ENGL113 A Nation of Immigrants?
America is a nation of immigrants. This ideological epithet has come to define the American experience as one of opportunity, advancement, and national incorporation. This course will approach this narrative from the perspective of im/migrants, refugees, exiles, displaced persons, and colonized minorities. To do so, we will read sociology, history, and political theory alongside literary texts, inquiring into discourses of migration, mobility, and (un)belonging through an interdisciplinary and intersectional lens.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: WRCT113
Prereq: None

ENGL113F A Nation of Immigrants? (FYS)
America is a nation of immigrants. This ideological epithet has come to define the American experience as one of opportunity, advancement, and national incorporation. This course will approach this narrative from the perspective of im/migrants, refugees, exiles, displaced persons, and colonized minorities. To do so, we will read sociology, history, and political theory alongside literary texts, inquiring into discourses of migration, mobility, and (un)belonging through an interdisciplinary and intersectional lens.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: WRCT113F
Prereq: None

ENGL123Z Love, Sex, and Marriage in Renaissance Europe
This seminar compares literary depictions of love, sex, and marriage from the 14th to the 17th centuries by writers from England, France, Germany, Italy, the Low Countries, Spain, and Sweden. (N.B. Students will be able to study writings from other parts of Europe over the course of the semester should they so choose.) We will read texts composed by women and men in genres including poetry, theater, the short story, the essay, the maxim, the travel narrative, and the sermon. Though the seminar is focused on literature, we will also consider painting, engravings, sculpture, and the decorative arts (e.g., wedding chests). We will explore questions such as: How were love and marriage related during the Renaissance? What roles did sex, gender, race, class, and violence play in relationships between couples and within society, and how were they represented in literature and art? How do gender and genre affect the ways in which love, sex, and marriage are depicted? How did cultural differences influence writers’ and artists’ interpretations of love, sex, and marriage? And what about “homosexual” love, same-sex unions, and depictions of dissident sexualities and genders? Finally, how do contemporary (21st-century) writers reimagine Renaissance representations of love, sex, and marriage, and why do Renaissance texts and images matter today? Other topics will include virginity and celibacy, friendship, erotic literature and pornography, religion, family and class structures, and divorce. This seminar engages students with university-level research by navigating search engines and databases (beyond a Google search!), honing their analytical skills, and polishing their academic prose. Students will also have the opportunity to write creatively should they so choose.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: RL&LI123Z, COL123Z, FGSS123Z, MDST125Z, WLIT249Z
Prereq: None

ENGL130 The English Essay
This course will focus on the writing of nonfiction and the forms of the English essay. Readings will be drawn from a range of genres, both nonfiction and fiction, including memoirs and profiles, historical and contemporary commentary, short stories and novels.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL131 Writing About Places
This course is one in a series called “writing about places” exploring the long tradition of writing about travel and places and changing attitudes toward crossing cultural and geographical borders. Readings will focus largely on the writings of 20th-century travelers and will include an examination of the phenomenon of migration. We will examine historical and cultural interactions/confrontations as portrayed by both insiders and outsiders, residents and visitors, colonizers and colonized, and from a variety of perspectives: fiction, literary journalism, travel accounts, and histories. Writing assignments will include critical and analytical essays and will encourage students to examine their own experiences with places and cultural encounters.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL131B Writing About Places: Africa
This course is one in a series called “writing about places” exploring the long tradition of writing about travel and places and changing attitudes toward crossing cultural borders. We will examine historical and cultural interactions/confrontations as portrayed by both insiders and outsiders, residents and visitors, colonizers and colonized—and from a variety of perspectives: fiction, literary journalism, travel accounts, and histories. Writing assignments will include critical and analytical essays as well as encouraging students to examine their own experiences with places and cultural encounters.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: CGST131B
Prereq: None

ENGL132 Writing Medicine and the Doctor-Writer
In this course students read a range of works across a variety of literary traditions, mainly by writers who were also medical practitioners (including Chekhov, Bulgakov, Lu Xun, William Carlos Williams, and Che Guevara), but also nondoctors who write compellingly about medically related subjects (Camus in THE PLAGUE, Tracy Kidder on Paul Farmer, and Anne Fadiman on cultural clashes).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: CGST132
Prereq: None

ENGL135 Writing about Research: U.S. Style
This course is designed to prepare non-native speakers of English to write about research in U.S. academia. Students will focus on the structure, cohesive devices, citation styles, and academic vocabulary commonly used in literature reviews, theoretical papers, and primary research studies. As a topic of common interest, example readings will focus on language research including statistical analyses of
language learners; anthropology studies of how gender, race, and socioeconomic group affect language; and overviews of theories about language acquisition. Throughout the course, students will learn organizational skills for longer papers, summarize numerical and theoretical data, and practice the mechanics of writing.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: WRCT135
Prereq: None

ENGL140F Literature, Laughter, Philosophy: Tristram Shandy (FYS)
Laurence Sterne's novel, THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN (1759-67) has been described as a literary masterpiece, a hilarious satire, a sentimental tear-jerker, and an obscene abomination. Thomas Jefferson thought it formed "the best course of morality that was ever written"; it was a favorite of Karl Marx and Friedrich Nietzsche; and it was even heralded (in a recent film adaptation) as "a postmodern classic written before there was any modernism to be post about." The book is deeply learned—engaging texts from skeptical philosophy to 18th-century science and from Hamlet to early novels. It is also, indisputably, very odd. Though Tristram is trying to tell the story of his life, he fails to get himself born in the first hundred pages, and the text is full of doodles, blank pages, madcap digressions, and missing chapters. In this course, we will read Tristram Shandy alongside the many, many texts it references, borrows from, and mocks, as well as the many, many texts it has influenced. Throughout, we will take Tristram Shandy as our rich test case for some fundamental theoretical questions, What is literature, and why do we tell stories anyway? How is literature related to philosophy? How do our minds work? What is the meaning of human life—of laughter, learning, sex, and death?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL141F Slavery, Latifundio, and Revolution in Latin American Literature and Cinema (FYS)
In this course, we will study literatures and cinemas of Haiti, the Dominican Republic, Mexico, Guatemala, Puerto Rico, and Cuba that depict insurrectionist and revolutionary ruptures that take place on plantations, latifundios, and other spaces beyond what those formations could capture. We will study how insurrections (plural), revolution (as a large scale phenomenon), and (sometimes archivally elusive) racialized female insurgencies are deployed by Caribbean and Latin American literary imaginations to critique the dangerous economic situations in the early 20th century of U.S.-backed client states—referred to dismissively in the United States as "banana republics" after the United Fruit Company converted U.S. naval ships into cargo boats that would import exploitativey planted and harvested bananas—and the schemes of "underdevelopment" that aligned with expanding U.S. hegemony in the hemisphere. We will engage narratives, poetics, and music of revolution that expose different systems of oppression, and different scales of radical motion, including the range of events and phenomena in Hispaniola that aggregate as the Haitian Revolution of the late 18th century, insurrections in Chiapas against casta and latifundio before and after the Mexican Revolution of 1910, and revolts against U.S. economic and military interventions in Guatemala, Puerto Rico, and Cuba in the 20th century. We will attend to the aesthetic, formal, and structural ways that revolutions are (re)presented as vertical ruptures that explode the past, and as horizontal historical formations that continue select legacies of the past that they claim to critique. While we're at it, we will deconstruct revolutionary progressive discourses of hetero-masculinity, modernity, and development. We'll sense for smaller scales of varied aesthetic, sensorial, and slow forms of something in the neighborhood of revolutions.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL142F Beyond Marvel: Introduction to the Graphic Novel (FYS)
Graphic storytelling is an ancient art that has gained mainstream recognition in the past twenty years. We will explore a wide variety of influential comic books and graphic novels with a focus on the means by which they expand upon and intervene with established narratives, write about how they achieve their effect, and try our hand at writing a comic script.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None
and we will investigate their appearance in literary expression, journalistic reporting, popular culture, and social science.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL152F The Armchair Adventurer (FYS)
At the turn of the 20th century, stories of travel, action, and adventure enjoyed enormous market success and cultural prominence. This course examines the interaction between the adventure stories told in popular genre fiction—science fiction, historical romance, detective novels, children’s literature, stories of overseas adventure, etc.—and their “high” literary cousins. We will read classic works of genre fiction in order to understand the appeal of these stories and storytelling modes, for both writers and readers, and to identify their generic structures, plots, and premises. And we will examine how prestige-oriented fiction drew from, adapted, and altered these conventions.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL153F Ethnicity, Race, and Religion in the Middle Ages (FYS)
This course concerns the invention of premodern ideas of ethnicity and race. Our focus will be on a selection of medieval texts dealing with the encounters—real and imaginary—of Western European Christians with other cultures, from the Celtic borderlands to the Mongol Empire. The readings will begin historically with the Crusades and the (often grisly) chronicles written by Christian, Muslim, and Jewish authors. Other genres will include religious polemics, autobiographical narratives of religious conversion, and travel accounts by missionaries, spies, and colonial propagandists. We will also read some later “romances” that re-imagine the crusades in terms of exoticized sexuality, racial transformation, cannibalism, and nationalist fantasy.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL154F Maps, Globes, Moons: Renaissance Worldmaking (FYS)
When Margaret Cavendish wrote of her desire to be “authoress of a whole world,” she voiced an era’s fascination with the idea of the world. Spurred by Galileo’s discoveries about the cosmos and reports from what Europeans called “the New World,” writers and readers in the Renaissance sought new ways to chart this world—and to imagine other worlds. In this course, we will read stories of global exploration, utopian fantasy, and moon travel. We will also examine early modern maps and atlases in Wesleyan’s Special Collections and Archives. In doing so, we will ask the same questions as writers such as Cavendish: What is the world? What are its limits? And is it possible to go beyond them?

