
Distributions: (D1)

ENGL 365 (F) Beckett, Pinter and Stoppard
Crosslistings: ENGL365 / COMP365 / THEA365
Secondary Crosslisting
Samuel Beckett, Harold Pinter and Tom Stoppard have been amongst the most influential playwrights of the anglophone theatre over much of the last six decades. This course will explore their mutual concern with the capacities and dysfunctions of language, their questioning of Art's value and the scope for originality in the post-nuclear and postmodern era, and, above all, their collective focus on the extent to which selfhood may be realized in and through performance. Besides reading major plays, we will also give some consideration to the dramatic work crafted by these writers for radio, television and film, and to the political and social commitments animating and counterpointing their literary careers. Readings may include: Endgame, The Caretaker, Rosenkrantz and Guildenstern are Dead, Krapp's Last Tape, The Homecoming, No Man's Land, Betrayal, Waiting for Godot, Dogg's Hamlet, The Invention of Love, Arcadia, Rock 'n' Roll, Not I, Rockaby, A Kind of Alaska, Catastrophe, The Real Thing, Indian Ink, Artist Descending a Staircase and One for the Road. Throughout, we will give consideration to these works as both literary and theatrical texts.

Class Format: seminar
Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, class participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Enrollment Limit: 18
Enrollment Preferences: Theatre and English majors
Expected Class Size: 18
Distributions: (D1)
Attributes: ENGL Literary Histories C
Not offered current academic year

ENGL 366 (F) Modern British Fiction
This course focuses on British novels from the early decades of the twentieth century. We will study the emergence of innovative stylistic and narrative
forms characteristic of modernism, and consider the ways in which such innovations shape the works' exploration of questions of psychology and sexuality, moral integrity and betrayal, epistemology and aesthetics, race and empire. Readings will include such works as Ford's *The Good Soldier*, James's *The Ambassadors*, Conrad's *Heart of Darkness*, Forster's *A Passage to India*, and Woolf's *To the Lighthouse*.

**Class Format:** seminar

**Requirements/Evaluation:** regular class participation, two 8- to 10-page papers

**Extra Info:** may not be taken on a pass/fail basis

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

**Enrollment Limit:** 20

**Enrollment Preferences:** English majors

**Expected Class Size:** 18

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

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ENGL 367 (S) **Documentary Fictions**

Crosslistings: ENGL367 / ARTH367

**Primary Crosslisting**

Documentary Fictions investigates the history of reality-based film and video. Using readings drawn from cultural studies, film history and literary theory, we will consider films ranging from *Nanook of the North* through *Grizzly Man* and *Citizenfour*. How do contemporary technologies of representation (medical imaging, FaceTime, video surveillance) inflect our sense of the world, and of ourselves?

**Class Format:** seminar

**Requirements/Evaluation:** several written exercises; two or three media exercises; two multimedia essays

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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; Art History majors; prospective English majors

**Expected Class Size:** 20

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C; FMST Core Courses

*Not offered current academic year*

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ENGL 368 (S) **Ireland in Film**

In 1909, James Joyce was briefly the manager of one of Dublin's first cinemas. The medium of film has long attracted Irish writers: as a means to explore and represent the country's political and cultural history, to interrogate the very notion of "Irishness", and to promote their work to a wider audience. In turn, Ireland has long provided a rich subject for Hollywood fantasy, often being portrayed by non-Irish directors as either a mythic space for emerald-green romanticism, or, more darkly, as a place of political terror and enduring ideological rivalries. In this course we will view and discuss major films from the canon of Irish cinema, to assess the country's newly ascendant film movement. We will consider the impact of commercial considerations, and the powerful influence of British and American films (and especially those offering competing representations of Ireland), on Irish filmmakers. We will also read the literary texts on which some films were based, so as to weigh the strengths and limitations of the medium as a resource for writers who initially worked only in print. This course will introduce participants to the technical vocabulary of film art, as well as to major developments in modern Irish history and culture. Films to be viewed will likely include: *Man of Aran*, *The Informer*, *The Quiet Man*, *Eat the Peach*, *In the Name of the Father*, *Butcher Boy*, *Intermission*, *Into the West*, *The Field*, *The Crying Game*, *December Bride*, *The Commitments*, *Michael Collins*, *Ondine*, *Six Shooter*, *In Bruges and The Guard*; and we will also assess one or more short independent films such as *Budawanny* and *Adam and Paul*.
Special attention will be given to the work of Neil Jordan, Jim Sheridan, Terry George, and Martin McDonagh.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam; not open to first-year students

Enrollment Limit: 19

Enrollment Preferences: English majors

Expected Class Size: 19

Distributions: (D1)

Attributes: ENGL Post-1900 Courses; FMST Related Courses

Not offered current academic year

ENGL 369 (S) American Poetry

This course is devoted to studying the work of key figures in American poetry, from Whitman and Dickinson to writers of our own moment, attentive to the social, historical, and aesthetic pressures that shape their work. We will read widely in the major poetic traditions, from Modernism, Objectivism, and the Harlem Renaissance through the mid-century work of the New York School, Beats, Black Arts, Confessional, and Language poets. We'll also keep a close eye on the contemporary scene, in part through interactions with visiting poets. We'll read a few writers deeply, tracing both their inheritances and also the ways they "make it new," in Pound's phrase, and asking what these innovations disclose about the formal, political, and experiential possibilities of poetry as a cultural form in the long "American century."

