ENGLISH (Div I)
Chair: Professor Kathryn Kent


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 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

**Grading:** pass/fail only

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

**Attributes:** EXPE Experiential Education Courses

*Not offered current academic year*

**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
Grading: pass/fail only
Materials/Lab Fee: none
Attributes: EXPE Experiential Education Courses
Not offered current academic year

ENGL 13 (W) Fanon: Anticolonialism and Revolution
Cross-listings: COMP 13 ENGL 13
Primary Cross-listing
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 was 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
Grading: pass/fail only
Materials/Lab Fee: cost of books
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 13 ENGL 13
Not offered current academic year

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. Adjunct 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
Grading: pass/fail only
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 degrees 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
Grading: pass/fail only
Materials/Lab Fee: $10 plus cost of books
Not offered current academic year

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
Grading: pass/fail only
Materials/Lab Fee: $15 plus cost of books
Distributions: (D1)
Not offered current academic year

ENGL 17 (W) How to Write Auto-Fiction

Cross-listings: ENGL 17 REL 17

Secondary Cross-listing

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
Grading: pass/fail only
Materials/Lab Fee: none

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 17 REL 17
Attributes: EXPE Experiential Education Courses
Not offered current academic year

ENGL 19 (W) Screenwriting Challenge: The Tale of an Underappreciated Musical Genius

Secondary Cross-listing

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
Grading: pass/fail only
Materials/Lab Fee: $55

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 19 MATH 19
Attributes: EXPE Experiential Education Courses
Not offered current academic year

ENGL 20 (W) Winter Naturalist's Journal

Secondary Cross-listing

This course will engage with the natural world through writing, drawing, and personal observation. Students will spend time out of doors exploring the ecosystem of the Williamstown area, and indoors practicing reflective writing (both poetry and prose), 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

Grading: pass/fail only

Materials/Lab Fee: $80 plus cost of books

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 20 (D2) ENVI 20 (D2)

Attributes: EXPE Experiential Education Courses

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

Grading: pass/fail only

Materials/Lab Fee: $923

Attributes: EXPE Experiential Education Courses TRVL Winter Study Travel Course

ENGL 30 (W) Honors Project: English

Required during Winter Study of all seniors admitted to candidacy for honors via the specialization route.

Class Format: honors project

Grading: pass/fail only

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
Grading: pass/fail only
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
Grading: pass/fail only
Distributions: (D1)

ENGL 104 (F) Creative Non-fiction (WS)
In this course we will read some of the most prominent practitioners of creative non-fiction—writers like John McPhee, Joan Didion, Malcolm Gladwell, Susan Orlean, Ta-Nehisi Coates, Michael Pollan, Zadie Smith and Oliver Sacks. Students will also write in a variety of non-fiction modes—explainers, profiles, essays, memoirs. We will probe the border between invention and fact and consider the ways that narratives are constructed.
Class Format: seminar and workshop
Requirements/Evaluation: four short exercises of three pages or less; three longer assignments of five pages; and a final assignment, which is a revision and expansion of an earlier essay
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 14
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
Writing Skills Notes: Four short exercises of three pages or less; three longer assignments of five pages; and a final assignment, which is a revision and expansion of an earlier essay. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

ENGL 105 (F)(S) American Girlhoods (DPE) (WS)
Cross-listings: WGSS 105 ENGL 105 AMST 105
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 girlishness 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
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 105 (D2) ENGL 105 (D1) AMST 105 (D2)

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

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

Attributes: AMST Arts in Context Electives

Fall 2019
SEM Section: 01  TF 2:35 pm - 3:50 pm  Kathryn R. Kent

Spring 2020
SEM Section: 01  TF 2:35 pm - 3:50 pm  Kathryn R. Kent

ENGL 106 (S) "Make it New": The Modernist Experiment (WS)
Cross-listings: COMP 105  ENGL 106

Primary Cross-listing

In her essay "Mr. Bennett and Mrs. Brown" (1924), Virginia Woolf proposed that around 1910 "human character" itself had suddenly changed, rendering existing conventions "in religion, conduct, politics, and literature" no longer adequate to express the new age. "And so the smashing and the crashing began. Thus it is that we hear all around us, in poems and novels . . . the sound of breaking and falling, crashing and destruction." This course will explore the effort of artists in the decade or so before and after World War I to "make it new." We will read work by Conrad, Yeats, Frost, Pound, Joyce, T.S.Eliot, Mansfield, Woolf, Faulkner, Wallace Stevens, William Carlos Williams and others, and chart the range of innovative narrative and formal strategies Modernist writers adopted in their efforts to represent consciousness, experience, memory and the objective world more fully and accurately in an era of massive social, political and technological change. We will also consider some non-print media, including developments in the visual arts from the post-impressionists through to the surrealists, the work of the Bahaus, and early experiments in film.

Class Format: seminar
Requirements/Evaluation: active class participation; three papers rising from 3-7 pages; three two-page reading responses
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)

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

COMP 105 (D1) ENGL 106 (D1)

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

Attributes: ENGL Literary Histories C

Spring 2020

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

ENGL 107  (F)  Temptation

Cross-listings: ENGL 107  COMP 106

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

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

ENGL 107 (D1) COMP 106 (D1)

Not offered current academic year

ENGL 108  (F)  Everyday Stories

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

Not offered current academic year
ENGL 111 (F) Poetry and Politics

"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
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Not offered current academic year

ENGL 112 (F) Introduction to Literary Criticism

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
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students who have not taken or placed out of a 100-level ENGL course
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Not offered current academic year

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

Cross-listings: ENGL 113 AMST 113 WGSS 113

Primary Cross-listing

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

Class Format: 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

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

Distributions: (D1) (DPE)

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

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

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

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

Fall 2019

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

ENGL 114 (F) Literary Speakers (WS)

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

Class Format: seminar

Requirements/Evaluation: 5-6 papers, of varying length, spaced throughout the term (about 20 pages total); detailed feedback will be provided on each paper, along with opportunities for revision

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

Writing Skills Notes: There will be 5-6 papers assigned, spaced evenly throughout the term, ranging in length from 1-2 pages to 5-6 pages. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences before and after each paper. At least two classes during the term will be specifically devoted to issues related to paper writing.
ENGL 117 (F) Introduction to Cultural Theory

Cross-listings: ENGL 117 COMP 117

Primary Cross-listing

This course has a clear purpose. If you had signed up for a course in biology, you would know that you were about to embark on the systematic study of living organisms. If you were registered for a course on the American Civil War, you would know that there had been an armed conflict between the northern and southern states in the 1860s. But if you decide you want to study "culture," what exactly is it that you are studying? The aim of this course is not to come up with handy and reassuring definitions for this word, but to show you why it is so hard to come up with such definitions. People fight about what the word "culture" means, and our main business will be to get an overview of that conceptual brawl. We will pay special attention to the conflict between those thinkers who see culture as a realm of freedom or equality or independence or critical thought and those thinkers who see culture as a special form of bondage, a prison without walls. The course will be organized around short theoretical readings by authors ranging from Matthew Arnold to 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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 117 (D1) COMP 117 (D1)

Attributes: AMST Critical and Cultural Theory Electives

Not offered current academic year

ENGL 119 (S) Missed Encounters (DPE)

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

Grading: no pass/fail option, yes fifth course option
Distributions: (D1) (DPE)

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

Not offered current academic year

ENGL 120 (S) The Nature of Narrative
Cross-listings: COMP 111 ENGL 120

Secondary Cross-listing
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 Shōnagon), 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
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students considering a major in a related field
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 111 (D1) ENGL 120 (D1)

Not offered current academic year

ENGL 120 (F) The Nature of Narrative (WS)
Cross-listings: COMP 111 ENGL 120

Secondary Cross-listing
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: active and meaningful class participation; two shorter papers, longer final paper including a draft workshopped in tutorial format
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
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 111 (D1) ENGL 120 (D1)
### Writing Skills Notes: The two shorter papers will receive extensive comments from the instructor; the instructor will meet individually with students to discuss their writing after the second paper. A partial draft of the final longer paper will be workshopped with the instructor plus a peer partner in tutorials; the tutorials will provide feedback for expanding and deepening the final paper.

### Attributes: FMST Related Courses

**Fall 2019**

SEM Section: 01  MR 2:35 pm - 3:50 pm  Gail M. Newman

**ENGL 120 (F) Nature of Narrative (WS)**

**Cross-listings:** ENGL 120 COMP 111

**Secondary Cross-listing**

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students considering a major in Comparative Literature

**Expected Class Size:** 19

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

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

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

ENGL 120 (D1) COMP 111 (D1)

**Writing Skills Notes:** Students will write and receive written feedback addressing writing specifically on four or five short (2- to 3-page) papers and two longer papers (5 pages or longer). They will revise the first paper based on feedback from the instructor and, when feasible, a peer critique group, and will have the opportunity to submit a draft of the second longer paper for feedback.

Not offered current academic year

**ENGL 123 (S) The Short Story**

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

**Grading:** yes pass/fail option, yes fifth course option
ENGL 125 (F) Theater and Politics (WS)

Cross-listings: THEA 125 ENGL 125

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 125 (D1) ENGL 125 (D1)

Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, substantive feedback on writing assignments, and revision in response to that feedback.
Requirements/Evaluation: four papers totaling at least 20 pages, active class participation, class presentation

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

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 126 (D1) AMST 126 (D2) AFR 126 (D2)

Difference, Power, and Equity Notes: Through discussions and short essays, students will develop skills for analyzing the 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.

Fall 2019
SEM Section: 01 TR 8:30 am - 9:45 am Kimberly S. Love

ENGL 128 (S) Reading Asian American Literature

Cross-listings: COMP 128 AMST 128 ENGL 128

Secondary Cross-listing

Though the category and term "Asian American" came about as a result of political struggle in the 1960s, what we now call Asian American writing in English began in the nineteenth century and has played a significant role in every American literary "movement" from Modernism, realism, protest literature to various avant-gardes, the graphic novel, and digital 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)

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: prospective AMST or ENGL majors

Expected Class Size: 15

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 128 (D1) AMST 128 (D2) ENGL 128 (D1)

Attributes: AMST Arts in Context Electives

Spring 2020
SEM Section: 01 TR 9:55 am - 11:10 am Anthony Y. Kim
ENGL 129  (S)  Twentieth-Century Black Poets

Cross-listings: ENGL 129  AFR 129

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 129 (D1) AFR 129 (D2)

Attributes: AMST Arts in Context Electives

Spring 2020

SEM Section: 01    MWF 8:30 am - 9:45 am     David L. Smith

ENGL 131  (F)  All About Sonnets  (WS)

Fourteen lines in a fixed pattern. When Sir Thomas Wyatt introduced the sonnet to England in the 1500s with his translations of Petrarch, the form quickly became entrenched in English, and has been in regular use ever since. Originally penned as expressions of idealized love, sonnets soon expanded to address other kinds of emotionally intense relationships--to God, Nature, art, a particular place, the State, oppressors--while still, obsessively, returning to love in all its myriad forms. This makes the sonnet, deeply personal though it is, also a kind of pocket-sized literary tradition, as each new generation of poets extends, disrupts, and comments upon the whole history of sonnets. "A sonnet is a moment's monument," wrote D.G. Rossetti (in, of course, a sonnet)--speaking of the sonnet's tendency to offer just a snapshot of the poet's mental and emotional state--but the tradition of producing numbered sequences of sonnets can also string those moments into a kind of narrative. Similarly, while the sonnet is founded in strong feeling, it is also obsessed with logic, delighting in logical argumentation, contradictions and paradoxes. This course will focus on a broad range of sonnets, historically, geographically and thematically, as well as criticism and theory relating to sonnets. Studying sonnets that are variously inspiring, devastating, and lol funny, we will become Sonnet Experts, while developing broadly useful skills in careful reading, concise writing and sound argumentation. Poets will include Shakespeare, Wordsworth, Keats, Elizabeth Barret Browning, DG and Christina Rossetti, Claude McKay, Edna St. Vincent Millay, John Berryman, Seamus Heaney, Vikram Seth, and many, many more. No prior experience with poetry is presumed.