Offering: Host
Grading: OPT
Credits: 1.00

ENGL155F Utopian Planning from Plato’s Republic to UFO Cults (FYS)
What does the perfect society look like? What are the barriers to realizing it? For centuries, schemers, dreamers, and radicals have turned to fiction to imagine the answers to these questions. In this course, we will look at the long history of texts that imagine ideal societies, beginning with Plato’s Republic, moving through its Renaissance revivals, and concluding with 19th- and 20th-century texts that turned the language of utopia to address issues of gender, class, and race. We conclude with a section on the realization of utopia, in which we read literary works that imagine the barriers and follies that accompany attempts to put these plans into reality and look at examples of groups—cults, convents, and communes—that have attempted to create utopian communities. We will even head to the Shaker village in nearby Enfield, Connecticut to see the remains of a 19th-century utopian experiment.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL156F Contemporary American Literature (FYS)
This course will explore contemporary American literature by focusing on novels written by Jhumpa Lahiri, Colson Whitehead, Junot Diaz, Tommy Orange, Ocean Vuong, Mbue Imbolo, Edwidge Danticat, and a play by Lynn Nottage. Extra readings will include poems and short stories. We will consider the portrayals of race, class, ethnicity, religion, trauma, citizenship, migration, and sexuality in these works, as well as the ways in which these authors conceptualize and problematize American identity.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL157F Caribbean Literature and Writing the Environment (FYS)
This is a writing and reading course in which students will use Caribbean literature focused on the environment and the environment around them as starting points for writing of their own.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL161F Captive and Confined: Literatures of Imprisonment (FYS)
Is it more than just a metaphorical turn of phrase that causes us to speak of being held captive by works of literature and art? Or are there links between writing, reading, and being imprisoned that are as material as they are psychological? Our class will consider the relationship between spaces of confinement and writing to explore how various writers have used writing to respond to various states of captivity. Is carceral writing particularly captivating to readers, and if so, why? We will read texts about prisons (physical and psychological), as well as texts written in prisons, to explore relationships among writing, power, literacy, and freedom.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL162F The Past and Present of American Journalism (FYS)
This course will expose students to the history of print culture in the United States and familiarize students with the current state of affairs in American journalism. Each week we will read historical and contemporary texts alongside one another, seeing how recent journalism continues in the tradition of older forms of public writing but also deviates from and altogether abandons them. Some of the assignments for the course will be critical, asking students to describe, explain, and make arguments about the texts they encounter; others will be creative, asking students to generate their own journalistic practices informed and inspired by the assigned readings.

Offering: Host
ENGL163F Literature of London (FYS)
This course examines the role of London in the literary imagination of 19th-century Britain. A vibrant multiclass and multiethnic jigsaw puzzle, London was a "world city" at the center of the empire, the seat of crown and parliament, and a place of both danger and opportunity. In addition to being the economic and political center of Great Britain, some authors viewed London as the nation’s narrative center as well. Together, we will explore how writers depicted the city, how they envisioned the relationship between urban living and modern life, how they understood London’s inhabitants and their plots, and how they placed the city in networks of stories reaching around the world.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL165F Querying the Nation: American Literature and Ethnic Studies (FYS)
This course poses the study of American literature as a way to explore issues of race and ethnicity in the United States. From 1960s student strikes demanding ethnic studies courses in California to recent dismantlings of the field in some high schools and colleges, the role of ethnic studies in education has been a topic of heated debate. We will examine a range of multiethnic texts to understand how they have generated critical frameworks for cultural study that are attuned to the contradictions of various American ideals. Toward the end of the course, we will direct some of our energies to investigating how ethnic studies has circulated at Wesleyan.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL176F August Wilson
During his lifetime, the world-renowned African American playwright August Wilson graced stages with award-winning and -nominated plays from his "Pittsburgh Cycle." This course examines the 10 plays of this cycle in the order that the playwright wrote them, from JITNEY (1982) to RADIO GOLF (2005). We will pay special attention to the playwright’s use of language, history, memory, art, and music within his oeuvre.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: THEA175F, AFAM177F
Prereq: None

ENGL186 The Changing American Novel: From Jack Kerouac to Maggy Nelson
This course will discuss eleven novels, exploring changes in the styles, concerns, and attitudes of fiction from World War II to the present. The first half of the course addresses the hegemony of certain forms and issues in novels written primarily by white male authors between 1945 and 1965. The second half is devoted to diverse novels that represent some of the literary, social and political forces that have led to the heterogeneity of the contemporary American novel. The course will explicitly address ways of reading and interpreting.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: COL186
Prereq: None

ENGL190F Place, Character, and Design: Techniques in Writing Nonfiction and Fiction (FYS)
We begin this writing course with questions central to students’ work in both nonfiction and fiction: how to establish characters and a narrator’s voice and how to frame the spatial and emotional world of the piece. The course encourages students to explore questions of design and structure while focusing also on style and technique at the sentence level. This creative writing course explores features of narrative and design that are central to work in fiction and creative nonfiction. We will also compare the design of college papers, written for academic courses, with pieces written for general readers. Readings include works by writers interested in these questions, including, in fiction, Andre Aciman, Vladimir Nabokov, Henry James, Robert Stone, Deborah Eisenberg, and Edward P. Jones, and, in nonfiction, Brian Doyle, Junichiro Tanizaki, Joan Didion, Charles Bowden, Mark Doty, Linh Dinh, Dubravka Ugresic, and George Orwell.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201A Ways of Reading: Originality and Its Opposites
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL 201 series may be taken for credit.
Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.
Believe it or not, the idea that a work of art should be unique, new, and inventive has a history, and it’s a fairly recent one. In this section we will read novels, poems, and plays that embody or somehow resist the ideal of originality. We
will start with theories of originality that emerged at the end of the 18th and beginning of the 19th century, and with contemporaneous texts that exemplify that aesthetic philosophy. Then we will turn to originality’s many opposites: translations, collaborations, adaptations, forgeries and hoaxes, parodies, hymns and vernacular songs, and works that are so conventional or derivative as to fail the originality test. Throughout, since this is a section of “Ways of Reading,” we’ll pay attention to our expectations, experiences, and strategies as readers as well as to developing skills in discussing and writing about literature.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201B Ways of Reading: Unreliability
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL 201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

In this “Ways of Reading” course we will examine how notions of unreliability and indeterminacy shape literary writing and interpretation alike. We see this most obviously in the figure of the unreliable narrator in fiction, but we also grapple with the (un)reliability of poetic speakers in lyric poems. In fact, unreliability might as well be another way of naming and representing subjectivity. Learning to recognize and parse signs of subjective and/or unreliable accounts is a keystone of literary analysis because it helps us make sense of—and take pleasure in—how the story is told in the content of story. Conversely, some literary texts turn the mirror on us (the readers); that is, they prompt us to reevaluate how our own assumptions, biases, and blind spots figure in our interpretations of texts and dynamics. In this course, students will read and write about a wide range of literary genres including novellas, short stories, lyric poems, and plays that thematize unreliability, confusion, and misprision. In so doing, they will learn to develop their own interpretations of literary texts and craft compelling and nuanced arguments.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201C Ways of Reading: Texts and Territories
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

This course will explore the three major genres of literature: poetry, drama, and prose narrative. We will examine their building blocks, or basic elements, and seek to understand how individual works of literature exemplify, reveal, and experiment with them. We will attend to formal and theoretical matters ranging from the operation of words to the patterns that structure poems, plays, and plots. We will ask how literary texts respond to, represent, and capture both literary history and their historical moments by depicting their time and place and by participating in debates about art and society. Throughout, our emphasis will be on the rigor and pleasures of close reading, sustained and detailed textual analysis. We will strive to cultivate the lively, generous, nourishing, and ennobling engagement that S. T. Coleridge had in mind when he said nearly 200 years ago that “the poet, described in ideal perfection, brings the whole soul of man into activity.”

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201D Ways of Reading: Gifts, Debts, and Promises
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.
novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

This course will offer an introduction to the formal study of literature. Our discussion will be oriented by a consideration of poems, plays, and novels that address the bonds created among people by the exchange of gifts, promises, and debts. We will consider the way changing ideas about such bonds have been represented in literary texts and the way such ideas have affected our understanding of literature.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201G Ways of Reading: Contact Zones
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. While students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

In this course, our studies of 20th- and 21st-century works will focus on how various forms of "contact"—interracial encounters, travel and migration, genre mixing, etc.—produce literary tensions that comment on broader social and political worlds. In addition to analyzing texts from a range of genres, we will situate them in their historical contexts, approach them from a variety of critical perspectives, and examine how literary expressions of "contact" shape perceptions of the contemporary world.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201H Ways of Reading: Influence, Imitation, Invention
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

This course will consider how texts respond to one another and to the world, imitating and rebutting what has come before. Looking particularly at how authors deploy generic and stylistic strategies to do this, we will examine works that use realism to imitate the world as well as those that break with such ways of seeing. As we read, we will develop a set of technical and conceptual approaches to various literary genres to generate a facility and ease with close reading. At the same time, class materials will demand we recognize the influence of historical, geographic, and social contexts on the production and reception of works of literature. Therefore, as responsible readers, we will combine attention to a text's formal properties with an awareness of its relations to worlds outside the text.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201J Ways of Reading: Literary Form and Forms
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature.

This course focuses on the techniques of interpretation, beginning with words and tropes like metaphor and metonymy and advancing to narrative theory. It introduces students to different theoretical approaches to the text, including formalist, psychoanalytic, cultural, and new historicist studies.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201K Ways of Reading: Borrowing and Stealing: Authorship and Originality in Literature
Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature.