Class Format: seminar

Requirements/Evaluation: engaged participation; one 5- to 7-page paper and one final 12- to 15-page paper

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

Enrollment Limit: 25

Enrollment Preferences: English Majors using the course to fulfill a requirement

Expected Class Size: 25

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

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

Crosslistings: COMP380 / ENGL370

Secondary Crosslisting

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, new varieties of hermeneutic criticism, 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? The course will focus on a very careful reading of essays representing major 20th-century critical schools (and a couple of their earlier precursors), by critics like Plato, Schiller, Shklovsky, Richards, Barthes, Derrida, de Man, Beauvoir, Butler, and Said. Written assignments will encourage you to parse these theories carefully and apply them to the literary texts that most interest you: prose or poetry from any time and place; film, visual art, or architecture; music, new media, or digital media, etc.

Class Format: seminar

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

Extra Info: may not be taken on a pass/fail basis
**Prerequisites:** at least one previous literature or theory course

**Enrollment Limit:** 15

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 12

**Distributions:** (D1)

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

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**Fall 2018**

SEM Section: 01  M 7:00 pm - 9:40 pm  Christopher A. Bolton

**ENGL 371 (S) The Brothers Karamazov**  (WI)

Crosslistings: COMP331 / ENGL371 / RUSS331

**Secondary Crosslisting**

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*.

**Class Format:** tutorial

**Requirements/Evaluation:** evaluation will be based on completion of weekly reading and writing assignments, as well as active engagement during tutorial sessions

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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

**Distributions:** (D1) (WI)

**Attributes:** JLST Interdepartmental Electives;

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**Spring 2019**

TUT Section: T1  TBA  Julie A. Cassiday

**ENGL 372 (F) Taste in the Renaissance**

How can we account for taste, and what does taste account for? In the Christian tradition, our knowledge of good and evil comes (as John Milton put it) "from out of the rind of one apple tasted." What other forms of knowledge does our talk about taste lay claim to, and what (and whom) does taste exclude? In this course, we will sample plays, poetry, and prose texts primarily from early modern England that are caught up in the aesthetic and social dramas of taste. Our primary assumption will be that metaphors of taste and consumption naturalize a set of discriminations pertaining to categories like class, gender, and race; and that by unpacking the cultural dynamics of taste and disgust, we can understand literary style's vital connections to its social contexts. We will consider Renaissance authors¿ appeals to the language of taste to define themselves through and against the authority of classical antiquity, the competition of the cosmopolitan early modern city, the otherness of the New World, and the transcendence of the divine. Our readings will include authors such as Seneca, Petronius, Martial, Montaigne, Jonson, Shakespeare, Nashe, Donne, Herbert, Marvell, Cavendish, and Milton.

**Class Format:** seminar

**Requirements/Evaluation:** one 7-page paper; one 12-page paper; short, informal writing assignments; participation in class discussions; one in-class presentation
ENGL 373 (S) Troubled Spirits

"Trouble" and "spirit" are both words with various and contrasting meanings and surprising overlaps. To be troubled is one thing, to be in trouble can mean several quite different things. Spirit began as breath, yet it transcended breathing. Hoping to soothe and grasp the troubled spirits of their own moment, writers and shamans often seek to conjure up spirits from the past. Some wish to exorcise those spirits, others to be haunted by them. This course will examine the manifestations of troubled spirits in works by American writers, especially African and Native Americans and white Southerners. The authors will include Edgar Allan Poe, William Faulkner, Toni Morrison, Leslie Marmon Silko, N. Scott Momaday, H. P. Lovecraft, Joy Harjo, Alice Walker, Toni Cade Bambara, and Randall Keenan.

Class Format: seminar
Requirements/Evaluation: two or three short papers and a longer final paper of about fifteen pages
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Expected Class Size: 20
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

ENGL 377 (S) Advanced Memoir Workshop

An advanced workshop designed to further explore the problems and possibilities that arise in the composition of memoir. Workshop sessions will be devoted to both published and student work. Individual conferences will supplement the workshop sessions, and considerable emphasis will be placed on the process of revision. Students will receive written critiques from other students as well as the instructor.

Class Format: seminar
Requirements/Evaluation: class participation, exercises, and final portfolio
Prerequisites: an introductory creative writing class and/or permission of the instructor
Enrollment Limit: 12
Enrollment Preferences: selection is based on writing sample, interested students should pre-register for the class and will be emailed with instructions for a writing sample if the class is over-enrolled
Expected Class Size: 12
Distributions: (D1)
Attributes: ENGL Creative Writing Courses
Not offered current academic year

ENGL 378 (F) Nature/Writing
Crosslistings: ENGL378 / ENVI378
Primary Crosslisting
What do we mean by "nature"? How do we understand the relationships between "nature" and "culture"? In this course we will examine how various American writers have attempted to render conceptions of "nature" in literary form. We will compare treatments of various kinds of natural environments and trace the philosophical and stylistic traditions within the nature writing genre. The authors to be considered include Ralph Waldo Emerson, Henry David Thoreau, William Faulkner, Annie Dillard, Barry Lopez, Ursula LeGuin, and Wendell Berry.

**Class Format:** discussion/seminar

**Requirements/Evaluation:** two 10-page papers, regular class attendance, and participation in discussions

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

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors and Environmental Studies concentrators

**Expected Class Size:** 20

**Distributions:** (D1)

**Attributes:** AMST Space and Place Electives; ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

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**ENGL 379 (F) Mobility and Confinement in Black Women's Personal Narratives**

Black women have used personal narratives to negotiate mobility and confinement in different ways from Harriet Jacobs's "escape" into her grandmother's garret in *Incidents in the Life of a Slave Girl* to Maya Angelou's refusal to speak in *I Know Why the Caged Bird Sings*. This course will introduce students to personal narratives by black women in the form of slave narratives, autobiographies, and prison narratives. Prison narratives are an understudied genre of literature by authors such as the activist and former Black Panther Assata Shakur. Focusing on mobility and confinement, we will discover how black women challenge notions of freedom, power, and empowerment through their interrogations of space, voice, and social position. We will examine not only the similarities among the concerns of these writers as women, activists, and artists, but also the differences that separate them due to time, culture, and geography. To assist us in our inquiry, we will engage key works of the anti-slavery, black feminist, and prison abolition movements.