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first-year students

Expected Class Size: 10

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

Distributions: (D1)  (WS)

Writing Skills Notes: Bi-weekly short analytic papers (1000 words) which will be critiqued in tutorial meetings and revised as needed. Bi-weekly critique of partner's paper. Regular sonnet paraphrases and or "prose sonnets" that will be critiqued for linguistic precision and succinctness.
ENGL 132 (F) Black Writing To/From/About Prison (DPE) (WS)

Cross-listings: ENGL 132 WGSS 132

Primary Cross-listing

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

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

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

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 132 (D1) WGSS 132 (D2)

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

Difference, Power, and Equity Notes: This class studies the historical development of mass incarceration of black folk from its roots in American slavery and white supremacist policy. This class also studies the impact of the prison industrial complex on transgender and queer folk in reproducing gender binaries and sexual abuse in and outside prison walls. The politics of prison abolition and gender self determination present critical interventions into the hegemonic structures of normalized racial dominance and gender oppression.

Attributes: ENGL Literary Histories C

ENGL 133 (F) Shakespeare's Uncertain Ends

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

Class Format: seminar

Requirements/Evaluation: three essays (two 5-page essays and one 10-page essay), short writing assignments, class participation
ENGL 135  (F)  Vengeance
For almost three thousand years revenge has been a central preoccupation of European literature. Revenge is inviting to literary and dramatic treatment partly because of its impulse towards structure: it traces a simple arc of injury and retaliation. A injures B, and B retaliates against A. But retaliation is never easy or equivalent, and there is always a volatile emotive mixture of loss and grievance that stirs up ethical ambiguities that are seldom resolved. Vengeance also fascinates because it is so paradoxical. The avenger, though isolated and vulnerable, can nevertheless achieve heroic grandeur by coming to personify nemesis. And yet the hero is always contaminated by trying to make a right out of two wrongs--and he usually has to die for it. Driven by past events, cut off from the present, and wrapped up in stratagems for future reprisals, the avenger's actions are almost always compromised by impotence or excess. At best, revenge is "a kinde of Wilde Justice"--a justice that kills its heroes as well as its villains. We will look at as many stories of vengeance, across as wide a range of cultures and media, as possible. Readings will include Sophocles' Electra, Dante's Inferno, Shakespeare's Hamlet and The Tempest, 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
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Not offered current academic year

ENGL 136  (S)  Slavery and the Making of a Literary Tradition
Cross-listings: AFR 136  ENGL 136
Primary Cross-listing
How has the subject and iconography of slavery continued to preoccupy the American literary and cultural imagination? In this course, we will examine the transatlantic circulation of ideas regarding race, nation, citizenship, self-mastery, agency, and freedom in colonial and antebellum America and consider how these debates have continued to the present. We will read such authors as Phyllis Wheatley, Harriet Jacobs, Harriet Wilson, William Faulkner, Mark Twain, and Toni Morrison. Forms will include poetry, slave narratives, novels, advertisements, broadsides, pamphlets, and other ephemera. We will also view cinematic representations of slavery, such as WGN's Underground, the adaptation of Solomon Northrop's 12 Years a Slave, and Issa Rae's parody "Due North" in Insecure.

Class Format: seminar
Requirements/Evaluation: active class participation, 4 short papers totaling about 20 pp.
Prerequisites: first-year students who have not taken or placed out of a 100-level ENGL course
Enrollment Limit: 19
Enrollment Preferences: none
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
ENGL 138  (S) What is a Self? Investigations in Literature, Philosophy, and Psychology  (WS)

The experience of having a self (or a subjective point of view) informs and colors literally everything we think, see, and feel. And yet what, 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 psychology. Works we will study include: Tim O'Brien's The Things They Carried, Toni Morrison's Beloved, Ta-Nehisi Coates' Between the World and Me, Paul Kalanithi's When Breath Becomes Air, and theoretical writings on the self by Plato, Descartes, Thoreau, Sartre, and Bruner, among others. 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: four analytical papers totaling 20 pages; active class participation; participation in other short writing assignments

Prerequisites: none

Enrollment Limit: 19

Spring 2020

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

Cross-listings: ENGL 139  COMP 139  WGSS 139

Primary Cross-listing

The course invites students to consider the range of ways in which "knowledge" about women's, femme's and non-binary lives has been constructed in text, and how this knowledge determines and impacts the we have and make. The first half of the course is organized around a deep reading of Sara Ahmed's recent theoretical book, Living a Feminist Life, while the second half of the course will examine a spectrum of women's life writing-poetry, music, journalism, theory, and memoir-to discover how text continues to shape feminist lives, and how femmes' lived experience in turn shapes feminist discourse. Course materials for the second half of the semester will be generated in part through discussion and students' suggestions. Key texts will include Jamaica Kincaid's A Small Place, Audre Lorde's Sister Outsider, Djamila Boupacha's memoir, Ana Lily Amirpour's film A Girl Walks Home Alone at Night, Sara Ahmed's Living a Feminist Life, Valerie Solanas's SCUM Manifesto, and bell hooks's Teaching to Transgress. In their writing for this course, students will consider how their own intimate relationships-with parents, partners, children, neighbors, or friends-can become sites of feminist activism, and sources of strength and knowledge to be carried into the broader world of public engagement and intervention. In the final weeks of the course, we will collectively interrogate the (false) boundary between writing and living as modes of feminist praxis.

Class Format: Seminar

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

Prerequisites: None

Enrollment Limit: 19
Enrollment Preferences: None

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

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

ENGL 139 (D1) COMP 139 (D1) WGSS 139 (D2)

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

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

Attributes: ENGL Literary Histories C

Spring 2020

SEM Section: 01 Cancelled

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

The controlling conceit of this class is that the different genres of creative writing are cross-fertilizing, even if you imagine yourself to have a strong proclivity toward one. Though much of our energy will go into producing new work—poetry, fiction, and creative nonfiction—we will also look at published work through a combination of approaches: seminar style discussions, as well as mini-lectures and craft essays that will guide your writing in each genre. The instructor will be the primary respondent to your work, although you will also become comfortable reading and critiquing one another. There will be at least one workshop-format class per genre. This course does not fulfill the writing skills requirement, because of its emphasis on creative rather than analytical writing, and because I don't require revisions. Nevertheless, you will be writing a lot, ten to fifteen pages in each genre, as well as peer responses.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

Fall 2019

SEM Section: 01 MWF 8:30 am - 9:45 am Paul C. Park

Spring 2020

SEM Section: 01 MR 1:10 pm - 2:25 pm Cassandra J. Cleghorn

ENGL 142 (S) Idleness

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

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

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

Not offered current academic year

ENGL 149  (F)  First-Hand America

Cross-listings: AMST 149  ENGL 149

Secondary Cross-listing

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Not offered current academic year
ENGL 150 (F) Expository Writing

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Fall 2019

SEM Section: 01 MWF 8:30 am - 9:45 am Alan W. De Gooyer

ENGL 150 (S) Expository Writing

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

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

This course will explore some of the themes and techniques of modern science fiction by examining a range of published stories, while at the same time making some new stories of our own. Writers of fiction and non-fiction often watch each other with suspicion, as if from opposing sides of an
obvious frontier. Though the goals of both forms of writing—the disciplined articulation of brainy thoughts and mighty feelings—are similar, there is a
tendency in both camps to think their methods different and exclusive. The conceit of this class is to imagine that constructing a plot and constructing
an argument, say, are complementary skills, and that the tricks and techniques of one type of writing can profitably be applied to the other. With this in
mind, the class is made of two strands twisted together—a creative writing workshop and a course in critical analysis. There will be short weekly
assignments in both types of writing, as well as two larger projects: an original science fiction short story and an interpretive/analytical essay. Assigned
readings will include stories and essays by Terry Bisson, Octavia Butler, Samuel R. Delany, Karen Joy Fowler, Carol Emshwiller, and John Crowley,
among many others.

Class Format: discussion/seminar
Requirements/Evaluation: active participation in class and about thirty pages of writing, both critical and creative; two 12- to 20-page writing
assignments (short story and analytical/interpretive essay), with revisions; half-dozen shorter writing assignments, plus written responses
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: first-year students
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1) (WS)
Writing Skills Notes: This course will require two long writing assignments, twelve to twenty pages, one critical and one creative, each of which will
go through an extensive revision process. In addition, I will assign a half-dozen shorter assignments of both types (critical and creative) and
single-page critical responses to all worked-up assignments, for a total of thirty or so pages of required writing. A crucial component of the course
will be its attention to writing style, strategy, and organization.

Spring 2020
SEM Section: 01    TF 2:35 pm - 3:50 pm    Paul C. Park

ENGL 152  (S) Direct Action & Other Political Acts in Black Cultural Texts  (DPE) (WS)
This is an expository writing course meant to aid students in developing stronger college essay writing skills. This will be accomplished through
engagement with the central theme of black direct action described in political, cultural, and artistic texts of the last two centuries. The course will train
students to write strong thesis statements, develop close reading skills, sharpen keyword usage, and create empathetic writing relationships. This
course also takes black direct action as its organizing principle by asking students to consider how we become agents in both our writing and our lives.
Forms of cultural production to be examined in this course include slave narratives, memoir, speeches and open letters, zines, poetry, op-eds, short
stories, novels, film and television, visual art, and criticism.

Class Format: seminar
Requirements/Evaluation: daily writing (Monday-Friday), 3 original essays (4-5 pages) and 2 extensively revised essays (4-5 pages), final portfolio,
consistent engagement during class sessions
Prerequisites: permission of English department Administrative Assistant Pat Malanga
Enrollment Limit: 12
Enrollment Preferences: first-years and sophomores
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Unit Notes: while this class is organized around a theme (black direct action), it is strictly meant for students who are trying to improve their essay
writing skills; those who do not need assistance with writing should not enroll in this course
Distributions: (D1) (DPE) (WS)
Writing Skills Notes: Daily writing every Mon/Tu/Wed/Th for 15 min per day; Fri written reflections on the daily writing including a self-assessment of
patterns, strengths, and weaknesses that week; 3 original essays (4-5 pages); 2 extensively revised essays (4-5 pages) including a letter describing
revision choices; submission of a final portfolio of 2 of the 5 essays including a letter describing student's growth. Timely feedback on writing skills from
instructor with suggestions for improvement.

Difference, Power, and Equity Notes: This class explores the self-determined actions of black individuals, communities, and movements in the
United States confronting and dismantling white supremacist power relations. Histories of racial violence, trauma, and subjugation are examined from
the point of view of black intervention with special attention to the intersections of strategy, tactic, and literary genre in imagining, achieving, or re-committing to the work of freedom, from slavery to the present.

Not offered current academic year

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

Cross-listings:  STS 153  ENGL 153

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites:  none

Enrollment Limit:  12

Expected Class Size:  12

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

Distributions:  (D1)  (WS)

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

STS 153  (D2)  ENGL 153  (D1)

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

Spring 2020

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

ENGL 154  (F)  Imagination and Authority

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

Class Format: seminar

Requirements/Evaluation:  4-5 papers totaling at least 20 pp., revisions, student teaching, written and oral comments, final portfolio

Prerequisites:  none

Enrollment Limit:  12

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

Expected Class Size:  12

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

Distributions:  (D1)

Not offered current academic year
ENGL 155  Reading the *Inferno* (WS)

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

**Class Format:** Seminar

**Requirements/Evaluation:** four to five papers totaling at least 20 pages, revisions and other short writing assignments, class participation

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Grading:**

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

**Writing Skills Notes:** Four 5-page essays in multiple drafts; other short writing assignments. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Not offered current academic year

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

Is Pinocchio alive? How about the Terminator, or the operating system in *Her*? This course explores our persistent interest in human simulacra (robots, puppets, dolls; but also automata and cyborgs) and what they suggest about human identity, independence, and free will. We'll look at a wide range of simulacra as they appear in literature, film, and, increasingly, in the actual world (“reborn” dolls, therapy robots). We will frame our explorations with readings in artificial intelligence, neurology, and psychoanalysis (Freud on the uncanny; Winnicott on transitional objects).