This course will explore the meaning of authorship and originality in literary study. What does it mean to be original within a literary tradition? How do genres retain their coherence while also enabling originality? When does inspiration become plagiarism? Where do we draw the line between borrowing
and stealing in literature? What legal, ethical, and historical frameworks help us to distinguish between them? How do such norms vary across genres and media? This course will focus on the different ways that poetry, fiction, and drama foster the recirculation of particular plots, figures, and formal structures while still maintaining the value of originality. We will pay particular attention to the crises of authorship that mark what Walter Benjamin famously called the “Age of Mechanical Reproduction.” But we will also look at the central role that borrowing and rewriting has played in the very constitution of the idea of a literary tradition.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL201W Ways of Reading: Forms of Difference**

Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

This course will focus on the politics of literary form—that is, how literary form and content work together to produce arguments about the social world. We will pay special attention to how 20th- and 21st-century writers use literary form to explore, illuminate, negotiate, and challenge categories of social difference, including race, gender, and sexuality. In addition to practicing techniques of close reading on a range of texts from different genres, we will also read literary criticism from a variety of theoretical and political perspectives—psychoanalytic, feminist, postcolonial, historicist, etc.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL201N Ways of Reading: Adaptations: From Page to Stage**

Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.

This course investigates dramatic adaptations that have originated from poetry, short stories, novels, and historical events. Through multiple modes of inquiry, we interrogate form, genre, narrative, aesthetic, and intended audience as well as the social, political, gender, sexuality, and/or racial context of each literary piece. Within these various “page to stage” adaptation processes, we track the evolution of our source texts and chart the longevity and changeable dynamics of elements, such as character, theme, plot, point of view, setting, and time, as they appear within each dramatic iteration.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL201P Ways of Reading: Autobiography**

"Ways of Reading" introduces students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major, and only one of the ENGL201 series may be taken for credit.

"Ways of Reading" courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry, drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays; but also in political speech, in popular culture, and in the discourses that shape everyday life.

This "Ways of Reading" course will explore autobiography as an elusive and multifaceted literary form. We will ask: Who or what is the subject of autobiography? Who besides the author is implicated in the acts of writing and reading autobiography? How elastic are the distinctions between fiction and fact, self-reportage and self-fabrication within autobiography? What kinds of narratives and artistic forms count as autobiographical? To pose these questions, we will explore hybrid texts that splice together varying genres and forms under the umbrella of autobiography, including poems, memoirs, graphic memoirs, personal essays, metafictional novels, documentary films, performance pieces, and biomythographies.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL201Q Ways of Reading: The Pleasures of the Text**

Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose narratives such as novels and short stories. They familiarize students with some of the protocols of the literary-critical essay, examine the idea of literature as a social institution, and explore ways of connecting textual details and the world beyond the text. The ways of reading learned in the course are powerful tools for critically assessing discourses that expand far beyond the realm of literature. So while students will become adept literary critics, they also will learn quickly that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays, but also in political speech, in popular culture, and in the discourses that shape everyday life.
This course introduces the bundle of characteristics we think of as "literary" and the methods for studying them, with an eye toward pleasure: What spurs us to read, and what spurs us to return to certain texts? We will develop strategies for careful and close reading and techniques for the analysis of poetic and narrative forms; we will examine the idea of literature as a social institution and explore ways of making connections between textual details and the world beyond the text.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL201T Ways of Reading: Literature About Literature

Ways of Reading courses introduce students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major. Only one of the ENGL201 series may be taken for credit.

This "Ways of Reading" course will ask: What is literature? We will read literature written by authors in their most playfully self-aware, self-interrogating moods: William Shakespeare raising questions about the nature and limits of imagination, Jane Austen dramatizing the perils of novel reading, and Adrienne Rich pondering female forms of making. We will engage recent theoretical debates about what literature is, but we will also read literature that does not share our 21st-century ideas, literature that works from different world views and strives for different effects. For instance, enslaved poet Phillis Wheatley embraced neoclassical forms of ordering—the weight of multiple historical traditions informing her sense of what poems are and do. Throughout, we will reckon with literary texts on their own terms but also with the ways they have been read at different moments in history. What is literature and what was it? How do we read it? What methods and theories have been ascendant at different moments? And why do we read it? What are its pleasures, problems, and possibilities? How did we end up with an English Department organized like this anyway?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL203 American Literature from the Colonial Period to the Civil War

This is a lecture course that introduces American literature and culture through the middle of the 19th century while also attending closely to a small number of significant texts. We will concern ourselves with the major (and some minor) political questions, with the reconstruction of historical ideologies, and with the relationship between textual nuance and large-scale social transformation. We will proceed as both close readers and historical synthesizers, one eye focused on the minute details of our readings and the other trained on the slowly emerging outline of a history of "American Literature."

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST243
Prereq: None

ENGL203A American Literature on Fire: Conquest, Capitalism, Resistance: 1492-1865

We begin with a 1938 Langston Hughes poem, a north star shining light on American unexceptionalism and then move back in time: from Columbus’s dismemberment and enslavement of the Arawaks when demanding gold; to Cabeza de Vaca’s feel-good handbook for the conquest of indigenous peoples; to Puritan inventions of a "God" that pulls the trigger; to Franklin’s blowing the whistle on a mercantile capitalism he supercharged with a secular work ethic; to a Declaration of "Independence" in 1776 that provoked alternative declarations written by workers, women, and ex-slaves in the 19th century; to Poe’s readings of a Divided States of America (race, gender, domesticity) as gothic; to Douglass’s representations of the tactical artfulness of slave culture; to Hawthorne’s deconstruction of the Americanization of power; to Thoreau’s entwining of...
collective protest and what he hoped would be an individualized escape route; to Melville’s attacks on imperialism, racism, and class domination; to Elizabeth Stuart Phelps’s critique of domestic slavery; to Stowe’s socially transformative antislavery novel (whose sentimentalization recirculated stereotypes). During our literary-intellectual time travel, we will engage some of America’s most "on fire" writers who make possible insights into the ideological foundations of American cultures, identities, and hegemonies that provocatively illuminate America’s situation today (and offer some lessons for how to change it).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST243A
Prereq: None

ENGL204 American Literature, 1865--1945: The Americanization of Power
Together we’ll explore not only the complexities of American literature from the 1860s to 1940s, but also how this literature is usable today and excels as critical equipment that can advance our understanding of the modern Americanization of power (put narrowly, we’ll develop insights into a “democratic” capitalism, what some called a “Robber Baron” plutocracy, that pulled off and continued to maintain systemic class, gender, and ethnoracial hierarchies to reproduce its power). As we unpack the relationship of literary form and social form, we’ll trace connections between historical developments such as the gothic genre and gender ideologies, domestic romance and the social reproduction of labor, realism and mass-urbanism, naturalism and immigration, modernism and imperialism, and narrative experimentation and anti-racism. The creative works of Emily Dickinson, Mark Twain, Stephen Crane, Henry James, Charlotte Perkins Gilman, Charles Chesnutt, F. Scott Fitzgerald, Langston Hughes, Ernest Hemingway, Eugene O’Neill, Nathanael West, William Faulkner, Richard Wright, and Zora Neale Hurston will help teach us to be more imaginative readers of literature, ourselves, and what America was, is, and might be. While pooling ideas about this, we’ll savor the pleasures of reading inspiring and transformative writing. This is very much a thinking-intensive course.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST235
Prereq: None

ENGL204A American Literature, 1865--1945
This course considers the way a large range of American writers responded to the industrial transformation of the United States. We will look at the way writers conceived and understood the rise of the corporation, the growth of the metropolis, the surge of migration, and the expansion of American power through war and settlement, and we will consider the way such visions related to the writers’ understanding of the nature of American culture and the significance of literary expression. Among the authors discussed will be William Dean Howells, Charles Chesnutt, Henry James, Mark Twain, Stephen Crane, Sarah Orne Jewett, Mary Wilkins Freeman, Kate Chopin, Edith Wharton, Frank Norris, T. S. Eliot, Willa Cather, F. Scott Fitzgerald, Langston Hughes, Ernest Hemingway, Jean Toomer, and Richard Wright.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST243A
Prereq: None

ENGL205 Shakespeare
This lecture course is designed to introduce students to the often-demanding texts of Shakespeare’s plays, their major genres (comedy, history, tragedy, and romance or tragicomedy), and the contexts in which they were produced. Shakespeare’s career spanned a period of remarkable social, political, religious, and economic change, including the Protestant Reformation, the transition from feudalism to mercantile capitalism, early colonialism, global trade, and the rise of the first purpose-built, commercial theaters. Innovations in dramatic form and genre, which Shakespeare helped craft, sought to make sense of these momentous shifts for a diverse public theater. The lectures assume no prior knowledge of Shakespeare or his times and are designed to illuminate the texts of the plays by examining their cultural contexts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: THEA210
Prereq: None

ENGL206 British Literature in the Enlightenment: Individualism, Consumer Culture, and the Public Sphere
England was changing rapidly in the 17th and 18th centuries. Indeed, it is often said that this period was crucial for the emergence of individualism, consumer culture, and the public sphere—for the modern world itself. The period is sometimes described as the Age of Reason, but it was also an age of bawdy laughter, intense emotion, brazen self-promotion, serious faith, and gossip in coffeehouses and magazines. It was an age, too, of flourishing marketplaces, imperial expansion, slavery and abolition. This course will track how literary writers celebrated, condemned, participated in, or simply tried to make sense of their changing moment (and the changing understandings of literature available in it).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: COL204
Prereq: None

ENGL207 Chaucer and His World
In this course, we will read Chaucer’s fascinating dream-visions, The BOOK OF THE DUCHESS and THE HOUSE OF FAME and his best-known work, THE CANTERBURY TALES. We will also read selections from Chaucer’s sources and consider how he adapts these texts in his own literary works. Some of the topics we will explore are the various genres of Chaucer’s poetry (allegory, epic, romance, satire), medieval ideas about psychology and dreams, the ideology of chivalry, Chaucer’s reinvention of the classical world, and views of gender and sexuality. All readings will be in Middle English, so we will read slowly and carefully, with attention to the language.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST207
Prereq: None