**Class Format:** seminar

**Requirements/Evaluation:** active participation in class discussions, weekly journal entries, a midterm exam, a 5-page paper, and an 8- to 10-page paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**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:** none

**Expected Class Size:** 25

**Distributions:** (D1)

Not offered current academic year

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**ENGL 380 (S) Motherhood and Horror: The Movie** *(WI)*

Horror might be the most durable of film genres as well as the genre that's done the most work in terms of transforming the medium as a whole, and its transgressive nature has insured it attention, giving its most famous texts enormous cultural reach when it comes to ongoing conversations as to what defines evil, what constitutes normality, or what comprises the taboo. A look at the particular anxieties the genre has—especially recently—mobilized through its portraits of mothers and motherhood. The course will also touch on other genres that suggest an unspeakable invisible beneath the maternal quotidian. Films to be studied will include Alfred Hitchcock's *Psycho*, Roman Polanski's *Rosemary's Baby*, Jee-Woo Kim's *A Tale of Two Sisters*, Juan Antonio Bayona's *The Orphanage*, Jennifer Kent's *The Babadook*, James Cameron's *Aliens*, Michael Curtiz's *Mildred Pierce*, Mike Nichols' *Who's Afraid of Virginia Woolf?*, Juan Carlos Fresnadillo's *28 Weeks Later*, and Veronika Franz's and Severin Fiala's *Goodnight Mommy*.

**Class Format:** tutorial

**Requirements/Evaluation:** bi-weekly papers and responses for each student in the tutorial pairings

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** English 203 or 204 or permission of the instructor

**Enrollment Limit:** 10
**Enrollment Preferences:** none

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

Not offered current academic year

ENGL 381 (F) Freedom Dreams, Afro-Futures & Visionary Fictions

Crosslistings: AFR380 / ENGL381 / AMST380 / WGSS380 / SCST380

Secondary Crosslisting

In this course we will examine the various ways Black scholars, artists, & writers use science fiction and visionary fiction to imagine freedom and new world orders. We will focus on the role of history, particularly slavery, in the Black radical imagination. “Freedom” is the keyword throughout the course. We will grapple with the various and sometimes conflicting meanings and uses of freedom as it relates to blackness, gender, sexuality, class and ability. We will explore multiple forms of scholarship and cultural productions, including film, music, novels, short-stories, art, poetry, and other academic texts. All students will be asked to discover and develop their writerly voices through various critical, creative, experimental and performative assignments.

**Class Format:** seminar

**Requirements/Evaluation:** active participation, completion of various short assignments, one 5-page paper and one 7- to 10-page final paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Distributions:** (D1)

**Distribution Notes:** meets Division 2 requirement if registration is under WGSS, AFR, SCST or AMST; meets Division 1 requirement if registration is under ENGL

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

Fall 2018

SEM Section: 01    TR 11:20 am - 12:35 pm     Kai M. Green

ENGL 382 (S) Advanced Workshop in Poetry

This workshop will include weekly readings and in modern and contemporary poetry, weekly writing assignments, frequent improvisations and collaborations, and the attendance of several arts events.

**Class Format:** seminar/ workshop

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

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ENGL 281 or permission of instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** preregistered students; if course is over-enrolled, selection is based on writing samples

**Expected Class Size:** 12

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Spring 2019

SEM Section: 01    W 1:10 pm - 3:50 pm     Jessica M. Fisher
Moments of political turmoil expose the highly charged ways in which a culture structures itself around a narrative past. In this course, we will read literary and cinematic works that invoke such moments of upheaval—the French and Russian Revolutions as well as those of 1848, the rise of fascism and the Great Depression of the 1930s, the battle for Algerian independence, the AIDS crisis, among others—in order to explore those fraught narratives of the past. We will consider such issues as the rise of the historical novel, the aesthetics of fascism and of democracy under pressure, fantasies of decolonization, representational clashes of culture, forms of affective and sexual disorientation, and the uses of melancholy in representing historical loss. Readings will be drawn from literary works by Gay, Edgeworth, Scott, Shelley, Balzac, Eliot, Conrad, Kafka, Babel, Mann, Borges, Stoppard, Kushner, Morrison, Pamuk, Bolano, and Philip, and theoretical essays by Kant, Burke, Carlyle, Marx, Benjamin, Adorno, Foucault, de Certeau, Jameson, Lefort and Ahmed. Films will include such works as Eisenstein's *October*, Reifenstahl's *The Blue Light*, Wellman's *Nothing Sacred* and Pontecorvo's *The Battle of Algiers*.

**Class Format:** seminar

**Requirements/Evaluation:** one 8- to 10-page essay and one 10- to 12-page essay

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

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors

**Expected Class Size:** 18

**Distributions:** (D1)

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

*Not offered current academic year*

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**ENGL 384 (S) Advanced Fiction Workshop**

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.

**Class Format:** seminar

**Requirements/Evaluation:** 30 pages of fiction and 6 exercises

**Prerequisites:** ENGL 283 or 385 or permission of the instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** selection will be made on the basis of writing samples

**Expected Class Size:** 12

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

*Not offered current academic year*

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**ENGL 385 (S) Advanced Fiction Workshop: Form and Technique**

A course for students with experience writing fiction and an understanding of the basics of plot, character, setting, and scene. Through close study of stories in both traditional and unusual forms, we'll examine how a story's significant elements are chosen, ordered, and arranged; how the story is shaped; how, by whom, and to what purpose it's told. Students will write new stories, employing the forms and techniques studied, and discuss them in workshop.