Throughout, we will wonder: why this fascination with the almost living? How is it that we often care more for Wall-E or the Velveteen Rabbit than we do for many real people?

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

Fall 2019

SEM Section: 01  TR 11:20 am - 12:35 pm  Shawn J. Rosenheim

ENGL 201  (F) Shakespeare

We've come to expect that the heroes of Shakespeare's plays learn something. Misguided lovers are meant to be enlightened, and tragic heroes are supposed to achieve some kind of clarifying self-knowledge as a reward for their suffering. Supposedly, once the heroes' flaws are revealed and their delusions are exposed, they come to understand what has happened to them and why. Or so we'd like to think. But the plays don't always cooperate with our desire for a compensating enlightenment. We don't always come away with a clear sense that Shakespeare's heroes have arrived at true self-recognition; nor are we granted an obvious, edifying moral to compensate for the drama we've witnessed. What, then, should we look for at the end of a Shakespeare play? The plays we will read include *As You Like It, Henry IV, Part 1, Hamlet, Measure for Measure, King Lear, Antony and Cleopatra, and The Tempest.*
ENGL 202 (S) Modern Drama

Cross-listings: ENGL 202 COMP 202 THEA 229

Secondary Cross-listing


Class Format: lecture

Requirements/Evaluation: two 5-page papers; regular journal responses; a final exam; and active participation in class discussions

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre, English, and Comparative Literature majors

Expected Class Size: 18

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

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

Distributions: (D1)

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

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

Attributes: ENGL Literary Histories C

Spring 2020

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

ENGL 204 (S) Hollywood Film

Cross-listings: COMP 221 ENGL 204

Primary Cross-listing

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

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

Class Format: seminar
Requirements/Evaluation: frequent short writing assignments totaling 20+ pages, thoughtful participation in discussions
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)

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

Attributes: ENGL 200-level Gateway Courses

Fall 2019
LEC Section: 01 MR 2:35 pm - 3:50 pm John E. Kleiner, James R. Shepard

ENGL 206 (F) We Aren't The World: “Global” Anglophone Literature and the Politics of Literary Language (DPE) (WS)

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: four short papers (5 pages), a presentation, and a final research project

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

Enrollment Limit: 19

Enrollment Preferences: potential English majors and those who have yet to take a Gateway course

Expected Class Size: 19

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

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: Students will write daily in class, submit four short (5-page) and one longer paper (10-page), as well as reading questions before each class. At least one class session per week will center writing skills and revision.

Difference, Power, and Equity Notes: This course will introduce students to the colonial legacies of literary language politics. Authors represent a range of literary traditions from West Africa to the Caribbean to South and South East Asia and beyond. Class discussion will also focus on issues of gender, race, and class in imperial history and neoimperialism.

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

Fall 2019

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

Cross-listings: ENGL 209  COMP 265

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

ENGL 209  (D1)  COMP 265  (D1)

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

Attributes: ENGL Criticism Courses ENGL 200-level Gateway Courses

Spring 2020

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

Cross-listings: ENGL 209  COMP 265

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

ENGL 209  (D1)  COMP 265  (D1)

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

Attributes: ENGL Criticism Courses ENGL 200-level Gateway Courses

Spring 2020

SEM Section: 01  TF 1:10 pm - 2:25 pm  Christian Thorne
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
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 15
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 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
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors
Expected Class Size: 20
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 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
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam, or permission of instructor
Enrollment Limit: 10
**Enrollment Preferences:** sophomores; English majors; students with radio or studio art training

**Expected Class Size:** 10

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

**Distributions:** (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

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**ENGL 214 (S) Writing for Stage and Screen**

**Cross-listings:** ENGL 214 THEA 214

**Secondary Cross-listing**

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

**Class Format:** seminar

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

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

**Enrollment Limit:** 18

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

**Expected Class Size:** 14

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

**Distributions:** (D1)

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

ENGL 214 (D1) THEA 214 (D1)

**Attributes:** FMST Related Courses

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**ENGL 216 (S) Introduction to the Novel**

There was a time when novels as we understand them didn't exist; then there was a time—centuries—when novels were overwhelmingly the dominant storytelling and literary mode in English. This lecture course will follow the cultural arc of the novel from its beginnings through the later 20th century, when novels competed for cultural space with new storytelling modes. Along the way we will think about what stories are for, generally; why this kind of long-form storytelling was invented; and what cultural work novels do and have done. Possible writers to be studied include Defoe, Austen, Bronte, Dickens, James, Joyce, Nabokov, and Morrison.

**Class Format:** lecture

**Requirements/Evaluation:** midterm and final exams, one critical essay, and some short writing assignments

**Prerequisites:** none

**Enrollment Limit:** 80

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

**Expected Class Size:** 60

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

**Distributions:** (D1)
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, blackness, gender, sexuality, and archive. 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, visual art, and film. Course texts include: Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, Glenn Ligon's “Runaways”, and Jordan Peele's Get Out. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darieck Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

Class Format: seminar
Requirements/Evaluation: mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary
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
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 218 (D2) AMST 218 (D2) ENGL 218 (D1) AFR 218 (D2)

Writing Skills Notes: Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Difference, Power, and Equity Notes: This course examines the work of black 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 including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 25

**Enrollment Preferences:** none

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

**Distributions:** (D1)

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

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

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

Not offered current academic year

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**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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** discretion of the instructor

**Expected Class Size:** 19

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

**Distributions:** (D1)

**Attributes:** ENGL Creative Writing Courses

Not offered current academic year

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**ENGL 222 (S) Lyric Poetry (WS)**

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

**Class Format:** seminar

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

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

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

**Distributions:** (D1) (WS)
**Writing Skills Notes:** There will be 4-5 papers assigned, ranging in length from 4-6 pages, spaced evenly throughout the term. Total writing will be 20 pages or more. Detailed feedback will be provided on each paper. There will be opportunities for revisions, and for conferences before and after each paper.

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

Spring 2020

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

**ENGL 224  (F)  American Drama: Hidden Knowledge**

**Cross-listings:** AMST 275  COMP 275  ENGL 224  THEA 275

**Secondary Cross-listing**

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

**Class Format:** tutorial

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Theatre and English majors

**Expected Class Size:** 10

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

**Distributions:** (D1)

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

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

**Attributes:** AMST Arts in Context Electives

Fall 2019

TUT Section: T1  TBA  Robert E. Baker-White

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

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

**Class Format:** Seminar

**Requirements/Evaluation:** four papers totaling about 20 pages; engaged participation in class discussions
**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 19

**Expected Class Size:** 19

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

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

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

Not offered current academic year

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**ENGL 226 (S) The Irish Literary Revival**

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

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

**Enrollment Limit:** 19

**Enrollment Preferences:** English majors

**Expected Class Size:** 19

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

**Distributions:** (D1)

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

Not offered current academic year

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**ENGL 227 (F) Elegies**

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

**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
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ENGL Literary Histories B

Not offered current academic year

ENGL 228  (S) The Renaissance in England and the European Continent: Self and World  (DPE) (WS)
Cross-listings: COMP 230  ENGL 228

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

Class Format: seminar
Requirements/Evaluation: five 4-page papers, 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: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)  (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 230 (D1) ENGL 228 (D1)

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

Difference, Power, and Equity Notes: This course examines the role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.
Attributes: ENGL 200-level Gateway Courses  ENGL Literary Histories A

Spring 2020
SEM Section: 01    TR 9:55 am - 11:10 am    Emily Vasiliauskas

ENGL 229  (S) Contemporary American Fiction
Cross-listings: ENGL 229  AMST 230

Primary Cross-listing
In this course we will read and analyze a selection of fiction written between 1945 and the present, with an emphasis on proving (in the sense of testing) the three terms in the course title. Could John Cheever's "The Enormous Radio" really be contemporary? Is James Baldwin's Giovanni's Room American in the same way as Alice Munro's Dear Life? And is Michelle Tea's Black Wave fiction or something else? Along the way, we'll also ask: What forms and themes define contemporary American fiction? And why should we invest in defining the "contemporary" period at all? Other authors we will study may include: Raymond Carver, Thomas Pynchon, Toni Morrison, Renata Adler, Margaret Atwood, Lydia Davis, Chang Rae Lee, Jennifer Egan, and Colson Whitehead.

Class Format: seminar

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

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

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

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

ENGL 229 (D1) AMST 230 (D1)

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

Not offered current academic year

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

Cross-listings: ENGL 230 COMP 240

Primary Cross-listing

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

Class Format: discussion seminar

Requirements/Evaluation: frequent short papers totaling 20 pages

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

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

ENGL 230 (D1) COMP 240 (D1)

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

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

Fall 2019

SEM Section: 01 MWF 11:00 am - 12:15 pm Christopher L. Pye
ENGL 231 (F)(S) Literature of the Sea

Cross-listings: MAST 231 ENGL 231

Secondary Cross-listing

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

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

Distributions: (D1)

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

MAST 231 (D1) ENGL 231 (D1)

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

Fall 2019
LEC Section: 01 TBA Mary K. Bercaw Edwards

Spring 2020
LEC Section: 01 TBA Mary K. Bercaw Edwards

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

Cross-listings: ENGL 232 LATS 232

Secondary Cross-listing

"Archives have never been neutral they are the creation of human beings, who have politics in their nature. Centering the goals of liberation is at the heart of the issue."—Jarrett Drake, former digital archivist at Mudd Manuscript Library, Princeton University 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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: LATS concentrators

Expected Class Size: 12-15

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 232 (D1) LATS 232 (D2)

Attributes: LATS Core Electives
Not offered current academic year

ENGL 233 (S) Great Big Books (WS)

Cross-listings: COMP 293 ENGL 233

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

Class Format: seminar

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

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

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1) (WS)

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

COMP 293 (D1) ENGL 233 (D1)

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

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

Spring 2020
SEM Section: 01 MWF 11:00 am - 12:15 pm Stephen J. Tifft

ENGL 234 (S) The Video Essay

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

Class Format: we will meet as a group for three weeks, then break into groups of two with whom I will meet weekly; students will alternate between creating video essays on film topics, and writing commentaries on the essays of their partner

Requirements/Evaluation: four written exercises (1-2 pages); four video essays, increasing from two to six minutes; and four written commentaries on one’s partner’s video essays
Prerequisites: permission of the instructor

Enrollment Limit: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: course books

Distributions: (D1)

Attributes: ENGL Post-1900 Courses FMST Core Courses

Spring 2020

TUT Section: T1 TBA Shawn J. Rosenheim

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

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

Distributions: (D1)

Not offered current academic year

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

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

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none
**ENGL 238**  (S)  **Key Topics in Literary Theory: The "Critique of the Subject"**  (WS)

This course will introduce students to one of the core topics in the field of literary theory: the "critique of the subject." Is the "subject" (i.e. the "self", what we refer to when we use the word "I") coherent, bounded, and autonomous, like what Christians mean when they speak of the soul? Or is the subject, rather, the contingent product of historical and political forces (like the media, gender norms, and beliefs about race, property, and the law)? Is language best thought of as something humans use to express their thoughts to communicate with one another? Or is language, rather, something which shapes and determines the very forms that human subjectivity can take in the first place? Is "the subject" really real? Or is our sense of self ultimately just an illusion: an effect of language, power, or history? We will consider all these possibilities, and more. We will begin the course by reading classical accounts of subjectivity by Descartes, Kant, and Husserl, before studying a dizzying array of theoretical "critiques" of this philosophical tradition. Not only will the sheer variety of theories be somewhat dizzying, many of the theories themselves are truly mind-blowing (in the best sense), many of them totally upending our sense of what it means to have a self or to think of ourselves as human in the first place. By the end of the semester, students will be familiar with versions of the "critique of the subject" that are associated with a number of influential theoretical approaches, including: phenomenology, psychoanalysis, Marxism, feminism, deconstruction, New Historicism, postcolonial theory, and queer theory. We will read a few literary texts in tandem with various theories, but students should know that the emphasis throughout will fall squarely on the theoretical texts themselves: in particular, how to understand them, how to write about them, and how to put radically different theories in meaningful conversation with one another.