ENGL208 Feminist Theories
How does “feminist” (a political commitment) modify “theory” (an intellectual practice)? We will address this question by reading a range of contemporary feminist theorists working to analyze the complex interrelations of social differences (gender, race, class, sexual orientation, religion, and so on), and relations of social domination and economic exploitation in a globalized world. The question, What is to be done? will oversee our work.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-FGSS
Identical With: FGSS209
Prereq: None
ENGL209 From Seduction to Civil War: The Early U.S. Novel
This course examines the relationship between nation and narrative: the collective fantasies that incited reading and writing into the 19th century. We will study the novel as a field of literary production both in dialogue with European models and expressive of changes in national culture, a form that both undermined and reinforced dominant ideologies of racial, gender, and class inequality during this turbulent period of national formation and imperial expansion. We will consider the ways the pleasure of novel-reading depends upon, even as it often disavows, the world outside the story. Throughout our reading, we will trace the ways these novels both reflect and participate in the historical development of the United States during a period that spans national founding, the consolidation of northern capitalism and an exacerbated North/South division, expansion into Mexico and the Pacific, and civil war. Through close attention to literary form, we will continually pose the question, What is the relationship between literary culture and historical change? We will examine who was writing, for whom they wrote, and the situation—political, commercial— in which the American novel was produced and consumed. We will begin with the novel of sentiment and seduction and conclude with reflections on slavery and racial revolution on the eve of the Civil War, all the time asking about the ways the novel might seduce us into either tolerating or resisting the way of the world.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST298
Prereq: None

ENGL210 The Rise of the Novel
The novel as we know it emerged in 18th-century England. The real questions are, how and why? Were novels first written by white men, expressing the attitudes and capitalizing on the reading practices of an emergent middle class? Or did they evolve from a somewhat less respectable tradition of romance writing by and for women? Did novelistic prose draw on scientific and economic discourses as it naively sought to present a realistic picture of the world? Or was the genre playfully self-aware, from its very origins, of the difficult relationship between reality and language? This course will explore some of the complexities of the rise of the novel, one of the most important and oft-told tales of literary history. As we read fictions full of criminals, love letters, scandals, and satirical self-referentiality, we will think about the differences between early novels and the not-quite novels that preceded them. We will focus on how novels work through plot, character, and realist prose, as we also explore the ideological work that the form does. We will ask, too, about the workings of scholarly narratives like "the rise of the novel": how do these critical narratives help us, as novel readers, understand our relationship to the past and to the novel as a form?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL212 Edgar Allan Poe and Literary Culture
Edgar Allan Poe is best known for his grotesque characters and macabre plot-twists. But though Poe seems capable of offering readers only a very specific form of literary experience - dark, brooding, atmospheric - what’s striking about his work when taken as a whole is its variety. Poe was a writer of short stories, a poet, a novelist, an essayist, and an editor. He invented the detective story, wrote science fiction, and published tales of romance, family discord, and horror. This course sets out to appreciate Poe’s eclectic literary output in the context of the emergent nineteenth-century publishing industry, seeing Poe - whether playing the role of novelist, poet, or critic - most of all as a writer struggling to earn a living in the 1830’s and 1840’s.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST212
Prereq: None

ENGL213 Contemporary British and American Fiction
This course will introduce students to some of the most influential British and American novels of the past 35 years. In addition to close readings of these challenging and rewarding texts, this course will introduce students to key terms in postwar literary history such as postmodernism, romance, postcolonialism, realism, and magical realism. Central to our investigation of Anglo-American fiction will be the divergent political and economic fortunes of the United States, on the one hand, and the U.K., on the other.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL214 Writing Nonfiction
In this creative course, students will address the elements of creative nonfiction, such as narrative, character, voice, tone, conflict, dialogue, process, and argument. The work of nonfiction writers such as James Agee, George Orwell, Joseph Mitchell, Walker Percy, Anne Lamott, Caroline Knapp, and Dave Eggers will serve as models and inspiration. The course will be taught in workshop fashion, with selected students presenting their writing in class each week.

Charles Barber is the author of two works of nonfiction and a novel in progress. He is a lecturer in psychiatry at Yale Medical School and a visiting writer at the College of Letters.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL201
Prereq: None

ENGL214Z Reading and Writing Memoir
In this intensive Winter Session class, we will read a variety of short and long works from the beloved, bewitching nonfiction genre of memoir, paying close attention to how the authors parse the past—and which parts they parse—to convert memories into lyrical works of literature that are at once personal and universal. We will also write our own examples of memoir, which will be the course’s primary assignments. Students will have short writing exercises every day in class, so the course will offer a writing immersion experience.

Please note: Students should expect some readings and assignments to be due during winter break, prior to beginning Winter Session. Please visit the Winter Session website for the full syllabus: http://www.wesleyan.edu/wintersession. Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL215 Place, Belonging, and Sound in the 20th c. Latina/o/x, Black, & Caribbean Imaginations--NYC
Throughout the latter 20th century, various aesthetic renderings of New York City have positioned it as a site of voyeuristic allure and racialized excess and pleasure—simultaneously posh, unfriendly, tourist-trapped, "seedy," "gritty," and segregated. Through select literary, cinematic, and performance optics of Latina/o/x, black, and Caribbean writers and artists, especially queer and bisexual writers and artists, this course will focus on memory, representation, form, sound, and the imagination in the layered and shifting site of mid-20th- to 21st-
ENGL218 Shakespeare and the Tragedy of State

Power, rebellion, class, and justice in English Renaissance tragedy.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: THEA218
Prereq: None

ENGL219 Homer and the Epic

In this course we will read both the Iliad and the Odyssey (in English translation). These two great epics are recognized as the first major texts of the Western literary tradition, and they have had an incalculable influence on everything from literature, to history, to the visual arts. Through a close reading of both epics, we will consider issues such as Homeric composition and poetic practice, heroes and the heroic code, the relation between humans and gods, the role of fate, and the structure of Homeric society (e.g., the status of women; clan and community).
We will also read a number of contemporary critical essays to help us frame our discussions.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: CCIV220
Prereq: None

ENGL220 Armchair Adventurer: Popular and Literary Fiction at the Turn of the Twentieth Century

At the turn of the twentieth century, stories of travel, action, and adventure enjoyed enormous market success and cultural prominence. This course examines the interaction between the adventure stories told in popular genre fiction--science fiction, historical fiction, adventure stories, detective novels, romance, children's literature, etc.--and their 'high' literary cousins. In the first half of the course, we will read classic works of genre fiction in order to understand the appeal of these stories and storytelling modes, for both writers and readers, and to identify their generic structures, plots, and premises. In the second half of the course, we will turn to four works of literary fiction that emerged in a close conversation with these popular forms.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL221 The African Novel I: Nervous Conditions

This class will consider several canonical novels from sub-Saharan Africa. Our focus will be on their aesthetic and thematic properties; the novels are not meant as introductions to African histories, cultures, peoples, or practices.
We will explore, instead, the specific subjects and styles of each work in the context of wider debates about orality, language, colonialism, gender, and the novel.
To better understand the political and aesthetic stakes of African literary canon formation, we will also attempt to identify what makes a work canonical.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL222 The African Novel II: After Achebe

Chimamanda Ngozi Adichie's 2003 novel, PURPLE HIBISCUS, summons Chinua Achebe, the "grandfather of African literature," in its opening line: "Things started to fall apart at home when my brother, Jaja, did not go to communion." While Achebe is a formative influence on Adichie and on many other contemporary African writers, the central preoccupations of African literature have shifted considerably in recent years. This class will consider recent topics animating the field. These include debates about Afropolitanism, the role of publication houses and prize committees in the canonization and circulation of texts, queer African literature, African-language literature, and the position of...
African literature vis-à-vis world literature. Readings will be chosen from among the newest novels and short stories in publication.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM225
Prereq: None

ENGL224 Medieval Drama: Read It and Be In It
It was and still is revolutionary theater! This course will examine early English drama in its many forms, from the civic mystery cycles of the 15th century to the morality plays Mankind and Everyman. We will cover topics including the role of drama in defining communal identities, dramatic interpretations of gender, and the responses of drama to contemporary social and religious controversies. Most readings will be in modernized and annotated Middle English, so we will pay close attention to language.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST224, THEA224
Prereq: None

ENGL225 Darwinian Fictions
This class tracks the discourse surrounding evolutionary science as it circulated through various spheres of American intellectual life in the decades after the Civil War. If the ideas proposed by Charles Darwin and Herbert Spencer fundamentally changed the way scientists and politicians understood the natural world and human beings' relation to it, these ideas would also influence the way writers understood the function of literature. Best summed up by Emile Zola's suggestion that, through literature, we are capable of "possess[ing] knowledge of man, scientific knowledge of him, in both his individual and social relations," authors during this period began to explore the literary possibilities of evolutionary science. By reading works of literature alongside influential scientific treatises, this course encourages students to think about the kinds of knowledge literary experience gives us access to, and the relationship between literary knowledge and other disciplinary forms that emerged at the turn of the twentieth century.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP225, AMST257
Prereq: None

ENGL226 Sublimity, Visions, and the Self in British Literature, 1789-1830
This course is an introduction to British literature from the 1790s to the 1820s. We will trace three central thematic and formal preoccupations through the poetry, fiction, and philosophical prose of the era: (1) sublimity and the Gothic; (2) the imagination, dreams, and visions; and (3) individualism and interiority.