**Class Format:** seminar

**Requirements/Evaluation:** regular attendance, active participation in workshop, weekly 1- to 2-page brief imitations, two 8- to 18-page story drafts for workshop, and a final portfolio of at least two stories

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** ENGL 283 or 384, or permission of instructor

**Enrollment Limit:** 12
Enrollment Preferences: preregistered students; selection is based on writing samples, if course is overenrolled
Expected Class Size: 12
Distributions: (D1)
Attributes: ENGL Creative Writing Courses

Spring 2019
SEM Section: 01    W 1:10 pm - 3:50 pm     Andrea Barrett

ENGL 386 (S)  Fiction of Beckett and Sebald
Crosslistings: COMP386 / ENGL386

Primary Crosslisting
This seminar explores the work of two of the most original and influential fiction-writers of the last half of the 20th century, Samuel Beckett and W. G. Sebald. The work of both writers was profoundly influenced by World War II and the Holocaust, and their fiction centers on issues of loss and memory, of decay (of bodies, things, cultures, traditions), of reason and imagination as fragile means of enduring privation. Yet material so sobering and often bleak has rarely been rendered so absorbingly, or with such unorthodox forms of beauty. Their methods for reinventing fiction differ. Beckett increasingly strips his fiction of details of time, place, and even event, and ultimately struggles to free his speaking voice from the burdens of narration itself, the better to focus attention on the simple but logically rigorous, brilliant, often comic effects of his sparse language. Sebald, who sometimes called his novels "documentary fiction," fashions a blend of recollection, fiction, geo-cultural history, and dream-like meditation, focused on the decline of European civilizations; his more chromatic prose, marked by obliquity, melancholy, and dry wit, is filled with curious facts and haunting anecdotes. We will read some of Beckett's short fiction and his great trilogy, Molloy, Malone Dies, and The Unnamable; Sebald's major works of fiction, Vertigo, The Emigrants, The Rings of Saturn, and Austerlitz; and a few short stories and novellas by precursors or successors such as Kafka, Borges, and Thomas Bernhard.

Class Format: seminar
Requirements/Evaluation: regular class participation, two 8- to 10-page papers
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 20
Enrollment Preferences: English majors, Comparative Literature majors
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Literary Histories C

Not offered current academic year

ENGL 387 (F)  Catastrophe/Apocalypse: The Movie

The film industry has always appreciated the visual and dramatic possibilities of catastrophe, and over the last few decades the apocalyptic and post-apocalyptic sensibility appears everywhere in our mass culture, such that being plugged into the zeitgeist might necessarily entail a familiarity with the emerging tropes and assumptions of this subgenre. This course will consider the ways in which such films model for us those moments when our expectations and/or actions collide with the devastating and unforeseeable realities of our physical world and political situation. How do we measure loss when loss occurs at the upper end of the human scale? How do we consider collectively, in either secular or metaphysical terms, the issue of our own complicity in--if not responsibility for--disaster? Films to be studied will likely include W.S. Van Dyke's San Francisco, Steven Spielberg's Schindler's List, Roman Polanski's The Pianist, George Romero's Night of the Living Dead, Ridley Scott's Blade Runner, Edgar Wright's Shaun of the Dead, Michael Heneke's Time of the Wolf, Danny Boyle's 28 Days Later, Alfonso Cuarón's Children of Men, Bruce McDonald's Pontypool, Yoshiro Nakamura's Fish Story, Jordan Peele's Get Out, and Joshua Oppenheimer's The Act of Killing.

Class Format: seminar
Requirements/Evaluation: four short papers and in-class presentations
Prerequisites: ENGL 203, or 204, or permission of the instructor
Enrollment Limit: 20
Enrollment Preferences: senior majors in English or Comparative Literature; then junior majors in either; then newly declared majors in either

Expected Class Size: 20

Distributions: (D1)

Attributes: ENGL Literary Histories C

Fall 2018

SEM Section: 01 MR 2:35 pm - 3:50 pm James R. Shepard

ENGL 388 (S) Asian American Writing and the Visual Arts
Crosslistings: AMST304 / COMP307 / ENGL388

Secondary Crosslisting

This course examines the intersection of Asian American writing and the visual arts in a range of works: graphic novels, art criticism, collaborative projects between poets and visual artists, works that combine textual and visual elements, ekphrastic poetry, poetry "inspired by" paintings, video work, digital poetry, among others. Writers and artists to be discussed include Mei-mei Berssenbrugge, Theresa Cha, Patty Chang, Mel Chin, Bhanu Kapil, Janice Lee, Tan Lin, Yoko Ono, Adrian Tomine, and John Yau.

Class Format: seminar

Requirements/Evaluation: two papers, short assignments, presentation, participation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: American Studies majors

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP

Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses

Not offered current academic year

ENGL 389 (F) Fiction of Virginia Woolf
Crosslistings: ENGL389 / WGSS389

Primary Crosslisting

"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.