**Class Format:** Seminar

**Requirements/Evaluation:** 4 papers totaling about 20 pages; engaged participation in class discussions

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

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

**Writing Skills Notes:** Each student will write four 5-page papers on which I will provide written feedback regarding grammar, style, and argument.

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

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

**Cross-listings:** AMST 238  COMP 238  REL 228  ENGL 239

**Primary Cross-listing**

In 1844, the Transcendentalist magazine, *The Dial*, published an excerpt from the *Lotus Sutra*, translated into English by Elizabeth Palmer Peabody. 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 became 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 some time each class practicing and reflecting upon those practices. Students will be expected to meditate outside of class as well (2-3 times per week) and keep a meditation journal. No prior experience with meditation is necessary. Just an open mind.

**Class Format:** lecture

**Requirements/Evaluation:** regular attendance, a weekly meditation journal, various informal in-class and take-home writing assignments, and a final 7- to 10-page essay

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

**Enrollment Limit:** 35

**Enrollment Preferences:** students will be asked to submit emails explaining why they want to take this course, which will be used to determine final enrollment; no first-years

**Expected Class Size:** 35

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

**Distributions:** (D1)

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

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

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

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

**Cross-listings:** COMP 239 ENGL 240

**Primary Cross-listing**

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

**Class Format:** seminar

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

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

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

**Distributions:** (D1)

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

COMP 239 (D1) ENGL 240 (D1)

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

Not offered current academic year
ENGL 241  (S) Introduction to Comparative Literature

Cross-listings:  COMP 110  ENGL 241

Secondary Cross-listing

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

Class Format: lecture

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

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: students considering a major in Comparative Literature

Expected Class Size: 35

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

Distributions: (D1)

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

COMP 110 (D1) ENGL 241 (D1)

Spring 2020

LEC Section: 01    TF 2:35 pm - 3:50 pm     Christopher A. Bolton

ENGL 242  Asian/American and Black Literary and Cultural Thought

One durable legacy of white settler colonialism has been to its divide-and-conquer management of minority populations—an amazingly effective strategy still widely practiced in a variety of forms today. While Asian Americans have been deemed “model minorities” in contrast to “unmodel” minorities—namely, African Americans—and racial minorities have been pitted against one another in the oppression Olympics and on the issue of affirmative action, there has, in fact, been a long history of political, literary, and cultural thought that have joined blacks and Asian/Asian Americans, from W.E.B. Du Bois to current ideas about digital possibilities (and constraints). In this course we will examine the theory, political writings, art, music and literature that sprang from and attended the early Marxist-Communist fight for universal brotherhood; movements against colonialism, capitalism, and the Vietnam War; Yellow Power and Black Power; and topics such as black and Asian diasporas, Afro-futurism multiculturalism, “Afro-pessimism,” racial melancholia, and digital futurities.

Class Format: seminar

Requirements/Evaluation: one shorter paper (4-6 pages), midterm; final paper/project (10-12 pages), response papers and/or posts on GLOW; participation (class discussion and attendance)

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: American Studies majors, sophomores

Expected Class Size: 15

Grading:

Distributions: (D2)

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

Not offered current academic year
Cross-listings: SCST 233  WGSS 233  ARTH 243  ENGL 243

Secondary Cross-listing

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 geopolitically 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

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

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

Distributions: (D2) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
SCST 233 (D2) WGSS 233 (D2) ARTH 243 (D2) ENGL 243 (D2)

Difference, Power, and Equity Notes: 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

Not offered current academic year

ENGL 244 (F) Interpreting Film (WS)

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

Class Format: Tutorial

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

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

Enrollment Limit: 10

Enrollment Preferences: sophomores and first-year students who have satisfied or placed out of the English Department's 100-level prerequisite
ENGL 245  (F) Blackness and Visual Expression

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

Class Format: Seminar

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

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

Enrollment Limit: 19

Enrollment Preferences: majors and prospective majors

Fall 2019

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

ENGL 246  (S) The Love of Literature  (DPE) (WS)

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 increasing length and complexity, totaling 20 pages of finished writing

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

Enrollment Limit: 19

Enrollment Preferences: those interested in majoring in English
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (DPE) (WS)

Writing Skills Notes: The seminar includes extensive discussion of writing strategies throughout, frequent writing assignments, and substantive, writing-strategies focused feedback on writing assignments.

Difference, Power, and Equity Notes: The course materials and discussion emphasizes questions of gender, sexuality, and race.

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

Spring 2020
SEM Section: 01 MWF 11:00 am - 12:15 pm Walter Johnston

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
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: first- and second-year students
Expected Class Size: 25
Grading: (D1)
Not offered current academic year

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

Cross-listings: AMST 248 WGSS 258 ENGL 248

Primary Cross-listing

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

Class Format: seminar
Requirements/Evaluation: active class participation, 4 short papers totaling about 20 pp., final project on the hashtag #blackgirlmagic
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
This course is cross-listed and the prefixes carry the following divisional credit:
AMST 248 (D1) WGSS 258 (D2) ENGL 248 (D1)

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

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

Cross-listings: ENGL 249 THEA 249 WGSS 269

Primary Cross-listing

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

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

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 249 (D1) THEA 249 (D1) WGSS 269 (D1)

Difference, Power, and Equity Notes: 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.

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year

ENGL 250 (S) Americans Abroad (DPE)

Cross-listings: AMST 242 COMP 242 ENGL 250

Secondary Cross-listing

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

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

Prerequisites: any literature course at Williams or permission of instructor

Enrollment Limit: 18

Expected Class Size: 18

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

Distributions: (D1) (DPE)

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

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

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

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

Not offered current academic year

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

Cross-listings: ENGL 252 LATS 222

Secondary Cross-listing

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

ENGL 252 (D1) LATS 222 (D2)

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

Attributes: LATS Core Electives

Fall 2019

STU Section: 01 W 1:10 pm - 3:50 pm Nelly A. Rosario

Spring 2020
ENGL 253 (F) Gender, Sexuality and Modern Performance

Cross-listings: THEA 250 ENGL 253 WGSS 250 COMP 247

Secondary Cross-listing

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, Cherrie 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; emphasis will be placed on developing skills in reading, interpretation, critical argumentation, and critical written and oral response.

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

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

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

Attributes: AMST Arts in Context Electives

Not offered current academic year

ENGL 254 (F) 'As If Her Mouth Were a Weapon': Jamaica Kincaid (DPE)

Cross-listings: ENGL 254 WGSS 274

Primary Cross-listing

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

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

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 254 (D1) WGSS 274 (D2)

Difference, Power, and Equity Notes: 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.

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

Fall 2019
TUT Section: T1 TBA Ianna Hawkins Owen

ENGL 257  (S)  Personal Essay: Writing Workshop  (WS)
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
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
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
Writing Skills Notes: This course will demand weekly writing and critical responses, as well as regular opportunities for revision. Total number of pages written will amount to approximately 35.
Attributes: ENGL Creative Writing Courses

Not offered current academic year

ENGL 258  (S)  Poetry and the City  (WS)
In this course we will consider poems generated out of the experiences of urban life. The city provides for poets a vivid mental and imaginative landscape in which to consider the relation of vice and squalor to glamour; the nature of anonymity and distinction; and the pressure of myriad bodies on individual and mass consciousness. We will explore ways in which the poet's role in the body politic emerges in representations of the city as a site both of civilized values and/or struggles for power marked by guile and betrayal. Taking into account the ways in which cities have been transformed over time by changing social and economic conditions, we will consider such issues as what the New York of the 1950s has to do with the London of the late eighteenth and early nineteenth centuries, and why poetry as a genre might be particularly suited to representing the shifting aspects and populations of urban life. Poets will include Dante, Pope, Swift, Blake, Wordsworth, Whitman, Baudelaire, Yeats, Crane, Moore, Hughes, Brooks, Lorca, Bishop, Ginsberg, Baraka, Ashbery, Yau, Bitsui, Rankine, and Diaz. We will also draw on essays by Simmel, Benjamin, Williams, and Canetti, photographs by Hines, Weegee, Abbott, and Nishino; the blues, as sung by Holliday and Vaughan; and films such as Man with a Movie Camera, Rear Window, and Breathless.

Class Format: discussion-based seminar
Requirements/Evaluation: class participation; the course will require four 5-page essays in multiple drafts
Prerequisites: 100-level English course or a 5 on the literature component of the AP exam, or permission of the instructor
Enrollment Limit: 19
Enrollment Preferences: first-year and sophomore students who are thinking of majoring in English
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option

Distributions: (D1) (WS)

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

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

Spring 2020

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

ENGL 259 (S) Ethics of Jewish American Fiction

Cross-listings: REL 259 ENGL 259 JWST 259

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 18

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

Distributions: (D1)

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

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

Attributes: JWST Core Electives

Spring 2020

SEM Section: 01 MR 1:10 pm - 2:25 pm Jeffrey I. Israel

ENGL 260 The Material Text (WS)

The conventions, compromises, collaborations and errors of the printing process can end up reinfecting or changing a writer's words in unexpected ways. And the contexts in which we then encounter those printed words--in a purpose-designed edition; excerpted in an anthology; or far outside of discernibly 'literary' settings--can make more difference yet. As David Scott Kastan has observed, it is "self-evident... that the material form and location in which we encounter the written word are active contributors to the meaning of what is read." In this course we will study what is now termed "the history of the book," and theories of textual materialism. We will begin with the iconic Shakespeare First Folio of 1623, published as English conventions of orthography, spelling and printing were fast becoming regularized. We will investigate how the book was printed, and attend to the notoriously awkward problem of how to determine the "best" text of Hamlet. We will also trace the history of a series of Elizabethan and Jacobean poems from their origins to the present day, to chart changing conceptions of the very ideas of "publication" and of audience. The rotary press made printing much cheaper after 1850. We will read Dickens's Great Expectations, attending to the effects of it being written for serialization in weekly magazines. Emily Dickinson's poetry-almost all unpublished during her lifetime-will present a core challenge. Is it indeed possible to represent her
work adequately in print? We will consider the presses set up by Yeats (Cuala) and Virginia Woolf (Hogarth) to more fully control the pragmatics and aesthetics of their publications; Scott Fitzgerald's responses to editorial censorship; and the vexed history of Joyce's *Ulysses*. We will close by weighing the gains and losses we face today as the material texts of the print era have ceded ground to digitization and hypertext.