No experience with philosophy, history, or British literature is expected; the course functions as an introduction to all of them and, in this sense, to the interdisciplinary study of literature. This class is designed to complement ENGL288: "Romantic Poetry in Conversation," so while some of the poems we will read in this class also appear on that syllabus, they do so in very different contexts. Students who have taken that class or other classes with the instructor should feel free to enroll and not worry about duplication or redundancy. This course satisfies the English Department's Literary History II requirement.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL227 Reading The Victorians
Why read the Victorians? To know more about how an industrializing, urbanizing, commercial, and imperial nation imagines itself; to understand better how middle-class culture is established and comes to work all by itself; to explore the power of representations of sexual difference—the famous separate spheres for 19th-century men and women—and of the great divide that opens between the public and the private; to understand how sexuality extends the reach of disciplinary power, and how money, increasingly nothing but paper, extends value. Our primary focus will be on novels. We will study how large Victorian "triple-deckers" project intricately detailed worlds populated with compelling, three-dimensional characters. We will consider how novels represent the way we live now.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL228 Life Writing: Writing About the Self and from Experience
This course will examine both the power and the complexities of writing that derives from personal experience. Topics to be addressed, in turn, are memory (and its reliability); experience (authoritative/reportorial vs. interpretative/symbolic); identity and voice of the narrator; and agency (the degree to which the narrator is in control, or not in control, of the narrative). Types of life writing that will be explored are coming-of-age narratives, illness and trauma narratives, confessional narratives, autobiographical poetry and song lyrics, and interviews/oral histories. Readings and materials include Shadd Maruna, William Styron, Mary Karr, Donna Tartt, James Joyce, and many others.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL227, WRCT227
Prereq: None

ENGL229 Afro-Surrealism
Amiri Baraka coined the term "Afro-Surreal" to describe the writer Henry Dumas's "skill at creating an entirely different world organically connected to this one." In his 2009 "Afro-Surrealist Manifesto," D. Scot Miller builds on Baraka's observations and distinguishes Afro-Surrealism from Afrofuturism in the former's concern with the "RIGHT NOW." Indeed, in the "right now" of 2018, Afro-Surrealism seems to be having a moment, with the success of films like "Sorry to Bother You" and "Get Out," the musical and filmic work of Donald Glover/Childish Gambino, the visual art of Kara Walker and Kehinde Wiley, and the literature of Paul Beatty and Colson Whitehead, among others. This course will examine this contemporary resurgence of the Afro-Surreal, and trace its echoes in black popular music, in the work of African American literary figures like Dumas, Toni Morrison, Bob Kaufman, Ralph Ellison, Jean Toomer, and Zora Neale Hurston, and through its African and Afrodiasporic foundations in the work of artists inspired by Léopold Senghor's Négritude movement. All of these artists "distort reality for emotional impact," as Miller puts it, and we will aim to connect these distortions of the "right now" to the material reality of life under regimes of anti-blackness and racial oppression that these Afro-Surreal works lays bare.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM226
Prereq: None
ENGL230 Introduction to Asian American Literature
This course introduces students to Asian American literature, literary criticism, and culture by surveying how meanings of “America” have long depended on “Asian America.” Conventional understandings of this relationship in US literature and history tend to emphasize Chinese Americans in California, Asian exclusion laws, model minority myths, changing patterns in Asian immigration following relaxed restrictions between 1965-68, and the institutionalization of Asian American studies in higher education in the 1970s. We will pay attention to these contexts, but we will also focus on emergent trajectories, including representations of Asian Americans in the South, critical refugee studies, and how global cultures such as breakdancing stage Asian American self-representation. By examining a range of genres and the critical apparatus that these works have generated, we will explore how representing Asian America has shaped the making of American culture.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST264, CEAS231
Prereq: None

ENGL230A Introduction to Asian American Literature
This course surveys how Asia and Asian Americans have figured in the US cultural imaginary from the middle of the 19th century to the present, from Herman Melville’s American epic “Moby-Dick” to Ruth Ozeki’s comic novel about transnational television, trade, and activism “My Year of Meats.” As the choice of these framing texts suggests, we will be exploring two kinds of representations. On the one hand, we will examine the narratives, tropes, and images through which dominant American culture has envisioned its incursions into Asia and the reciprocal movement of Asians into the United States; on the other, we will also explore the ways in which Asian Americans have sought to represent their own varied and uneven encounters with US culture. The course is organized chronologically in order to emphasize the ways in which these cultural artifacts reflect and influence their social and historical contexts. In the latter half of the course, as we enter the period beginning with the 1970s in which Asian American literature becomes an institutional category in its own right, we will add to this historical framework a number of other analytical frames that have emerged from within Asian American studies itself: cultural nationalism; gender and sexuality; postcoloniality; cultural assimilation; and globalization.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST264A
Prereq: None

ENGL231 Contemporary Puerto Rican Art and Literature
This course studies the works of contemporary Puerto Rican filmmakers, performance artists, poets, novelists, painters, conceptual artists, musicians and sound artists. Puerto Rico continues to be one of the U.S. military’s and its corporate guises’ favorite laboratories; its beauty and complexity are part of what filmmaker Beatriz Santiago Muñoz calls a “chimerical ecology.” In this course, we will think with this key phrase, “chimerical ecology,” and many aesthetic survival strategies generated by contemporary Puerto Rican literature and art. We will consider the many forms of camouflage set into play in this “chimerical ecology,” which reveal the multiple forms of destruction at work by the U.S. war machine, the debt crisis, tourism, and other forces, and the forms of resistance, transformation, and life that only art help us sense. How do you prepare to see what is camouflaged? How do you get ready for what you don’t know? Can we reshape our sensorium to feel out and make possibilities that capitalism and settler colonialism render impossible? We will study what appears to hide out in language and visual codes, along with the disidentifying discourses, counter-discourses, aesthetics, poetics, and live art forms that transform the sensorial experiences of space. Students who do not read and think in Caribbean Spanishes are very welcome to take this course, but a minimally playfully bilingual attitude is encouraged.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST251
Prereq: None

ENGL232 Mystics and Militants: Medieval Women Writers
In this class we will read a wide range of works written by European women between ca. 1100–1400, including courtly, devotional, and polemical texts. The course will explore ideologies of gender in the Middle Ages and examine the ways in which our authors confronted the misogynist discourses of their eras with learning and imagination. We will consider such topics as constructions of sexuality and the body, “courtly love,” mystical religious experience, heresies, humanism, and utopian realms. In short, we will read works by women who created their own forms of authority and in doing so, both influenced and defied the authorities of their time.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST238, FGSS224, RL&L231
Prereq: None

ENGL233 All Ah We: Contemporary Afro-Caribbean Drama & Performance
What are the dramatic utterances of Afro-Caribbean artists? How do Afro-Caribbean playwrights and other narrative-based performance artists present “Caribbean” and/or “West Indian” subjectivities in ways that are shared, yet critically different? In what ways are Afro-Caribbean dramas and performance pieces repositories for the practical, the theoretical, the sociological, the political, the imagined, and the lost? In answering these questions and more, we examine these textual and embodied expressions from the complicated crossroads of class, creolization, diaspora, ethnicity, folklore, gender, history, indentured servitude, isolation, language, race, religion, and slavery. At all times, this course reveals in the polyphony that is Afro-Caribbean drama and performance.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM233, THEA233, CHUM233
Prereq: None

ENGL234 Owning the Masters: Twentieth-Century Poetry for Twenty-First Century Poets
This course is a craft seminar in which students will perform close readings of some of the most influential English-language poets of the 20th century—such as WB Yeats, WH Auden, Elizabeth Bishop, Langston Hughes, and others—always with an eye toward "stealing" techniques that may enhance our own work.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL235 Childhood in America
Probably the first literature we fall in love with, children’s literature shapes individuals and cultures in profound ways, investing us with important mythologies and guiding our identities and behaviors. This course will examine fairy tales, some works from the “golden age” of children’s stories, and some contemporary works. We will enrich our reading of the fiction with some of the
central theorists of this genre, including Bruno Bettelheim, Jack Zipes, and Maria Tatar.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST241
Prereq: None

ENGL236 The British Modernist Novel, 1900–1945
This course will introduce students to British novels from the modernist period of 1900-1945, a time of massive formal innovation. We will explore the formal, thematic, and philosophical features of British modernist fiction through close readings of novels and through occasional readings in essays of the period and more recent criticism. This course will provide a broad, if necessarily selective, picture of modernist fiction in all its considerable variety. In addition to some iconic examples of high modernism, we will read some arguably minor novels as well. Much of our attention will be on modernism's recurrent concern with the meaning of modernity itself. Are modernism and modernity identical, antagonistic, or mutually dependent? How is modernism implicated in Britain's waning imperial fortunes? Is modernism avant-garde or canonical, elitist or engaged with popular culture?
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL237 The Whole Wide World: Poets in Translation
This course is a craft seminar examining English-language translations of some of the world's most influential poets, done always with an eye toward "stealing" techniques that may enhance our own work. Some of the poets under consideration include Pablo Neruda, Ana Akhmatova, Nazim Hikmet, Czeslaw Milost, and Adelia Prado.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL238J Jane Austen and Her World
In this course we will read--and reread--three novels by Jane Austen. Our first reading will track the development of Austen's unique approach to the realist novel. Our rereading will investigate how that unique approach participated in contemporaneous debates about art, personhood, and politics. Austen was an active participant in these debates--a sharp, subtle, and principled writer who tended to explore competing arguments and assumptions rather than render explicit judgments. She weighed in on aesthetic controversies involving beauty and the picturesque, the appropriate language for literature, the ethics of readers' identification with characters, and the truth claims inherent in realism. She considered philosophical questions about how individuals come to know the world and themselves, and the value and danger of a complex inner life of emotion and imagination. She examined the competing claims her contemporaries made for the primacy of the individual, the family, and the community, and for local rootedness and cosmopolitan independence.