Class Format: seminar

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

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS

Attributes: ENGL Literary Histories C
ENGL 392 (F) Wonder
Crosslistings: COMP392 / ENGL392

Primary Crosslisting
We tend to imagine "wonder" as a naïve, wide-eyed response, something quite distinct from the cold and sophisticated act of critical analysis. In this discussion class, we will consider wonder as an eminently analyzable concept, but one that raises provocative questions about the nature and limits of our own, distinctly modern forms of critical engagement. The course examines three historical incarnations of "wonder," each involving complex relations among the aesthetic, philosophical, and social domains: the Renaissance tradition on wonder and the marvelous; the eighteenth-century analysis of the sublime; and twentieth-century accounts of the culture of spectacle. We will consider writers such as Shakespeare, Sir Thomas Browne, Wordsworth, Borges, and W.G. Sebald (all wonderful); painters such as Leonardo and Vermeer, the photography of Andreas Gursky and Thomas Struth; films including Lang's Metropolis and Scott's Blade Runner; and critical or philosophical writers, including Aristotle, Descartes, Kant, and Walter Benjamin.

Class Format: seminar
Requirements/Evaluation: three papers totaling 20 pages
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English and Comparative Literature majors
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Criticism Courses; ENGL Literary Histories A

Not offered current academic year

ENGL 395 (F) Signs of History
Crosslistings: COMP395 / HIST395 / ENGL395

Primary Crosslisting
What is an historical event, and how do such events differ from other occurrences? How are historical changes reflected in or produced by literature, art and other cultural forms? Who or what makes history and what is the nature of historical agency? Is history always "written by the victors," as one says, or are there ways of challenging dominant accounts of the past? This seminar will attempt to answer these questions through readings of works of philosophy, poetry, history, prose fiction, film, photography, and cultural criticism that reflect upon the nature of history. Though answers will be multiple, course reading and discussion will in general strive to determine the consequences of understanding history as a site in which reading and writing, experience and narration, and action and interpretation interpenetrate. May include works by Kant, Burke, Hegel, Charlotte Smith, Marx & Engels, Woolf, Kafka, Arendt, Benjamin, Mahmood Darwish, Thomas Demand, and Eyal Sivan.

Class Format: seminar
Requirements/Evaluation: evaluation based on two papers, one 6 and one 10-12 pages in length, and general participation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English, Comparative Literature, History and German majors
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under HIST
Attributes: ENGL Criticism Courses; ENGL Literary Histories B

Not offered current academic year
ENGL 397 (F) Independent Study: English
English independent study. Kathryn Kent, as chair, is the official "Instructor," but an independent study can be advised and graded by any willing member of the department.

Class Format: independent study
Extra Info: may not be taken on a pass/fail basis
Prerequisites: unusually qualified and committed students who are working on a major writing or research project should first find an advisor for the project
Distributions: (D1)

Fall 2018
IND Section: 01 TBA Kathryn R. Kent

ENGL 398 (S) Independent Study: English
English independent study. Kathryn Kent, as chair, is the official "Instructor," but an independent study can be advised and graded by any willing member of the department.

Class Format: independent study
Extra Info: may not be taken on a pass/fail basis
Prerequisites: unusually qualified and committed students who are working on a major writing or research project should first find an advisor for the project
Distributions: (D1)

Spring 2019
IND Section: 01 TBA Kathryn R. Kent

ENGL 402 (S) The Historical Novel
Crosslistings: ENGL402 / COMP406

Primary Crosslisting
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.

Class Format: seminar
Requirements/Evaluation: class discussion and a 20-page final paper
Prerequisites: a 100-level English course and a 300-level English course or permission of the instructor
Enrollment Limit: 15
Enrollment Preferences: English majors
Expected Class Size: 15
Distributions: (D1)
Attributes: ENGL Criticism Courses; ENGL Literary Histories B; ENGL Literary Histories C

Spring 2019
SEM Section: 01 W 1:10 pm - 3:50 pm Anita R. Sokolsky
ENGL 407 (S) Literature, Justice and Community

Crosslistings: ENGL407 / COMP407

Primary Crosslisting

Can we imagine possibilities of justice not dictated by already determined norms? What would a community founded on such a conception of justice look like? Can we imagine a version of community not founded on exclusion? What would the members of such a community look like—what version of subjectivity would that community imply? And might literature in particular have something to say about the possibilities for such versions of community, selfhood, and justice? This course will look at recent, theoretically-oriented writing on justice and community, with an emphasis on the work of Hannah Arendt, Jacques Derrida, Jean-Luc Nancy and Giorgio Agamben. We will place this challenging and exciting philosophical work in relation to fiction from Euripides to Kafka, Farah and Kushner, films (Almodóvar, Farhadi), photography (Silva, Badlands) and worldly examples of competing claims to justice. The course pursues the aims of the EDI initiative by engaging works in which cultural differences reveal the limits of universalizing accounts of law and justice, works such as Euripides’ Bacchae, Nuruddin Farah’s Maps, Louise Erdrich’s poetry, and Farhadi’s A Separation. But the course will equally suggest that such contingency is inherent in the concept of justice as such, insofar as the problem of justice is bound up with forms of constituting indebtedness that define humans as communal beings. In that sense, contingency and difference mark justice even in its most familiar instances-intimately and close to home, as it were.

Class Format: seminar

Requirements/Evaluation: one 5-page paper, and a final 15-page paper

Prerequisites: a 300-level ENGL course or permission of instructor

Enrollment Limit: 15

Enrollment Preferences: English Majors; Comparative Literature Majors

Expected Class Size: 10

Distributions: (D1)

Attributes: ENGL Criticism Courses; JLST Interdepartmental Electives

Not offered current academic year

ENGL 410 (F) Black Literary and Cultural Theories

Crosslistings: COMP410 / AMST410 / ENGL410 / AFR410

Secondary Crosslisting

This course will examine the writings of black twentieth- and twenty-first-century Anglophone and Francophone literary and cultural theorists in the African diaspora. We will begin with Sojourner Truth and W.E.B. Du Bois and end with current debates between the “Afro-Pessimists” and “Afro-Optimists.” We will be reading writers from the United States, Britain, Africa, the Caribbean, and Europe, moving through the writings of the Harlem Renaissance, Négritude, Pan-Africanism, the Black Arts movement and Black Panthers, the Black Atlantic, and black feminism and queer studies. We will come to see that there is no easy separation between questions of politics (e.g., anti-colonialist, anti-racist, anti-capitalist) and those of aesthetics and poetics.