**Class Format:** Seminar

**Requirements/Evaluation:** three papers rising from 4-7 pages; three reading responses of two pages each

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or permission of instructor

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

**Grading:**

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

**Writing Skills Notes:** Three papers rising from 4-7 pages; three reading responses of two pages each. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

Not offered current academic year

**ENGL 261  (S)  Adultery in the Nineteenth-Century Novel**

**Cross-listings:** COMP 259  WGSS 259  ENGL 261

**Secondary Cross-listing**

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

**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

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

**Distributions:** (D1)

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

COMP 259 (D1)  WGSS 259 (D1)  ENGL 261 (D1)

**Attributes:** ENGL Literary Histories B

Not offered current academic year

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

This seminar explores the foundations of contemporary European cinema by studying a range of films from 1920-1985, and offers a grounding in film theory and aesthetics by pairing such films with theoretical essays by philosophers and aestheticians from the silent era through the 1970s. We will establish a kind of map of cinematic styles and movements, ranging from German expressionism and Soviet montage in silent films of the 1920s, through French realism of the prewar and Italian neorealism of the early postwar era, to the insurrectionary films of the French New Wave and the stylistic innovations of the German New Wave and of Swedish cinema in the 1960s and 1970s. We will study films by such directors as Wiene, Murnau, Lang, Eisenstein, Vertov, Dreyer, Renoir, Riefenstahl, Rossellini, Fellini, Truffaut, Godard, Varda, Herzog, Bergman, Tarkovsky, and Almodóvar.
ENGL 263  (S)  Novel Worlds
Cross-listings:  COMP 268  ENGL 263
Primary Cross-listing
Reading a novel can feel like falling into another world, an immersion in an encompassing fictional reality saturated with detail—each novel its own trip down the rabbit hole. From Jane Austen's "3 or 4 families in a country village" to Roberto Bolano's teeming modern day Mexico City of millions, the novel's distinctive power is in making both the few and the many feel like a complete world. But what are worlds, anyway? Are they spaces, like a container? Or are they not a thing at all, but social systems—ways of belonging that are constantly being made and remade? This course is about the specific world—imagining powers of the novel, tracing out various techniques and strategies by which literary texts create worlds. Our hunch: the modern notion of "world" finds its origin in the novel, and the novel constitutes one of the most sophisticated sites of reflection upon the notion of world. We'll read a number of novels, ranging from 19th century authors like Austen and Dickens, to contemporary genre writing—science fiction and the detective novel—as well as from a range of national traditions to see how novels, and ideas of world, shift over time and space. To get at our central questions, we'll read some philosophical and critical texts that are preoccupied by world-ness, with attention to current debates about the idea of World Literature. Novel texts likely to include: Jane Austen's *Emma*, Charles Dickens's *Bleak House*, Carroll's *Alice in Wonderland*, Italo Calvino's *Invisible Cities*, and Roberto Bolano's *Savage Detectives*.

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
Grading:  yes pass/fail option,  yes fifth course option
Distributions:  (D1)
Attributes:  ENGL 200-level Gateway Courses  ENGL Literary Histories C

ENGL 266  (F)  Postmodernism  (WS)
Cross-listings:  COMP 231  ENGL 266
Secondary Cross-listing
In one definition, postmodernism in art and literature is what you get when you combine modernism's radical experimentation with pop culture's easy appeal. This term has been used to describe works from Andy Warhol's paintings of Campbell's soup cans and Jean Baudrillard's critical essays on Disneyland to Murakami Haruki's euphoric conspiracy novels. Theorists of the postmodern have argued that it represents not only a radical change in aesthetic sensibilities, but a fundamentally new relationship between art, language, and society. In this tutorial, we will read some of the most important theoretical essays defining the postmodern (essays which themselves often embrace this playful and sometimes ironic style), and we will pair them with artistic texts that are said to illustrate the features of postmodernism. The latter will be mainly novels and short stories from around the
world, but one feature of this theory is a flattening of the distinction between high and low culture as well as between the written and the visual, so we will also examine examples from architecture, visual art, and/or broader pop culture. Texts will include essays by Jean Baudrillard, Fredric Jameson, Jean-François Lyotard, and others; novels and short stories by writers like Don DeLillo, Italo Calvino, and Murakami Haruki; painting and sculpture associated with Pop Art and Superflat; the architecture of Williamstown-area museums; etc. Writing assignments will focus on reading the theoretical texts closely and applying their ideas to the artistic texts in creative and interesting ways. Open to sophomores as well as advanced students.

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

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

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

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

COMP 231 (D1) ENGL 266 (D1)

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

**Attributes:** ENGL Criticism Courses

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

**Cross-listings:** ENGL 268 AMST 266 COMP 228 REL 266

**Secondary Cross-listing**

Islam and Muslims in the United States are the subject of extensive public scrutiny and media coverage in broader public discourses. It is less common, however, to hear Muslims’ own voices speak about their lives, experiences, beliefs, and commitments. This course will take a literary approach to exploring American Muslims’ own narratives about themselves. 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)

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 20

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

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

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

ENGL 268 (D2) AMST 266 (D2) COMP 228 (D2) REL 266 (D2)

**Difference, Power, and Equity Notes:** This course will explore the intersections of power in American Muslim life, such as: Muslims as a religious minority in the context of the War on Terror; racial and ethnic differences in Muslim communities; immigration and national belonging; competing claims to religious authenticity and authority; and conflicting gendered norms. Students will learn to identify these multiple layers and configurations in
"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 gazung 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
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ENGL 200-level Gateway Courses ENGL Literary Histories A ENGL Literary Histories C

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
Requirements/Evaluation: class participation, regular reading responses, three longer papers
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Theatre and English majors, and prospective majors
Expected Class Size: 19
Grading: no pass/fail option, no fifth course option
Distributions: (D1) (WS)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 290 (D1) ENGL 270 (D1) THEA 260 (D1)

Writing Skills Notes: Four two-page readings response papers; three longer papers rising from 4 to 6+ pages. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.
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*.
Enrollment Preferences: Comparative Literature and English majors

Expected Class Size: 15

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

Unit Notes: COMP core course

Distributions: (D1) (DPE) (WS)

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

ENGL 273 (D1) COMP 273 (D1)

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

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

Spring 2020

SEM Section: 01    MR 2:35 pm - 3:50 pm    Michele Monserrati

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

Cross-listings: COMP 258  ENGL 274

Primary Cross-listing

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

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

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

Distributions: (D1)

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

COMP 258 (D1) ENGL 274 (D1)

Attributes: FMST Core Courses

Not offered current academic year

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

Cross-listings: AFR 275  AMST 276  ENGL 275

Primary Cross-listing

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

**Class Format:** Seminar

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

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

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years and sophomores

**Expected Class Size:** 19

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

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

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

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

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

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

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

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Kimberly S. Love

ENGL 280 (S) Writing for Performance

**Cross-listings:** THEA 282 ENGL 280

**Secondary Cross-listing**

This studio/seminar course is designed for students with some experience in creative writing and/or performance interested in a deep dive into the art of playwriting. What is a play? What distinguishes writing for performance from writing that is meant to be read? How do we craft a blueprint for a live event? In our rapidly evolving digital world, what sorts of stories and phenomena still ask to be experienced live? How are contemporary theater and performance makers pushing the boundaries of what “writing” means and what constitutes “liveness”? We will read works by Sharon Bridgforth, Sarah Ruhl, Tarrell Alvin McCraney, Tony Kushner, Branden Jacobs-Jenkins, Sarah DeLappe, Suzan-Lori Parks, Edward Albee, August Wilson, Chuck Mee, Maria 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, participation in final presentation

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

**Enrollment Limit:** 14

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

**Expected Class Size:** 14

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

**Distributions:** (D1)
ENGL 281  (F)(S)  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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2019
SEM Section: 01  W 1:10 pm - 3:50 pm  Jessica M. Fisher

Spring 2020
SEM Section: 01  TBA  Franny Choi

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; 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

Prerequisites: none

Enrollment Limit: 12
Enrollment Preferences: students who have preregistered; all interested students should pre-register and will be emailed with instructions if the course is over-enrolled

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Fall 2019

SEM Section: 01  MR 2:35 pm - 3:50 pm  Andrea Barrett

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 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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Spring 2020

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

ENGL 285  (F) Introductory Workshop in Prose
An introduction to the basics of writing creative prose, both fiction and memoir, with a focus on more self-consciously exploring the question of who gets to write about what. From what sources does a work's imaginative authority derive? What role should imagination play in the composition of fiction? What are the outer boundaries of those imaginative acts that should be attempted? Are there any limits on what authors should write about in memoir? Class sessions will be devoted to both published and student work. Students will receive written critiques from other students as well as the instructor. Individual meetings with the instructor will be available.

Class Format: 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

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

Distributions: (D1)

Attributes: ENGL Creative Writing Courses

Not offered current academic year
ENGL 286  (F)  Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film

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

Secondary Cross-listing

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

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

Prerequisites:  none

Enrollment Limit:  20

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

Expected Class Size:  20

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

Distributions:  (D1)

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

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

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

Fall 2019

SEM Section: 01    TF 1:10 pm - 2:25 pm    Kai M. Green

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

Cross-listings:  ENGL 287  COMP 246

Secondary Cross-listing

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 Le Fanu 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

Prerequisites:  none

Enrollment Limit:  19

Enrollment Preferences:  students majoring or considering a major in language or literature

Expected Class Size:  19

Grading:  no pass/fail option,  no fifth course option
ENGL 289  (F)  Graphic Storytelling
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

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

Distributions: (D1)

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

Fall 2019

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

Cross-listings: ENGL 300  AMST 300  COMP 357

Secondary Cross-listing

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

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

Grading: no pass/fail option, no fifth course option
Distributions: (D2) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 300 (D2) AMST 300 (D2) COMP 357 (D2)

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

Attributes: AMST Arts in Context Electives

Not offered current academic year

ENGL 301 (S) Sublime Confusion: A Survey of Literary and Critical Theory
Cross-listings: COMP 301 ENGL 301

Secondary Cross-listing

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

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

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

Enrollment Limit: 15

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

Expected Class Size: 9

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 301 (D1) ENGL 301 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 302 (S) Landscape and Language
Cross-listings: ARTS 302 ENGL 302

Primary Cross-listing

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.
ENGL 303  (S)  Cervantes' "Don Quixote" in English Translation

Cross-listings:  RLSP 303  ENGL 303  COMP 350

Secondary Cross-listing

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

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

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

Unit Notes:  can count toward the major in Spanish, but consult department for details

Distributions:  (D1)

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

RLSP 303 (D1) ENGL 303 (D1) COMP 350 (D1)

Attributes:  ENGL Literary Histories A

Spring 2020

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

ENGL 304  (S)  Dante

Cross-listings:  COMP 317  ENGL 304

Primary Cross-listing

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

Class Format: seminar

Requirements/Evaluation: four written exercises, three exams, and a 10-page final paper

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

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 20

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

Distributions: (D1)

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

COMP 317 (D1) ENGL 304 (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 305 (F) The Canterbury Tales

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

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

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: 12

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

Distributions: (D1)

Attributes: ENGL Literary Histories A

Fall 2019

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

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

Cross-listings: ENGL 309 AMST 308 WGSS 308 COMP 300

Primary Cross-listing

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
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

ENGL 311  (S)  Theorizing Shakespeare

Cross-listings: COMP 310  THEA 311  ENGL 311  WGSS 311

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

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 330  (S)  Shakespeare in Performance

Cross-listings: THEA 310  ENGL 330  WGSS 330

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 331  (S)  Shakespeare's Language and Music

Cross-listings: THEA 311  ENGL 331

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 332  (S)  Shakespeare's Seventeenth-Century Contexts

Cross-listings: THEA 312  ENGL 332

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 333  (S)  Shakespeare's Conclusion

Cross-listings: THEA 313  ENGL 333

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 334  (S)  Shakespeare's World

Cross-listings: THEA 314  ENGL 334

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 335  (S)  Shakespeare in the Eighteenth Century

Cross-listings: THEA 315  ENGL 335

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 336  (S)  Shakespeare in the Nineteenth Century

Cross-listings: THEA 316  ENGL 336

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 337  (S)  Shakespeare in the Twentieth Century

Cross-listings: THEA 317  ENGL 337

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper

ENGL 338  (S)  Shakespeare in the Twenty-First Century

Cross-listings: THEA 318  ENGL 338

Primary Cross-listing

Class Format: seminar
Requirements/Evaluation: 20 pages of writing in the form of two short and one longer paper
ENGL 312 (S) Ecocriticism

Cross-listings: ENVI 315 ENGL 312

Primary Cross-listing

How does the human imagination encounter its environment? This overarching question is of particular importance now, as the humanities struggle to address the ecological crises of our time. We will read selections from the long tradition of environmentally-minded literary works in order to historicize concepts of nature and wilderness, as well as from more recent theoretical and creative writing that reflects an increasing awareness of climate change, toxic waste and pollution, habitat loss and species extinction, population expansion, and other forms of environmental catastrophe. Finally, we will explore via our own writing the ethical and aesthetic imperative to find ways of imagining this ever-changing relation between the imagination and the environment.