Please note: Students should expect some readings and assignments to be due during winter break, prior to beginning Winter Session. Please visit the Winter Session website for the full syllabus: http://www.wesleyan.edu/wintersession.
Offering: Crosslisting
Grading: Host
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL239 Anticolonial/Decolonial: Literature and Film
This course examines how histories of twentieth century anti-imperialist writing and cinema are relevant for contemporary decolonizing agendas. We will compare works by colonial and postcolonial theorists, writers and filmmakers, to examine how literature and film address processes of colonization, anti-imperialist struggle, decolonization, and neo-colonization. Readings will be drawn from a range of countries in both the Global North and South and films include Ousmane Sembène’s La Noire de.../Black Girl (1966), Gillo Pontecorvo’s The Battle of Algiers (1966), Sarah Maldoror's Léon G. Damas (1994), and Stephanie Black’s Life & Debt (2001).
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: WLIT208
Prereq: None

ENGL240 Introduction to African American Literature
This course will introduce students to African American literature. It will be divided into two parts. The first will pay particular attention to the experience of enslavement by focusing on several unique primary and secondary textual couplings, including (but not limited to): Frederick Douglass’s “Narrative of the Life of Frederick Douglass, an American Slave” (1845) and Saidiya Hartman’s “Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America” (1997); and Harriet Jacobs’s “Incidents in the Life of a Slave Girl” (1861) together with Hortense Spillers’s “Mama’s Baby, Papa’s Maybe: An American Grammar Book” (1987). In addition to these classic 19th-century slave narratives and contemporary sources, then, the first part will also include supplementary readings by Kenneth Warren, David Blight, Angela Davis, Alexander Wehelyie, Spillers, Hartman, Farah Jasmine Griffin, Shelly Eversley, Jennifer Morgan, and Frank Wilderson. The second part will focus on 20th- and 21st-century African American literature and literary criticism. It will bring together a wide range of readings from across genres and disciplines, attempting to sketch out the major aesthetic and political features of the black literary project. Authors here will include W. E. B. Du Bois, Booker T. Washington, Michael Rudolph West, Hazel Carby, Cheryl Townsend Gilkes, Alain Locke, Shane Vogel, Alice Walker, Zora Neale Hurston, Richard Wright, Ralph Ellison, Asia Leeds, Roderick Ferguson, Claude McKay, Amiri Baraka, James Baldwin, Toni Morrison, Samuel Delany, Octavia Butler, Teju Cole, Ta-Nehisi Coates, Cornel West, Claudia Rankine, Warren, and Fred Moten.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM202, AMST275
Prereq: None

ENGL241 Reading Toni Morrison: Blackness and the Literary Imagination
This course will introduce students to the major works of the late Nobel laureate Toni Morrison (1931-2019). In addition to the trilogy—"Beloved" (1987), "Jazz" (1992), and "Paradise" (1997)—and "Playing in the Dark: Whiteness and the Literary Imagination" (1992; originally delivered as the William E. Massey, Sr. Lectures in the History of American Civilization at Harvard University in 1990), readings may also include the following novels (in chronological order): "The Bluest Eye" (1970); "Sula" (1973); "Song of Solomon" (1977); "Tar Baby" (1981); "Love" (2003); "A Mercy" (2008); "Home" (2012); and "God Help the Child" (2015).
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM229
Prereq: None
ENGL242 Longform Narrative
This course will explore techniques and theories that sustain multifaceted and long narratives in fiction and nonfiction. Students will read texts that transpire over many pages, over long periods of time, and which involve deep explorations of character, setting, and theme. Readings will draw on various genres: classics ("Crime and Punishment" and Thomas Mann's "The Magic Mountain"), crime fiction (Donna Tartt’s "The Secret History"), and narrative nonfiction (Rebecca Skloot’s "The Immortal Life of Henrietta Lacks" and Gay Talese's "Honor Thy Father"). We will examine and explore the elements that sustain long and complex stories. Students will write one very long (50-page) essay or piece of fiction over the course of the semester.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL230
Prereq: None

ENGL243 Caribbean Writers in the U.S. Diaspora
The Caribbean cloaks a complex history in a Club Med exterior. While white sands and palm trees proclaim it the "antidote to civilization," Caribbean writers undertake to represent a fuller picture of the individual in a world shaped by colonialism, slavery, nationalism, and cultural striving. This course will examine selected literary texts as part of an ongoing dialogue among the region’s history, mythology, and aesthetics.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST247, AFAM243, LAST247
Prereq: None

ENGL244 Kill Anything That Moves: The Vietnam War in Literature and Film
This course examines various forms of literature and film to understand the legacies of one of the most transformative events in American culture and history: the Vietnam War. "Kill anything that moves" was the order that American soldiers reportedly received while on the ground in Vietnam, yet, to a large extent, the historical focus on the American experience of the conflict has overshadowed other perspectives. Thus, this class will take a comparative approach, exploring works by canonical and noncanonical American, Southeast Asian, and Southeast Asian American authors and directors. Among the diverse genres we will study are prose, poetry, graphic narrative, and narrative and documentary film. To think about the Vietnam War's broader relevance, we will situate the works under study within current debates concerning refugees, genocide, human rights, and the complex politics and aesthetics of war representation. Students will have the opportunity to investigate an under-studied aspect of the Vietnam War toward the end of the semester.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST245
Prereq: None

ENGL245 The Book as Object
Look at this paragraph. A decade ago, you would have found it flipping through the pages of a printed course catalog, a book marked with your highlights and dogears. Now you scroll through it on Firefox or Chrome; you click through to check the textbooks; you copy and paste the description in an e-mail to a friend; or else you hit the back button and move on to something better. Is this the same paragraph, and are you the same reader?

This course is an exploration of the material forms in which we encounter the written word—from the scroll and the codex to the Word document and the website. Medium matters, and our goal will be to understand how. We will ask how different media technologies shape us as readers and writers; why books have come to mean so much to us as cultural objects; and how moments of media shift (like the rise of the Internet) transform our relation to words. Readings will set essays in the history of the book and media studies alongside literary case studies, and projects will engage with textual materiality through the creation of book-objects of our own.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL246 Personalizing History
How much are we shaped by our historical times and places? How much power do we have to make our historical conditions respond to our needs and desires? These questions and others are at the foundation of this course, which includes both memoir writing and memoir reading. We will construct narratives about our times and selves in a series of writing workshops. There will be some exercises where you will be asked to research specific aspects of your times and places. For example, you might be asked to research and write about such questions as when and where were you born, what were the major cultural or political currents of that time, and how was your early childhood influenced by them? Or you may be asked to bring in a photograph of someone important in your personal history and write about that person.

The memoir is a distinct genre, with topics/themes particular to it. Some of the most important are memory itself, childhood, place and displacement, language, loss/trauama/melancholia/nostalgia, self-invention or transformation, family, and generational differences. The class will engage with these topics in the analysis of the readings and also in the writing of memoirs. Specific techniques will be highlighted for writing practice: the catalog, diction, dialogue, metaphor, description, point of view, and narrative structure, including temporal organization, the doubled narrative, and the narrative frame.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: AMST245
Prereq: None

ENGL247 Narrative and Ideology
When ballads were popular songs that told stories, Andrew Fletcher (1655–1716) emphasized the importance of controlling dominant narratives: "If a man were permitted to make all the ballads, he need not care who should make the laws of a nation." Nowadays, stories take various forms, among them cinematic, and they circulate and are consumed in vast quantities. People make stories, and the consumption of those stories, in turn, "makes" people, helping to construct individual subjectivity and collective discourse. How do narratives function as the vehicles for both overt and covert ideologies? How do stories change as they become such vehicles, and how do ideologies change when they are embedded in stories? This course pursues these questions through the analysis of the narrative structure of post-1980 American films, supplemental by reading some film theory. It combines short lectures (mainly in the first few weeks) with much discussion.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL249
Prereq: None
ENGL248 Shakespearean Revolutions
Shakespeare's works emerged during a period of revolutionary social, political, religious, economic, and cultural change, including the Protestant Reformation, the rise of print culture, the transition from feudalism to mercantile capitalism, early colonialism, global trade, and the emergence of the first, purpose-built, commercial playhouses. Innovations in dramatic form and genre, which Shakespeare helped craft, sought in varying ways to make sense of these momentous shifts for diverse theater publics. Revivals and adaptations of his works on stage and screen during times of revolutionary change have rendered the Shakespearean canon a site of subsequent social and cultural contestation. This class considers the "revolutionary" dimension of four Shakespeare plays both in their own time and place, and in later theatrical and filmic productions and adaptations. We will trace first-, second-, and third-wave feminist reimagining of "The Taming of the Shrew"; Second World War- and Vietnam War-era renderings of "Henry V"; civil rights and anti-apartheid era restagings of "Othello"; and attempts to decolonize "The Tempest."
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: CHUM248
Prereq: None

ENGL249 The Great American Novella
Why is it important that Americans write great novels, and what would it mean to think of American novellas as being great, too? Can a novella even be great? Why are novellas more likely to be "startling," as the New Yorker described Philip Roth's "Goodbye, Columbus," or "shimmering," as The Seattle Times called Teju Cole's "Every Day Is for the Thief," or pretty much ignored, as Herman Melville's "Benito Cereno" was for decades after its publication? In this class we will study the internal mechanics of the novella, considering how formal categories like "character" and "plot" operate in a genre that is out of whack with our normal sense of narrative scale. We will also think about how external conditions in literary culture have influenced the production and consumption of novellas in the US, such as the emergence of magazine culture at the end of the 19th century, and the rise of the creative writing program after World War II. This course, in short, examines 10 great American novellas in the hope of gaining a better understanding of American literary history, the novella as a genre, and "greatness" as a label of critical and institutional consecration.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL250 Technologies of the Self
Where does the idea of an authentic self come from? The desire to represent the authentic self informs the narrative genres of the confession and memoir and visual ones of the selfie and self-portrait alike. Yet both the memoir and the selfie "self" are mediated, first, via the technologies of print and screen, and second, via the conventions of particular genres that make these legible as a memoir and selfie, as opposed to, for example, an interview or a portrait. In this course, we will examine how different technologies not only represent but produce the self. These technologies include "writing" technologies: print and digital; genre and medium (autobiography, the slave narrative, memoir, self-portraits, and selfies); and technologies of the state, which produce citizens, subjects, and humans.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM237, AMST223
Prereq: None