Class Format: seminar

Requirements/Evaluation: midterm, participation (attendance, discussions, GLOW posts), short paper (4-5 pp.), two response papers (2-3 pp. papers), final project (10-12 pp.: analytical paper)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: AMST majors

Expected Class Size: 10

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AMST Critical and Cultural Theory Electives;

Not offered current academic year
In *Prison Notebooks*, Antonio Gramsci writes that history has "deposited in you an infinity of traces, without leaving an inventory." In this senior seminar, we will adopt a comparative, interdisciplinary, and mixed media approach to inventory some of these uncanny traces as they manifest in the form of social hauntings through narratives of repressed or suspended historical violence. Animated by a whole host of names like "ghost," "spirit," "specter," "zombie," "things that go bump in the night," "the unborn," or "the undead," we will ask what other stories/other knowledges these halting and haunted figures might seek to tell us. How do they dis-order our experience of a modern world whose space/time is shaped by ongoing processes of chattel slavery, settler colonialism, capitalism, mass incarceration, immigration, imperialism, militarism, and war? How do they unsettle, arrest, disrupt, and even seek vengeance for a "common sense" that is structured in human dispossession, exploitation, repression, and death? Finally, how do they leave us with a radical urgency to unlearn and reorient our ways of knowing, being, living, and imagining toward alternative futures where such systems of power and domination can be dismantled for good? Texts to be considered may include: *All They Will Call You* by Tim Z. Hernandez, *The Lone Ranger and Tonto Fistfight in Heaven* and short stories by Sherman Alexie, *Lose Your Mother* by Saidiya Hartman, *Burning Vision* by Marie Clements, *The Gangster We Are All Looking For* by lê thi diem thúy, *Daughters of the Dust* by Julie Dash, and *The Watermelon Woman* by Cheryl Dunye.

**Class Format:** seminar

**Requirements/Evaluation:** attendance and class participation; weekly journal entries (1-2 pages); in-class group presentation; midterm paper (5-6 pages); final creative project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** previous courses in American Studies, critical studies in race and ethnicity and cultural studies, or permission of the instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives; AMST 400-level Senior Seminars; Not offered current academic year

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**ENGL 415 (S) Theorizing Aesthetic Outrage**

Outrage has become an increasingly charged and prominent feature of public life in our current political climate. Yet it is surprisingly difficult to analyze and understand, particularly when we confront public forms of outrage, in which collective behavior may shape, complicate, and change its nature. Why are accounts of the reasons for one's outrage so often inadequate to its vehemence? How are we to understand the strange, unconscious mimicry into which the antagonists in public outrage are so often drawn? What are the sources of the pleasure that shadows outrage? In this seminar we will attempt to theorize public outrage, drawing on a range of theoretical models from several disciplines: aesthetics, cultural and political theory, psychoanalysis, gender and sexuality studies, anthropology and sociology. We will be particularly concerned with aesthetic outrage--riots, censorship, and trials in response to literary and cinematic works, particularly where such outrage has been well documented--and will explore the possibility that such outrage is discernibly different from more straightforward instances of political outrage, such as bread riots or Black Lives Matter activism. We will also analyze the basic nature of outrage in the context of affect studies. Theoretical work by such writers as Sedgwick, Berlant, Foucault, Freud, Weber, Lévi-Strauss, Girard, Arendt, Bakhtin, Butler, Douglas, and Zizek; literary and cinematic works by such authors as Sade, Synge, O'Casey, Jarry, and Eisenstein.

**Class Format:** seminar; tutorial format once or twice during the semester to discuss writing

**Requirements/Evaluation:** active, regular class participation, a final paper of about 20 pages, written in stages (some discussed in tutorial format)

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** a 300-level ENGL course or permission of the instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** English majors

**Expected Class Size:** 12

**Distributions:** (D1)
ENGL 416 (S) Postcolonial Theory and the World Literature Debates (DPE)

Crosslistings: COMP416 / ENGL416

Primary Crosslisting

When publishers, scholars, reviewers, and critics talk about the massive, beautiful, prismatic literary and cultural traditions outside of Western culture, they sometimes refer to them by their geographical provenance—African literature, say, or Sumerian art—or perhaps by their historical moment—Ottoman architecture, or postcolonial Indonesian poetry—but more and more, the catch-all category of World Literature has begun to hold sway in influential places, and is changing the shape of how we think, learn, and write about non-Western aesthetics, as well as how we participate in our "own" cultures in all their complexity. If we can imagine a kind of literature that truly goes under the headings of "World Literature," or "Global Literature," what can we possibly exclude? Doesn't all literature belong to the world? What might we gain by using this term, and what might we lose? What histories are attached to the various names and classifications we assign to culture and how does cultural "othering" uphold or resist forms of economic, political, and military dominance? In this advanced seminar, we will work carefully through the history and influential writings of postcolonialism as a particular challenge to hegemonic forms of representation, cultural production, and naming, starting with a close consideration of the writings of the movement's founders and key commentators, including Aimé Césaire, Frantz Fanon, Edward Said, Gayatri Spivak, Robert J.C. Young, Gauri Viswanathan, Partha Chatterjee, and Homi Bhabha, and consider their influence on later postcolonial writers and critics around the world. In the second half of the semester, we will turn our attention to the historical underpinnings and current firestorm of debates about World Literature, beginning with Goethe, Marx, Adorno, Frederic Jameson, Franco Moretti, and Pascale Casanova and shifting finally to critics of the ideas of World and Global Literature.