Class Format: seminar

Requirements/Evaluation: engaged participation; one 5- to 7-page paper and one final 12- to 15-page paper; frequent GLOW posts; and a creative journal

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

Enrollment Limit: 25

Enrollment Preferences: majors in English or Environmental Studies

Expected Class Size: 25

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

Distributions: (D1)

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

ENVI 315 (D1) ENGL 312 (D1)

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

Spring 2020

SEM Section: 01 TR 11:20 am - 12:35 pm Jessica M. Fisher

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

Cross-listings: ENGL 314  COMP 321  AFR 314  AMST 314

Secondary Cross-listing

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

Prerequisites: none; open to all

Enrollment Limit: 20

Expected Class Size: 15

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 314 (D1) COMP 321 (D2) AFR 314 (D2) AMST 314 (D2)

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

Cross-listings: ENGL 315  REL 319

Primary Cross-listing

If you know anything about John Milton, you probably think of him as some blind guy who wrote a really long poem about the Bible. It's hard to shake the feeling that Milton is the fustiest of English poets--dull, pious, brilliant and all, and not someone you would read if you didn't have to. But then what are we to make of the following? The first piece that Milton wrote that was read widely throughout Europe was a boisterous defense of the English Revolution. Milton was most famous in his lifetime as the poet who went to bat for the Puritan insurgents--the poet who came right out and said that the king looked better without his head. Of all the major English poets, Milton is the revolutionary. So a course on Milton is by necessity a course on literature and revolution. We will read Paradise Lost, widely regarded as the greatest non-dramatic poem in English, and a few other books to help us prepare for that big one. Some questions: How did the mid-seventeenth century, probably the most tumultuous decades in the history of modern Britain, transform the culture of the English-speaking world? What is the relationship between literature and the state or between literature and radical politics? Is there a poetics of revolution? How can a poet who seems to be writing for Sunday school--about God and Adam and Eve and the serpent--really have been writing about rebellion all along?

Class Format: seminar

Requirements/Evaluation: one 6- to 8-page paper, one 10- to 12-page paper, regular informal writing , 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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 315 (D1) REL 319 (D2)

Attributes: ENGL Pre-1700 Courses ENGL Literary Histories A

Spring 2020
SEM Section: 01 TF 2:35 pm - 3:50 pm Christian Thorne

ENGL 316 (S) Blackness, Theater, Theatricality

Cross-listings: ENGL 316 AFR 336

Primary Cross-listing

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 earnest 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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 316 (D1) AFR 336 (D1)

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

Cross-listings: COMP 319 ENGL 317 THEA 317 AFR 317 DANC 317 AMST 317

Secondary Cross-listing

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to
sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.

Class Format: 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

Prerequisites: none; open to all

Enrollment Limit: 15

Expected Class Size: 10

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

Distributions: (D2)

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

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

Attributes: AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives

Not offered current academic year

ENGL 318 (F) Literary Taste and After Taste

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

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

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

Materials/Lab Fee: cost of books

Distributions: (D1)

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

Not offered current academic year

ENGL 319 (F) The Literary Afterlife

Cross-listings: COMP 354  ENGL 319

Primary Cross-listing

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

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

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

Distributions: (D1)

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

COMP 354 (D1) ENGL 319 (D1)

Attributes: ENGL Literary Histories A

Not offered current academic year

ENGL 320  (S)  Marlowe and Shakespeare  (WS)

Cross-listings: ENGL 320 THEA 320

Primary Cross-listing

In 1586, at the age of twenty-three, Christopher Marlowe wrote Tamburlaine the Great. Over the next six years—probably while moonlighting as a government spy—he went on to produce some of the strangest and also most influential works of English drama. Then in 1593, Marlowe was murdered, stabbed through the eye in a tavern brawl. It is often said that Marlowe's early death, no less than his early success, made the work of Shakespeare possible. In this class we will read Marlowe's Edward II, the first popular history play in English, and Shakespeare's Richard II; The Jew of Malta and The Merchant of Venice; Doctor Faustus and Macbeth. We will look at ways in which Marlovian preoccupations—with lurid violence, with debasement, with self-invention—resurface in Shakespeare, in new forms. In the process we will also take up more general questions of literary influence: What do writers borrow from each other? And how does the knowledge of indebtedness—shared to varying degrees with an audience—affect the meaning and impact of their work? Critical readings will include essays by Harry Levin, Julia Lupton and Stephen Greenblatt.

Class Format: Seminar

Requirements/Evaluation: two 5- to 7-page papers; a ten page final paper

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

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 15

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

Distributions: (D1) (WS)

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

ENGL 320 (D1) THEA 320 (D1)

Writing Skills Notes: Two 5- to 7-page papers. A 10-page final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Spring 2020

SEM Section: 01 MWF 11:00 am - 12:15 pm John E. Kleiner

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

**Expected Class Size:** 15

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

**Distributions:** (D1)

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

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**ENGL 322 (S) Political Romanticism**

**Cross-listings:** ENGL 322 PSCI 234 COMP 329

**Primary Cross-listing**

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 & Colderige, 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

**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

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

**Distributions:** (D1)

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

ENGL 322 (D1) PSCI 234 (D2) COMP 329 (D1)

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

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Spring 2020

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

Spring 2020

SEM Section: 01 MW 7:00 pm - 8:15 pm Walter Johnston
ENGL 323 (S) Romantic Moods

Cross-listings: COMP 373 ENGL 323

Primary Cross-listing

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

Requirements/Evaluation: two papers, one 6 pages and one 10-12 pages in length, and general participation

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

Enrollment Limit: 25

Enrollment Preferences: English and Comparative Literature majors

Expected Class Size: 20

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

Distributions: (D1)

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

COMP 373 (D1) ENGL 323 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories B

Not offered current academic year

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ENGL 325 (F) Joyce, Woolf, and Proust

Cross-listings: COMP 366 ENGL 325

Primary Cross-listing

This seminar focuses on novels by three of the most important writers of modernist fiction: Marcel Proust (Swann's Way, the first novel of his sequence In Search of Lost Time); Virginia Woolf (To the Lighthouse); and James Joyce (Ulysses, read in slightly abridged form). By juxtaposing these path breaking texts, we will examine the distinctive yet related ways in which they explore crucial preoccupations of modernism: the threat and the exhilaration of cultural loss in face of social and political transformations in the early twentieth century; the turn to memory, to art, and to objects as stays against de-stabilized subjectivity and as means of re-thinking value; the emergence of new forms of political and sexual identity; the heightening of consciousness to the verge of transport or disintegration; and the roots and perversities of desire. Students who have studied Ulysses in a previous course are welcome.

Class Format: seminar

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

Prerequisites: a 100-level ENGL course, a score of 5 on the AP English Lit exam, or a score of 6 or 7 on the Higher Level IB English exam; students who have taken ENGL 360 are welcome

Enrollment Limit: 20

Enrollment Preferences: English majors

Expected Class Size: 18

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

Distributions: (D1)

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

COMP 366 (D1) ENGL 325 (D1)

Attributes: ENGL Literary Histories C
ENGL 327 (F) Experimental African American Poetry

Cross-listings: AFR 301 AMST 307 ENGL 327

Secondary Cross-listing

Contemporary African American poets in various cities and towns across the nation—from New York City to Los Angeles, from Berkeley to Durham, N.C.—are currently producing a vibrant and thriving body of formally experimental work, yet this poetry is largely unknown to readers both within and outside the academy. This formally innovative poetry defamiliarizes what we normally expect of "black writing" and pushes us to question our assumptions and presumptions about black identity, "identity politics," the avant-garde (for example, is it implicitly raced?), formalism, socially "relevant" writing, the (false) dichotomy of form versus content, the black "community," digital poetics, and other issues of race and aesthetics. We will examine the writings of living poets, who range widely in age, and those of their avant-garde predecessors in the twentieth century. We will also be making links between this poetry and African American music and visual art.

Class Format: seminar

Requirements/Evaluation: two papers (6-8 pp., 8-10 pp.), short response papers, oral presentation, and class participation

Prerequisites: none, though at least one previous literature course preferred

Enrollment Limit: 15

Enrollment Preferences: American Studies majors

Expected Class Size: 15

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

Distributions: (D1)

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

AFR 301 (D2) AMST 307 (D2) ENGL 327 (D1)

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

ENGL 328 (F) Austen and Eliot

Cross-listings: WGSS 328 ENGL 328

Primary Cross-listing

Austen and Eliot profoundly influenced the course of the novel by making internal consciousness crucial to narrative form. In this course we will explore Austen's innovative aesthetic strategies and the ways in which Eliot assimilated and transformed them. By placing each writer's work in its political and philosophical context—in Austen's case, reactions to the aftermath of the French Revolution, in Eliot's, to the failed mid-century European revolutions and the pressures of British imperialism—we will consider how each writer conceives social and historical exigencies to shape comedies and dramas of consciousness. Readings will include Austen's Pride and Prejudice, Emma, Mansfield Park, and Persuasion; Eliot's The Mill on the Floss, The Lifted Veil; and Daniel Deronda; selected letters and prose; and critical essays.

Class Format: discussion seminar

Requirements/Evaluation: two papers of approximately 8-10 pages

Prerequisites: a Gateway course or permission of the instructor

Enrollment Limit: 25

Enrollment Preferences: junior and senior English majors

Expected Class Size: 18

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

Materials/Lab Fee: course books

Distributions: (D1)
ENGL 329 (S) Sexuality and US Literatures of the 19th Century

Cross-listings: WGSS 329 AMST 349 ENGL 329

Primary Cross-listing
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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: ENGL, WGSS, and AMST majors

Expected Class Size: 19

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

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

WGSS 329 (D1) AMST 349 (D1) ENGL 329 (D1)

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

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

Distributions: (D1)

Not offered current academic year

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

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

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

Distributions: (D1)

Attributes: ENGL Literary Histories B  ENVI Humanities, Arts + Social Science Electives  ENVI Environmental Policy

Fall 2019

SEM Section: 01    MR 2:35 pm - 3:50 pm     Peter T. Murphy

ENGL 332  (F) Writing in the Margins: Race, Performance, Playgiarism  (DPE)

Cross-listings: COMP 358  THEA 332  ENGL 332

Secondary Cross-listing

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

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

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

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 358 (D1) THEA 332 (D1) ENGL 332 (D1)

Difference, Power, and Equity Notes: This course approaches questions of ownership, race, and power both critically and creatively.