ENGL251 Epic Tradition
This course studies the poem of history, tracing its evolution from the heroism of strife to the heroism of consciousness and studying the construction of the soul, death, the state, the patriarch, and sexuality from the dawn of history to the emergence of the modern age.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL252 Animal Theories/Human Fictions
The question of "the animal" has become a recent focus of theory, although depictions of nonhuman animals can be traced to the very origins of representation. This course will move among literature, philosophy, art, and theory in an effort to trace the changing conceptions of human-animal difference and human-animal relations from 18th-century fictions of savage men and wild children to current theories of the posthuman. We will consider the ways that the representation of "the animal" intersects with theories of gender and race as it also contests the grounds of representation itself. Authors may include Rousseau, Poe, Sewell, Mann, Colette, Coetzee, Heidegger, Agamben, Derrida, and Harway.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL238, FGSS239
Prereq: None

ENGL253 Science and/as Literature in Early Modern England
Seventeenth- and 18th-century England saw the development and popularization of the "new science." Microscopes, telescopes, air pumps, automata, and experiments captured the popular imagination. The first important scientific societies and journals were founded, and the public learned about new discoveries through sermons and coffeehouse lectures. This course will trace the literary reaction to these cultural changes. A female natural philosopher wrote utopian science fiction, and satirists skewered mathematicians and experimenters. While the best of early 18th-century nature poetry takes Newton quite seriously as it depicts the way light glimmers off objects, by the century's end William Blake villainized Newtonian thought as reductive and deadening. We will try to understand what writers found exhilarating, scary, confusing, hilarious, or important about science at this key moment of its development. At the same time, we will read this science as literature—considering, say, Francis Bacon's symbolically fraught "idols" and Robert Boyle's "literary technology," the role of poetry in spreading scientific ideas, and the importance of analogy and metaphor to the very logics that structured scientific thought. The disciplines of science and literature were not as cleanly separated in this period as they are now, and we can better understand both by exploring their intersections.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP253
Prereq: None

ENGL254 India and the World: Fiction and Film About India and Globalization
India has made international headlines for being a globalization success story and a new global superpower. In this course, we will read literature and watch films that shed light on how globalization has actually impacted the country. We will discuss questions such as, Is globalization a good thing for India? Is it inevitable? Is it really something new? We will read texts that examine key historical and social issues, including Partition, colonialism, and Hindu-Muslim conflict. We will read English language texts and also fiction translated from Urdu, Hindi, and Bengali.
The personal essay is short-form, first-person, narrative nonfiction that encompasses many genres: memoir, reflection, humor, familial and social history, and cultural criticism. Yet even these boundaries often blur within a single essay, and the personal essay can expand to include almost any topic. Writing personal essays—what author and critic Philip Lopate calls “the self-interrogative genre”—helps us find out what we think, often makes us change our minds, and, ideally, leads us to new insights. In class, we will discuss the assigned readings, participate in group responses to each others’ writing (workshops), and write in response to prompts. We will study both traditional and unconventional techniques of nonfiction, focusing on the elements of craft: structure, voice, clarity, the use of descriptive detail, and revision.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: WRCT228
Prereq: None

ENGL259Z The Art of the Personal Essay
The personal essay is short-form, first-person, narrative nonfiction that encompasses many genres: memoir, reflection, humor, familial and social history, and cultural criticism. Yet even these boundaries often blur within a single essay, and the personal essay can expand to include almost any topic. Writing personal essays—what author and critic Philip Lopate calls “the self-interrogative genre”—helps us find out what we think, often makes us change our minds, and, ideally, leads us to new insights. In class, we will discuss the assigned readings, participate in group responses to each others’ writing (workshops), and write in response to prompts. We will study both traditional and unconventional techniques of nonfiction, focusing on the elements of craft: structure, voice, clarity, the use of descriptive detail, and revision.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: WRCT228Z
Prereq: None
and engage at close range with the essays collected in "Black, White, and in Color" (published by the University of Chicago Press in 2003) in order to reveal the extraordinary complexity and clarity of her thought.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM264
Prereq: None

ENGL262 Beyond the Talking Book: Reading African American Literature in the Newspapers
The majority of late-nineteenth and early twentieth century African American writers, such as Frances Harper, Martin Delany, Pauline Hopkins, W.E.B. Du Bois, and Cyril Briggs, published their work in African American periodicals. In this course, we will examine the works of these canonical authors (as well as some lesser known ones) in their original publication context, the magazine archives of The Christian Recorder; The Anglo-African Magazine; The Colored American Magazine; The Crisis; The Crusader; Opportunity; and Fire!! The guiding question in our readings is this: how does our understanding of these canonical texts change when we read them in their original context--as either serial novels, or as components of a larger composite magazine, consisting of multiple different texts and images? In addition to honing students' literary close-readings skills, this course aims to teach students how to do original research and critically engage with multi-genre, mixed forms like the magazine.

Authors we will read include: Frederick Douglass, Charles Chesnutt, Frances Ellen Watkins Harper, Langston Hughes, Zora Neale Hurston, W.E.B. Du Bois.

In order to get a better understanding of the literary conventions of the serial form, students will read one of the assigned serialized novels (Pauline Hopkins' Of One Blood) in its original installment-format, week-by-week. Reading these works serially will also enable them to play closer attention to each installment's relationship to its surrounding texts and images.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM261, AMST262
Prereq: None

ENGL263 Black Performance Theory
What does it mean to perform identity, to perform race, to perform blackness? How is blackness defined as both a radical aesthetic and an identity? In this course, we will focus on theater and performance as a resource for thinking about black history, identity, and radical politics in excess of the written word. Following recent work in Black Studies and Performance Studies, this class will pay particular attention to the doing of blackness, the visible, sonic, and haptic performances that give over to a radical way of seeing, feeling, and being in an anti-black world. Plays, films, and texts might include works by Fred Moten, Alexander Weheliye, Brandon Jacobs-Jenkins, Suzan Lori-Parks, Danai Gurira, Shane Vogel, Adrienne Kennedy, Sarah Jane Cervenak, Dee Rees, Celiné Sciamma, Saidiya Hartman, Huey P. Copeland, Darby English, Lorraine Hansberry, Hilton Als, Spike Lee, Isaac Julien, Martine Syms, Tavia Nyong'o, and Daphne Brooks.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA266, AFAM266, FGSS276
Prereq: None

ENGL264 Outsiders in European Literature
Modern literature is replete with protagonists who represent a position or identity that is outside an accepted mainstream; they are different, peculiar and/or attractive, and potentially dangerous. This course will focus on the experience of being or being made into such an outsider, or other, and on the moral, cultural, racial, gendered, sexual, or national norms or boundaries such an outsider establishes for the inside. Reading both fiction and theory, we will ask how the terms of inside and outside are culturally and historically constructed as we also look for proposals for dealing with outsiders and their otherness.

Authors may include Kafka, Mann, Camote, Colette, Fanon, Sartre, Beauvoir, Duras.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL274
Prereq: None

ENGL265 Special Topic: The Power of Mystery: Writing Crime and Noir Fiction
Crime fiction, in its many incarnations, is perhaps the most popular and widely-read genre in the world. In this class, we'll examine why mystery is such an effective tool for engaging readers and how we can use it to create our own powerful fiction, be it detective, cozy, clue-puzzle, or noir fiction. We will read and discuss several stories and short novels that serve as examples of the form. We'll also explore the elements and expectations of the different sub-genres through writing exercises and short assignments that will culminate in the final project, a novelette that centers on a mystery.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL296

ENGL266 Special Topics: Creative Writing for New Media
This course prepares creative writers for the evolving marketplace of electronic text and media, experience writing in varied media such as the Internet, eBooks, video games, mobile devices, and emergent social narratives. We will consider the exciting potentialities of a growing field as well as its limitations while wrestling with critical issues about digital literacy, ethics, Internet culture, and the implications of our online artistic creations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL267 The 1850s
The 1850s was a period of tremendous social unrest in the United States. And yet, for all of its upheavals, the decade that immediately preceded the Civil War also witnessed the publication of some of the country's most iconic works of literature, what a later generation of scholars would call the "American Renaissance." This course sets out to explore the relationship between literature and its historical context(s). What were the material, political, and economic conditions that led to the production of so many great works of American literature? How does a literary text overcome its own embeddedness in history to become a "classic," a work of universal, timeless value? Keeping our own historical moment in mind, this class will examine the 1850s to determine whether periods of political turmoil produce better literature. (Let's hope that they do!)