Class Format: seminar

Requirements/Evaluation: two to three papers

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: students who have done relevant coursework in Division I or II

Expected Class Size: 10

Department Notes: Theory Course

Distributions: (D1) (DPE)

Distribution Notes: DPE: This advanced course in literature and theory will consider literary canonicity and postcolonial theory's challenges thereto through a deep examination of genre, criticism, institutional power, material conditions of publication, and postcolonial culture's relationship to the legacies of colonialism. We will interrogate power and the writing of history, material and cultural resource extraction, and narrative theory against developmental discourse. Students will additionally consider through their writing the role of academic and cultural institutions in perpetuating race and class hierarchy.

Spring 2019

SEM Section: 01 MR 1:10 pm - 2:25 pm Stephen J. Tifft

ENGL 420 (S) Senior Seminar: The Drag of Black Masculinity (DPE)

Crosslistings: AMST420 / AFR331 / ENGL420 / WGSS420

Secondary Crosslisting

In this seminar, we will study the evolution of Black masculinities through cultural, social, and political movements from 19th century to the present. This course engages Black feminist thought, Black masculinities studies, queer theory, and performance studies. We will examine the relationship and constitutive nature of masculinity and femininity. How is blackness always already gendered? How is gender always already racialized? What are the effects of these gendering and racializing practices on Black bodies, spaces, and places? We will trouble the relationship between manhood and masculinity by examining the ways in which masculinity can move across various kinds of bodies. By examining representations and presentations of...
Black masculinities, we will pursue questions such as: How has dominant society attempted to define Black masculinity? In what ways have Black people undermined these narratives and redefined themselves? How do racial stereotypes about Black men’s sexuality inform representations of Black masculinities? Can we/should we be moving beyond heteropatriarchy and gender binaries? What is the future of Black gender? By reading critical and creative texts, viewing films and engaging other kinds of media, students will hone their critical theorization skills.

**Class Format:** seminar

**Requirements/Evaluation:** each student will be asked to facilitate a class discussion; students will write three short creative/critical papers; there will also be a final project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Women’s, Gender, and Sexuality Studies majors and others with substantial background in Women’s, Gender, and Sexuality Studies or Africana Studies; statements of interest will be solicited

**Expected Class Size:** 14

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

**Distribution Notes:** meets Division 2 requirement if registration is under WGSS, AFR, OR AMST; meets Division 1 requirement if registration is under ENGL DPE: This course fulfills the DPE requirement in that it centers questions of power and privilege.

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**ENGL 421 (F) Fanaticism**

**Crosslistings:** COMP421 / ENGL421

**Primary Crosslisting**

Eighteenth and nineteenth-century writers of literature and political philosophy repudiate fanaticism, whether as a religious, political or amorous posture. But what is fanaticism, and why should it be considered such a threat, particularly during a period that embraced an enlightened secular rationalism? In this course, we will examine these questions by considering literary texts that dramatize fanaticism in light of accounts by philosophers and historians. Readings will include novels by M. Shelley, Hogg, Dickens, Eliot, Conrad, and political philosophy and historical writings by Voltaire, Kant, Diderot, Burke, Hume, Carlyle, Adorno, and a range of recent critics. We will also watch films by Riefenstahl, Hitchcock and Pontecorvo, and look at paintings, drawings and sculpture by Fragonard, Goya, and Shibonare. Since fanaticism has recently had considerable political currency, we will also examine contemporary accounts that reanimate the debates and concerns of the course.

**Class Format:** seminar

**Requirements/Evaluation:** two 10- to 12-page essays or one long final essay

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

**Enrollment Limit:** 15

**Enrollment Preferences:** English majors

**Expected Class Size:** 15

**Distributions:** (D1)

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

**Not offered current academic year**

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**ENGL 440 (S) Wittgenstein and Literary Studies (WI)**

**Crosslistings:** COMP440 / ENGL440

**Primary Crosslisting**

Wittgenstein is widely regarded as one of the most important figures in twentieth-century philosophy, yet his groundbreaking writings remain perplexingly under-appreciated in the world of literary studies. In this course we will address this shortcoming in two ways. First, we will familiarize ourselves with some of Wittgenstein’s key works (and the works of thinkers deeply influenced by him, like Stanley Cavell and Cora Diamond) and try to see what is so radical about them. Second, we’ll explore the still untapped potential of Wittgenstein’s writings for those of us whose primary home is in
the field of literary studies. Topics and concepts we may cover include: meaning, intention, and interpretation (Derrida, de Man); ethical alterity and the concept of the Other (Levinas); sex, gender, and the body (Butler, Foucault, Moi); emotion, affect, and expression (Deleuze, Terada, Adorno); authenticity, voice, and style (Fried, Taylor); modernism and modernity (Pippin); experimental writing (Perloff, Bruns); and the relationship between humans and animals (Wolfe). Some prior experience with philosophy and/or literary theory will obviously be helpful but is not necessary. This course will have much to offer students who are majoring in English, Comparative Literature, or Philosophy. If you have questions about this course and its suitability for you and your intellectual interests, feel free to contact me at brhie@williams.edu.