Not offered current academic year
ENGL 333 (F)  The Nineteenth-Century British Novel

Cross-listings:  WGSS 333  ENGL 333

Primary Cross-listing

In nineteenth-century Britain, the novel took on the world. Shaking off its early disrepute, and taking advantage of growing literacy and innovations in production and distribution, it achieved in this period an unrivalled synthesis of mass appeal and aesthetic 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

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

Distributions:  (D1)

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

WGSS 333 (D2) ENGL 333 (D1)

Attributes:  ENGL Literary Histories B

Fall 2019

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

ENGL 334  (S)  The Orientalist Sublime and the Politics of Horror

Cross-listings:  COMP 324  ENGL 334

Primary Cross-listing

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
ENGL 335 (F) The Great Debates: African American Literary Criticism

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
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
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ENGL Criticism Courses

Fall 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Kimberly S. Love

ENGL 336 (F) Escape, Escapism, Escapology, and the Contemporary American Novel

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

Class Format: seminar
Requirements/Evaluation: three formal papers and contribution to class discussions
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors, then sophomores considering the major
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
Grading: yes pass/fail option, yes fifth course option
Materials/Lab Fee: course books
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

ENGL 338 (S) Literature of the American Renaissance

Cross-listings: COMP 337 ENGL 338 AMST 338

Primary Cross-listing
The 1840s and '50s have often been described as "the American Renaissance" because of the breathtaking explosion of literary achievements in that period, which included Walden; Moby-Dick; The Scarlet Letter; The Narrative of the Life of Frederick Douglass; and Uncle Tom's Cabin, to say nothing of the short stories of Poe and the groundbreaking poetry of Walt Whitman and Emily Dickinson. For the first time, American writers were broadly the equal or more of their European counterparts. We will explore the distinctive character of this achievement, paying close attention to the widespread belief in the transformational power of language, and the opportunities it offered to refigure both personal and political identity in a time when the American experiment often seemed on the brink of collapse.

Class Format: seminar and lecture discussion
Requirements/Evaluation: in addition to active class participation, students will be required to submit two comparative essays (of 8 and 12 pages), and to complete a 24-hour take home final
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors; American Studies majors; Comparative Literature majors
Expected Class Size: 25
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: course books
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 337 (D1) ENGL 338 (D1) AMST 338 (D2)
ENGL 339 (S) Black Counterpublic Sphere in Early America (DPE)

Cross-listings: ENGL 339 AFR 339

Primary Cross-listing

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

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

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

Distributions: (D1) (DPE)

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

ENGL 339 (D1) AFR 339 (D2)

Difference, Power, and Equity Notes: 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 public sphere. Through reading and discussion, analytical essays, and archival investigation, students are introduced 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

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

Cross-listings: WGSS 340 COMP 342 ENGL 340 AMST 340

Primary Cross-listing

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

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

Distributions: (D1) (DPE)

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

WGSS 340 (D2) COMP 342 (D1) ENGL 340 (D1) AMST 340 (D2)

Difference, Power, and Equity Notes: This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.

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

Spring 2020

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

ENGL 341 (S) American Genders, American Sexualities

Cross-listings: AMST 341 WGS 342 ENGL 341

Primary Cross-listing

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

Expected Class Size: 25

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

Distributions: (D1)

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

AMST 341 (D2) WGSS 342 (D2) ENGL 341 (D1)

Attributes: AMST Arts in Context Electives AMST Critical and Cultural Theory Electives ENGL Post-1900 Courses ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Not offered current academic year
ENGL 342  (S) Race and Feeling in Twentieth Century Literature

Cross-listings: AFR 345  ENGL 342

Primary Cross-listing

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

Class Format: seminar

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

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

Enrollment Limit: 25

Enrollment Preferences: none

Expected Class Size: 25

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

Distributions: (D1)

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

AFR 345 (D2) ENGL 342 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 343  (S) Whitman and Dickinson in Context

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--in Whitman's case, his essays, in Dickinson's, her letters--we will delve into some of the major critical debates surrounding their work, both individually and when compared to one another. For example, Whitman is often viewed as perhaps the most public nineteenth-century American poet, whereas Dickinson is regarded as perhaps the most "private." We will interrogate this assumption, exploring how each poet represents publicity and privacy in their work, as well as their efforts to "perform" and/or reform 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

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

Enrollment Limit: 10

Enrollment Preferences: English majors

Expected Class Size: 10

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

Distributions: (D1)
ENGL 344  (S)  Aestheticism & Decadence

Cross-listings:  COMP 364  ENGL 344

Primary Cross-listing

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

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

Enrollment Preferences:  English majors

Expected Class Size:  25

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

Distributions:  (D1)

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

COMP 364 (D1) ENGL 344 (D1)

Attributes:  ENGL Literary Histories B

Not offered current academic year

ENGL 345  (S)  Shakespeare's Women

Cross-listings:  WGSS 345  ENGL 345

Primary Cross-listing

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

Requirements/Evaluation:  active engagement in tutorial sessions, five 4- to 5-page papers, and five 1- to 2-page 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:  10

Enrollment Preferences:  English majors and prospective majors
ENGL 346 (S) Negative Affects in African American Literature

Cross-listings: AFR 347 ENGL 346

Primary Cross-listing

"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

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

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

Distributions: (D1)

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

AFR 347 (D1) ENGL 346 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

ENGL 347 (S) Big Game: Adventure, Empire, Ecology (DPE)

Cross-listings: COMP 387 ENGL 347 ENVI 347

Primary Cross-listing

Big Game: Adventure, Empire, Ecology asks how the era of imperial expansion and the study of "natural history" leads into our contemporary ecological crisis. We will begin with readings of influential colonial travel and adventure narratives like Robinson Crusoe, the captivity narrative of Mary Rowlandson, sections of Darwin and Captain Cook's travel journals, and in-class work with archival materials like the Indian Botanical Survey Flora and the photographs of Subhankar Banerjee. In the first weeks, we will consider how the aesthetics of adventure circulated throughout the British empire in both the East Indies and India, and ramifies elsewhere in the Dutch, French, Spanish, Portuguese and Belgian holdings. We will conclude with a suite of readings through which we will attempt to locate a productive intersection between ecocriticism and postcolonial studies, drawing together sensationalist disaster journalism with environmental activism emerging from the Global South. This course will be especially of interest to students in English, Comparative Literature, and Environmental Studies.

Class Format: seminar

Requirements/Evaluation: presentation, short paper and revision, final research project

Prerequisites: one lower-division literature or related course
Enrollment Limit: 25

Enrollment Preferences: students with related course experience

Expected Class Size: 25

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

Distributions: (D1) (DPE)

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

COMP 387 (D1) ENGL 347 (D1) ENVI 347 (D1)

Difference, Power, and Equity Notes: This course will consider the relationship between the practice of the natural sciences (including the human sciences) and imperial power. We will read texts both from and against the aesthetics of empire. The DPE contribution will carry the course from philosophy and nature writing to literature and visual art.

Attributes: ENGL Literary Histories B

Spring 2020

SEM Section: 01 Cancelled

ENGL 348 (S) Women, Men and Other Animals (DPE)

Cross-listings: ARTH 348 ENGL 348 SCST 348 WGSS 348

Secondary Cross-listing

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

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

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

Distributions: (D2) (DPE)

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

ARTH 348 (D2) ENGL 348 (D2) SCST 348 (D2) WGSS 348 (D2)

Difference, Power, and Equity Notes: Human/animal intersections are analysed with special attention to axes of gender, race, ability and sexuality.

Not offered current academic year

ENGL 349 (S) Contemporary Theatre and Performance

Cross-listings: COMP 355 ENGL 349 THEA 345

Secondary Cross-listing

As Gertrude Stein once remarked, "The hardest thing is to know one's present moment." What is going on in the world of theatre and performance today? What are the hot topics in our current artistic landscape? Who are the writers, performers, and directors of the past two decades? This seminar will consider both experimental and mainstream drama and performance from the twenty-first century, focusing on topics such as: post-dramatic
theatre, devised performance, social practice, participatory and immersive theatre, hyper-naturalism, post-identity performance, and weird theatre. Artists and collectives to be considered may include: Suzan-Lori Parks, Will Eno, Richard Maxwell and the NYC Players, Young Jean Lee, Annie Baker, Lucas Hnath, Branden Jacobs-Jenkins, Quiara Alegría Hudes, Anne Washburn, Taylor Mac, Lynn Nottage, Stephen Adly 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
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 355 (D1) ENGL 349 (D1) THEA 345 (D1)
Not offered current academic year

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
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
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Attributes: ENGL Literary Histories C
Not offered current academic year

ENGL 351  (S)  After Nature: Writing About Science and The Environment
Cross-listings: ENGL 351  ENVI 352
Secondary Cross-listing
Over the last few decades, the nature of nature has changed and so, by necessity, has nature writing. In this course we will read some of the classic works of nature writing as well as essays and articles by contemporary authors. The emphasis will be on producing our own work. The class will include workshop sessions and group discussions. There will be frequent short exercises and a long final project.

Class Format: seminar
Prerequisites: ENVI 101 or 102 suggested
Enrollment Limit: 15
Enrollment Preferences: Environmental Studies majors
**Expected Class Size:** 15  
**Grading:** no pass/fail option, no fifth course option  
**Distributions:** (D1)  

This course is cross-listed and the prefixes carry the following divisional credit:  
ENGL 351 (D1) ENVI 352 (D1)  

*Not offered current academic year*

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**ENGL 352 (F) Anticolonial Avant Garde: Literature, Film, Theory**

**Cross-listings:** COMP 353  ENGL 352

**Primary Cross-listing**

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

**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

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**ENGL 353 (S) The Brontës**

**Cross-listings:** ENGL 353  WGSS 353

**Primary Cross-listing**

Around 1845, three sisters in a remote town in Yorkshire effectively converted their father's humble parsonage into a family writers' colony. In 1846, each published her first novel–two of which would go on to become major classics. Within 8 years, all three sisters were dead, but by then they had produced seven of the most formally innovative, socially challenging, original and powerful works in English fiction. We will read them all, from Charlotte's best-selling love story, Jane Eyre, to the underrated Anne's brilliant and disturbing anatomy of an abusive marriage, The Tenant of Wildfell Hall, to Emily's singular masterpiece Wuthering Heights, as well as their poetry and selections from the voluminous fantasy fiction they created together as children. We will also read Elizabeth Gaskell's acclaimed 1857 Life of Charlotte Bronte, the first full-length biography of a woman novelist by a woman novelist, which began the process of making the Brontës the cult figures they remain today. Reading these works together in the bicentennial year of Anne's birth, we will consider how their shared efforts helped all three sisters to push through boundaries few other women writers had dared to challenge. In a similar spirit of collaboration, we will mix critical and creative writing in our responses to these works.
ENGL 355 (S) Asexuality and Other Absences

Cross-listings: ENGL 355  WGSS 355

Primary Cross-listing

What is asexuality? The asexual individual is commonly defined as "one who does not experience sexual attraction" but, under examination, this keyword quickly gives way a growing body of meanings, feelings, affiliations, and associations. How might asexuality transform or expand our understandings of sexuality, desire, romance, legibility, health, and violence? This seminar will explore the emergent field of asexuality studies while examining various kinds of sexual and romantic absences in contemporary fiction, film, and new media with particular attention to race and disability. How might asexuality disrupt or reify our conceptions of these terms of embodiment?

Class Format: seminar

Requirements/Evaluation: kindness and generosity; engaged classroom presence; online discussion; annotated bibliography; roundtable discussion; visual object analysis; comic memoir; final presentation

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

Enrollment Limit: 25

Expected Class Size: 15

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

Distributions: (D1)

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

ENGL 353 (D1) WGSS 353 (D2)

Attributes: ENGL Literary Histories C

Spring 2020

SEM Section: 01     MW 7:00 pm - 8:15 pm     Ianna Hawkins Owen

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

Cross-listings: AMST 323  ARTH 223  AFR 323  COMP 322  ENGL 356

Secondary Cross-listing

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as 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)

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

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

Unit Notes: this course is part of the Gaudino Danger Initiative

Distributions: (D1)

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

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

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

Spring 2020

ENGL 357  (S) Spirits of Rebellion: The L.A. Rebellion Filmmakers

Cross-listings: AFR 351 AMST 359 ENGL 357

Secondary Cross-listing

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, Alile 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 documentary 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

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

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

Distributions: (D2)

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

AFR 351 (D2) AMST 359 (D2) ENGL 357 (D2)
ENGL 358 (S) The Myth of Venice and its Modern Aftermath

Cross-listings: ENGL 358 GBST 356 COMP 356

Secondary Cross-listing

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

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

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

Unit Notes: COMP core course

Distributions: (D1)

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

ENGL 358 (D1) GBST 356 (D2) COMP 356 (D1)

Not offered current academic year

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
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

Requirements/Evaluation: midterm and final papers (roughly 15-18 pages total), and a take-home final exam

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

Enrollment Limit: 25

Enrollment Preferences: English majors, not open to first-year students

Expected Class Size: 25

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

Distributions: (D1)

Attributes: ENGL Literary Histories C

Not offered current academic year

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ENGL 362  (S) Approaches to W. B. Yeats

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

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

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

Distributions: (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C

Not offered current academic year

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ENGL 363  (S) Literature and Psychoanalysis

Cross-listings: ENGL 363  COMP 340

Secondary Cross-listing

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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 363 (D1) COMP 340 (D1)

Attributes: AMST Critical and Cultural Theory Electives ENGL Criticism Courses

Not offered current academic year

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

Cross-listings: THEA 336 ENGL 364 COMP 360

Secondary Cross-listing
A survey of Irish drama since 1870, to include plays by Dion Boucicault, Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, George Bernard Shaw, Douglas Hyde, Sean O'Casey, Samuel Beckett, Brendan Behan, Brian Friel, Marina Carr, Frank McGuinness, Conor McPherson, and Martin McDonagh.

Class Format: seminar

Requirements/Evaluation: 18-plus pages of writing, class participation

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Theatre majors, English and Comparative Literature majors

Expected Class Size: 18

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 336 (D1) ENGL 364 (D1) COMP 360 (D1)

Not offered current academic year

ENGL 365 (F) Beckett, Pinter and Stoppard

Cross-listings: ENGL 365 COMP 365 THEA 365

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

Class Format: seminar

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

Enrollment Limit: 18
"What do you mean by that?" said the Caterpillar, sternly. "Explain yourself!" "I can't explain myself, I'm afraid, Sir," said Alice, "because I'm not myself, you see?"

The confusion around personal identity, which Alice is seen to experience as she makes her way through Wonderland, can be examined productively as an allegory of translation. Beyond the developmental and socio-cultural transitions of a child, what happens to Alice, a seminal text in children's literature, when it travels down the rabbit hole to a new linguistic wonderland? For starters, the seven-year-old girl becomes Marie in Danish, Arihi in Maori, Ai-chan in Japanese, and Paapachchi in Kannada. Then there is the highly idiosyncratic humor, word play, embedded English nursery rhymes, and iconic illustrations by Tenniel. How do they fare in new linguistic, cultural, and even genre contexts? Lewis Carroll told his publisher in 1866: "Friends here seem to think the book is untranslatable." And yet. Over 200 translations later, including Kazakh, Shona, Papiamento, Braille, and Emoji, Alice continues to delight children and adults all over the world and to pose myriad challenges as well as opportunities for translators. This course will serve as an introduction to the theory and practice of translation using Carroll's Alice as an anchoring primary text. We will examine key disciplinary issues and concepts, such as equivalence, rewriting, faithfulness, and ethics, and challenge the old canard that translation leads ineluctably, and exclusively, to loss.

Class Format: seminar with some Friday workshops
Requirements/Evaluation: active and substantive class participation; leading discussion; frequent short writing assignments; final project
Prerequisites: students must have at least three years of college-level second-language instruction, or the equivalent (advanced proficiency), or permission of the instructor
Enrollment Limit: 15
Enrollment Preferences: COMP majors; language majors; language students
Expected Class Size: 15
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
COMP 345 (D1) ENGL 365 (D1) GBST 345 (D2)
**Prerequisites:** a 100-level English course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 20

**Enrollment Preferences:** English majors

**Expected Class Size:** 18

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

**ENGL 367 (F) Documentary Fictions**

**Cross-listings:** ARTH 367 ENGL 367

**Primary Cross-listing**

The first movies excited viewers not by telling stories, but by reproducing the world: a dancer’s billowing skirts, the sight of Niagara Falls, the arrival of a train at the station—such vignettes felt viscerally real. Our fascination with documentaries derives, in large part, from the way seemingly transparent images are woven into narratives full of hidden assumptions. Every viewer of the Zapruder film sees the same thing: President Kennedy, struck by a bullet, lurches forward. But what that might mean—whether it points toward a lone gunman or a conspiracy, toward the Soviet Union or the CIA—still remains uncertain. We’ll explore the tensions between image and story, evidence and context, in films ranging from Fred Ott’s “Sneeze” (1894) to Josh Oppenheimer’s *The Act of Killing* (2012), concluding with a look at the effects of contemporary image technologies on our sense of personal and national identity. Readings for the course will be drawn from narrative theory, epistemology, and cultural theory, as framed by writers including Trinh Minh-ha, Christian Metz, and Bill Nichols.

**Class Format:** seminar

**Requirements/Evaluation:** four written and multimedia exercises (1-2 pages each), two essays (six and twelve pages), and a willingness to experiment with formats

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

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; Art and Comparative Literature majors; students with experience making video

**Expected Class Size:** 25

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

**Distributions:** (D1)

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

ARTH 367 (D1) ENGL 367 (D1)

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

Fall 2019

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

**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 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

**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

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

**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

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

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C

Not offered current academic year

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

Cross-listings: COMP 380  ENGL 370

Secondary Cross-listing

From the rise of modern literary criticism around 1900 to the explosion of high theory in the 1980s and 1990s, the twentieth century witnessed an international flowering of new ideas about how to interpret art and literature: Russian Formalism, American New Criticism, French Structuralism and Deconstruction, 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.
ENGL 371  (S)  The Brothers Karamazov
Cross-listings:  ENGL 371  COMP 331  RUSS 331

Secondary Cross-listing

Widely hailed as one of the greatest novels ever written, Dostoevsky's The Brothers Karamazov contains a series of enigmas, not the least of which is precisely who murdered the Karamazov father. In addition to exploring the shared guilt of all four of the brothers Karamazov in the crime of patricide, Dostoevsky poses the most probing questions of his day: Are families tied together merely by blood or by deeper spiritual bonds? Is religious faith possible in an age of reason, science, and technology? Can man's earthly laws ever carry out divine justice? Is humanity prepared to bear the burden of responsibility that comes with freedom? This tutorial will spend an entire semester exploring Dostoevsky's masterwork, and we will read a variety of secondary sources alongside The Brothers Karamazov, including history, philosophy, and literary theory. Our goal will be to understand Dostoevsky's answers to these so-called "accursed questions" through the unique artistic form of The Brothers Karamazov.

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
Prerequisites: at least one 200-level literature class
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 371 (D1) COMP 331 (D1) RUSS 331 (D1)
Attributes: JLST Interdepartmental Electives

Not offered current academic year

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,
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
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Expected Class Size: 20
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: ENGL Literary Histories A
Not offered current academic year

Spring 2020
SEM Section: 01 MWF 8:30 am - 9:45 am David L. Smith

ENGL 374 (S) Mysticism: Vision, Writing, History (WS)

Cross-listings: ENGL 374 REL 374 COMP 352

Primary Cross-listing

The promise of God's real presence in the world lies at the heart of Christianity as a messianic and scriptural faith. But mystics, who seek out and bear witness to their own experiences of the divine, have often been viewed with suspicion by church and state authorities. At stake in these confrontations between orthodoxy and the individual witness are questions of knowledge and power. To whom does God speak, who speaks for God, and how can anyone, whether mystic or priest, be certain? We will learn how these questions have inflected certain passages in the history of Christian belief and practice: the flourishing culture of mystical writing by medieval women, the efforts of some Protestant sects to distribute authority more horizontally, and early modern philosophers' criticisms of prophecy and fanaticism. But our deepest concerns will be literary and aesthetic. What modes of writing did mystics use to express what was, in fact, inexpressible? What role did visual art play in visionary experience? And how has mysticism influenced the work two of the twentieth century's most significant theorists of language, Ludwig Wittgenstein and Jacques Derrida?

Class Format: Tutorial
Requirements/Evaluation: biweekly 5-page papers, biweekly 2-page response papers, thoughtful participation in class discussions
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 10
Enrollment Preferences: English majors and those intending to major in English

Expected Class Size: 10

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

Distributions: (D1) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
ENGL 374 (D1) REL 374 (D2) COMP 352 (D1)

Writing Skills Notes: This course will develop students’ writing skills through biweekly 5-page analytical papers and biweekly 2-page response papers. Written feedback will be provided by the instructor and by the tutorial partner. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ENGL Literary Histories A

Spring 2020

TUT Section: T1 TBA Emily Vasiliauskas

ENGL 375 (S) New Asian American, African American, Native American, and Latina/o Writing

Cross-listings: AFR 333 AMST 403 LATS 403 ENGL 375

Secondary Cross-listing

Critics reading minority writing often focus on its thematic--i.e., sociological--content. Such literature is usually presumed to be inseparable from the "identity"/body of the writer and read as autobiographical, ethnographic, representational, exotic. At the other end of the spectrum, avant-garde writing is seen to concern itself "purely" with formal questions, divorced from the socio-historical (and certainly not sullied by the taint of race). In the critical realm we currently inhabit, in which "race" is opposed to the "avant-garde," an experimental minority writer can indeed seem an oxymoron. In this class we will closely read recent work by Asian American, African American, Native American and Latino/a writers which challenges preconceptions about ethnic literature, avant-garde writing, genre categorization, among other things. The writing done by these mostly young, mostly urban, poets and fiction writers is some of the most exciting being written in the United States today; their texts push the boundaries of aesthetic form while simultaneously engaging questions of culture, politics, and history. Reading them forces us to re-think our received notions about literature. Authors to be read include Will Alexander, Sherwin Bitsui, Monica de la Torre, Sesshu Foster, Renee Gladman, Bhanu Kapil, Tan Lin, Tao Lin, Ed Roberson, James Thomas Stevens, Roberto Tejada, and Edwin Torres.

Class Format: seminar/discussion

Requirements/Evaluation: evaluation will be based on either one 16- to 18-page seminar paper or two shorter papers (one 7-8 pages and one 9-10 pages); short response papers; participation

Prerequisites: those taking this as an ENGL class must have previously taken a 100-level ENGL course

Enrollment Limit: 15

Enrollment Preferences: American Studies majors

Expected Class Size: 15

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 333 (D2) AMST 403 (D2) LATS 403 (D2) ENGL 375 (D1)

Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST 400-level Senior Seminars ENGL Literary Histories C LATS Comparative Race + Ethnic Studies Electives

Spring 2020

SEM Section: 01 T 1:10 pm - 3:50 pm Dorothy J. Wang

ENGL 376 (F) Landscapes in American Literature

Cross-listings: ENGL 376 STS 377 AMST 376
Primary Cross-listing

This course examines representations of American landscapes in selected texts from the British colonial era to the present. Critical approaches will include narrative theory, formalism, eco-criticism, and science and technology studies. The central questions are: (1) How do authors adapt narrative and poetic forms to the representation of particular landscapes? (2) How do literary landscape representations change when new technologies arise for traversing and transforming them? (3) What effects can literary landscapes have on the landscapes we live in? Landscapes include settlements, cities, wildernesses, "frontiers," suburbia, and infrastructural scenes. Relevant technologies include the postal service, the railroad, the telegraph and telephone, the automobile, commercial aviation, and Skype. Texts may include: letters of Columbus, American Indian creation stories, early American religious texts, captivity narratives, slave narratives, and poems, short stories, and novels from the 17th to the 21st centuries, as different from one another as Dickinson's "Nature-sometimes sears a Sapling:" and Annie Proulx's *Brokeback Mountain*.

**Class Format:** seminar

**Requirements/Evaluation:** discussion participation; five brief response papers ( 