Class Format: seminar

Requirements/Evaluation: quality of class participation, a final 20- to 25-page research paper

Extra Info: may not be taken on a pass/fail basis

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: 15

Enrollment Preferences: English majors, by seniority; then Comparative Literature and Philosophy majors

Expected Class Size: 15

Distributions: (01) (WI)

Attributes: ENGL Criticism Courses; PHIL Related Courses;

Not offered current academic year

ENGL 445 (F) World's End: Literary Ecologies of the Limit

Crosslistings: ENGL445 / ENVI445

Primary Crosslisting

Consciousness of the world's finitude in a time of environmental degradation and headlong global capitalism prompts restraint, a harboring of resources. But beyond the economic logic of conservation and expenditure, might imagining the world from the vantage point of its limit provoke a more profound rethinking of ourselves and the things of the world? Does it change what it means to possess, or even what an experience of the world is? Does it change human relationship? This course explores these questions in part by reaching back to the early modern period, when the boundedness of nations and worlds first comes to view in a meaningful way. But the course will have a long arc, from Shakespeare to Sinha's Animal's People. Primary works will include: Shakespeare, As You Like It; Marvell, "Upon Appleton House"; Ovid, Metamorphosis; Browne, Urn Burial; Titian, Wordsworth, McCarthy, The Road; Alice Oswald; photography (Struth, Hutte), video installations (Pipilotti Rist). Theoretical texts include: Nixon, Slow Violence; Agamben, The Time that Remains; Heidegger, "Question Concerning Technology"; Latour, "An Inquiry into Modes of Existence"; Nancy, After Fukushima; Derrida, The animal that therefore I am and Beast and the Sovereign.

Class Format: seminar; combination discussion seminar and tutorial conferences

Requirements/Evaluation: one 5-page paper and one final 15-page paper

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: English majors using the course to fulfill a requirement; Environmental Studies majors; Comparative Studies majors

Expected Class Size: 12

Distributions: (D1)

Attributes: ENGL Criticism Courses; ENGL Literary Histories A; PHIL Related Courses

Fall 2018

SEM Section: 01     MR 1:10 pm - 2:25 pm     Christopher L. Pye

ENGL 450 (S) Melville, Mark Twain, & Ellison

As an epigraph to his novel, Invisible Man, Ralph Ellison selects a quotation from Herman Melville's story, "Benito Cereno." In the prologue to Invisible Man, Ellison invokes a sermon that appears briefly in the opening chapter of Moby-Dick. In his essays on comedy and American culture, Ellison comments trenchantly on Adventures of Huckleberry Finn. Melville and Mark Twain were, in many obvious ways, as different as two writers can be. Nonetheless, they also have many surprising similarities, and it is not difficult to understand why both are so important to Ellison. This course will
examine the novels, stories, and essays of these three writers, with particular attention to the themes that they have in common and to the traits that make each of them distinctive. Race, slavery, epistemology, and the nature of American democracy are among those themes.

**Class Format:** seminar

**Requirements/Evaluation:** journal, a final 15-page paper

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

**Enrollment Limit:** 20

**Enrollment Preferences:** English majors

**Expected Class Size:** 15

**Distributions:** (D1)

**Attributes:** AMST Arts in Context Electives;

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**ENGL 456 (F) Topics in Critical Theory: Hegel and the Dialectic**

**Crosslistings:** COMP456 / ENGL456

**Primary Crosslisting**

This course is for students of any major who wish to continue studying critical, cultural, or literary theory. Students will give close attention to a single theorist or philosophical school or perhaps to a single question as taken up by several theorists. Prior coursework in critical theory or continental philosophy, no matter the department, is strongly recommended. The subject of this semester's seminar is the dialectic. "Dialectical" is one of those collegiate words, the kind of word that some people use a lot without knowing for sure what it means. That said, there are a couple of different ways of making sense of dialectics. The word's nearest synonym is "dialogue." Broadly, then, "dialectics" is a name for any philosophy that incorporates into itself the back-and-forth of conversation. Modern dialectics, meanwhile, sets out from two ideas: first, that it is impossible to think about anything in isolation, that we understand all things via relation and contradistinction, that we couldn't call any person "female" if we weren't also compelled to call some people "male"; and second, that all such conceptual pairs (male/female, black/white, east/west) are less settled than they look. You can't not divide the world into oppositions, and all such oppositions will collapse. This is an idea that, systematically pursued, can change the way we think about language, ethics, politics, literature, and art. We will read key texts from major dialectical thinkers: Hegel, Marx, Adorno, but mostly Hegel.

**Class Format:** seminar

**Requirements/Evaluation:** seminar paper of 25 pages; informal weekly writing; class participation

**Prerequisites:** prior coursework in critical theory or continental philosophy is recommended but not necessary, no prior coursework in English is required

**Enrollment Limit:** 15

**Enrollment Preferences:** seniors with background in critical theory

**Expected Class Size:** 15

**Distributions:** (D1)

**Attributes:** ENGL Criticism Courses; PHIL Related Courses

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**ENGL 493 (F) Honors Colloquium: English**

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.

**Class Format:** independent study

**Requirements/Evaluation:** evaluation will be based on participation and on individual progress on the thesis projects, which will be determined in
consultation with each student's honors advisor

**Prerequisites:** admission to the department Honors program

**Enrollment Limit:** none

**Distributions:** (D1)

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**Fall 2018**

HON Section: 01  W 1:10 pm - 3:50 pm  Bernard J. Rhie

**ENGL 494 (S) Honors Thesis: English**

English honors thesis. Required of all senior English majors pursuing critical theses and critical specialization.

**Class Format:** independent study

**Distributions:** (D1)

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**Spring 2019**

HON Section: 01  TBA  Bernard J. Rhie

**ENGL 497 (F) Honors Independent Study: English**

English honors thesis. Required of all senior English majors pursuing departmental honors in creative writing.

**Class Format:** independent study

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Distributions:** (D1)

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**Fall 2018**

HON Section: 01  TBA  Kathryn R. Kent