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST271
Prereq: None
ENGL268 Reading and Writing Fiction
This demanding, reading- and writing-intensive course focuses on character, structure and plot, sentence structure, development of a strong and idiosyncratic voice, the role and history of the narrator, points of view, and writing with meaning.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL269 Introduction to Playwriting
This course provides an introduction to the art and craft of writing for theater. In the course of the semester, students will create plot and characters, as well as compose, organize, and revise a one-act play for the final stage reading. The course will help students develop an artistic voice by completing additional playwriting exercises, as well as reading and discussing classic and contemporary plays. The instructor and students' peers will provide oral and written feedback in workshop sessions.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA199
Prereq: None

ENGL270 Writing Creative Nonfiction
Practice in writing literary and journalistic nonfiction—for example a profile, narrative, review, commentary, travel essay, family sketch, or personal essay. Students are also welcome to try science writing, arts or music reviewing, and other specialized writing designed to engage general readers. Readings include work by Joan Didion, Annie Dillard, William Finnegan, George Orwell, Brian Doyle, Andre Aciman, and many others.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL271 Distinguished Writers/New Voices
The writing exercises in this course give students an introduction to nonfiction writing in several forms, both literary and journalistic. Talks by visiting writers in other genres--fiction, poetry, or drama--offer students a broader sense of writers' techniques and an introduction to interesting contemporary work. Students will attend lectures and readings by the visiting writers, meet in classes and workshop sessions, and work on short writing assignments.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL272 Modernist City-Texts
Since the 19th century, the city has been both a privileged and a problematic object of representation for narrative realism: privileged because urban spaces have increasingly been seen as shaping or producing the very social relations and individual experiences that realism wants to describe; problematic because the city itself, as a coherent totality that might explain those relations and experiences, is too vast, heterogeneous, and complex to be represented through the traditional techniques of realism.
This course will approach the problems and possibilities of the city for realism through a close reading of two large, ambitious texts that attempt to represent the city as a totality: James Joyce's novel ULYSSES (1922) and David Simon's television series THE WIRE (2002-2008). We will be particularly concerned with two techniques, pioneered by Joyce, for representing the city: stream of consciousness, which creates a tour of the city from the perspective of a single, mobile flâneur; and montage, which creates a map of the city by juxtaposing various cross-sections of social life or various institutions central to the city's functioning.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL270
Prereq: None

ENGL274 Caribbean Poetry and Cinema: "Fields of Islands" in an Open Sea
In this course, we will consider poetry and cinema that make radical images, sounds, and shapes of the Caribbean as a "field of islands"--islands that presume other islands, islands of foraging, convening, gathering, and concentrating on the small, in the words of Édouard Glissant—in an open, relational sea.
We will trace how the Enlightenment installs itself in the longstanding colonial tropes that render the Caribbean as a space outside of time, outside of history, perpetually under the sun, and, were it not for machetes, filled with redundantly bursting vegetation. This course will present an array of 20th-21st century Caribbean poetics and cinemas that deviate from, challenge, escape, and mangle these tropes and their spatio-temporal unimaginativeness. And we will investigate the ways that these texts and forms make use of the figures of sea, plantation, slavery, indigeneities, uprisings, marronage, desire, revolution, apocalypse, vengeance, and imagination. Concerns of nationalism, development, humanism, capitalism, and subjectivity will manifest.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL275 Race and Place in Early American Writing
This semester, we will examine early American texts that are preoccupied with the intersection between the unsettled (and often unsettling) categories of race and place. In the wake of colonial contact and in the midst of chattel slavery, people in varying positions of power and subjection took to the pen in order to reify or resist white supremacy and its attendant discursive and physical violence and violation. With an eye toward the strategic uses of memory and witnessing by those who were displaced and/or enslaved, we will read primary texts from the 17th to the mid-19th century that were written by people of color. To conceptualize race and nation is to think relationally, so we will also take up texts about people of color, which are often animated by the seductive effects of nostalgia and sentimentality.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL276 Diasporic South Asian Writing and American Studies
The South Asian diaspora spans the world; communities are located in Africa, the Middle East, England, North and South America, and the Caribbean, as well as Southeast Asia. Using novels, poems, short stories, and film, as well as scholarship on history, this course will focus upon the literary and cultural production of the South Asian diaspora in the Americas, focusing especially on the United States. We will examine the conditions of historical arrival and identity-making under shifting regimes of politics, economics, and culture. What does being in the United States mean for the claiming of "Indian" and "American" identities, and how is this reflected by relationships with other ethnic or racial communities? The relationship with an often romanticized "India"
is a central question, expressed through the concepts of diaspora, exile, and transnationalism. Consequently, what are the conditions of "authenticity," and of cultural authority? What aesthetic forms, questions, and issues express or preoccupy the artists of the South Asian American community?
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-AMST
Identical With: AMST273
Prereq: None

ENGL278 Writing on and as Performance
This course focuses on developing descriptive critical and creative writing skills in relation to both witnessing and doing live performance. Through close readings of texts by authors including José Esteban Muñoz, Jennifer Doyle, Eileen Myles, Lydia Davis, Hilton Als, Glenn Ligon, Claudia Rankine, Eve Sedgwick, Fred Moten, and Ann Pellegrini, this course will challenge students to craft ideas and arguments by enhancing critical reading skills, creative thinking, and clear writing. We will experiment with style and form from academic essays to performative writing, performance lectures, artist interviews, and free-form prose. Students will complete in-class writing assignments and exercises in response to written, recorded, and live performances by a range of contemporary artists. This class is particularly interested in ways in which gender, race, and sexuality are shaped by language, and how language as a performative tool can be a site for "insurrection" (Moten), "gaps, overlaps, dissonances" (Sedgwick), and "listening in detail" (Vazquez).
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA235
Prereq: None

ENGL279 Introduction to Latina/o/x Literature and Art
We will study Latina/o/x aesthetics and poetics to ask questions about the history, sociality, and semiotics of Latinidad, as well as the formation of Latina/o/x studies in the U.S. university. The course understands Latinidad as an assimilable disturbance, around which specific ethical questions may emerge. We will study modes of "ethnic," aesthetic, poetic, theoretical, and geographic disturbance--assimilated and unruly--specific to the semiotics of Latinidad and Latinx studies, as well as their relationship to Blackness, anti-Blackness, whiteness, form, language, ontology, race, gender, and assumptions of futurity. Readings, viewings, and listenings focus on the 20th century, but that temporal provision will surely be shot through by reference points from 1500 to 2020.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL280 Staging Race in Early Modern England
This course analyzes the dramatic representation of race in the plays of Shakespeare and his contemporaries. We will examine the historical emergence of race as a cultural construct in relation to related conceptions of complexion, the humoral body, gender, sexuality, and religious, ethnic, and national identity. Readings focus on three racialized groups: Moors, Jews, and Native American "Indians." After reading the play-texts in relation to the historical moment in which they were first produced (using both primary and secondary sources) we will then consider their post-Renaissance performance histories, including literary, theatrical, and film adaptations.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FGSS320, CHUM289, THEA290
Prereq: None

ENGL281 Award-Winning Playwrights
With textual analysis and intellectual criticism at its core, this course examines the dramatic work of award-winning playwrights through theoretical, performative, and aesthetic frames. The first half of our investigation explores companion texts written by premier playwrights. In the latter end of the course, we examine singular texts written by acclaimed newcomers. A select range of reviews and popular press publications help to supplement our discussions. In all cases, we are interested in surveying the ways in which these playwrights work within varying modes of dramatic expression and focus their plays on such topics as class, ethnicity, era, disability, gender, locale, nationality, race, and/or sexuality.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM279, THEA280
Prereq: None

ENGL283 Old Poetics for New Poets
We today tend to assume that poetry is lyrical, personal, emotional, and short. These assumptions are not universal truths but products of a specific historical moment; they were popularized by Romantic poets such as William Wordsworth at the turn of the 19th century. This class will explore poetry and poetics before Romanticism, when poems were as often public and political as personal, as often philosophical and scientific as emotional, as often book-length as quite short. These are poems in which metaphors are stretched to their furthest limits, and passions pop to life to figure in allegorical plots. In them, the lyric "I" is less important than the didactic "you," the narrative "he"/"she," or the satirical persona. We will explore the workings of different forms and figures in this old poetics, including meter, rhymes, couplets, personas, personifications, periphrases, and conceits. Wonderfully, some of these old techniques are in the ascendancy today: hip hop privileges rhyme, and post-humanism raises new questions about personification.

Students in this course will read poetry, but they will also write it. We will think about how older poetic techniques and tropes offer resources to new poets. Both trained and amateur poets are welcome!
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL284 Literary Perversions: Revolution, Democracy, Identity
The Federalist Papers wrote under the strong impression that the American Revolution was imperiled by an overwhelming debt and the lack of a national authority and identity to bind the States together. Public fear of moral degeneration via the replacement of the "Old World" symbolic order with a "New World" order under the aegis of "representative democracy" loomed over the republic.

Taking these concerns and the dissemination of The Federalist Papers as our point of departure, this course will examine how representations of "non-normative" identities in several major 19th-century works relate to the problems of representing democracy in the aftermath of the American Revolution. Many of the most famous canonical literary texts in the United States during the 19th century write about "non-normative" topics such as matrimony, slavery, bestiality, and gender inequality in the context of narratives that attempt to rewrite the legacy of the American Revolution. By focusing on the literary treatment of these "perversion" topics, we shall attempt to understand whether the authors we will undertake close readings of in this course were successful in their endeavors
to not only amend the shortcomings of the Revolution, but also to think more vigorously about the history of slavery and gender inequality.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM288
Prereq: None

ENGL285 Gothic, Realism, Comedy: Victorian Modes, Plots, and Frames of Mind
This course offers an introduction to British literature from the 1840s to the 1890s, with an emphasis on three aesthetic modes that thrived during the era: gothic, realism, and comedy. Each part of the course will be anchored by one or two novels: "Jane Eyre" and "Great Expectations" for gothic, "Middlemarch" for realism, and "Barchester Towers" for comedy. We will also examine poetry, nonfiction prose, drama, and painting and explore how these modes opened up cross-genre and cross-media conversations. Central themes include the legacy of the Enlightenment; changing concepts of personhood; the relation between science, nature, and faith; the politics of class and gender; the tension between the language of everyday life and the language of literature; and the role of art in a rapidly changing, chaotic, and often exhilarating modern world.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL285Z Fantasy And Speculation
Please note: Students should expect some readings and assignments to be due during winter break, prior to beginning Winter Session. Please visit the Winter Session website for the full syllabus -- http://www.wesleyan.edu/wintersession.

In this class we will read fantasy written by multi-ethnic authors in a variety of genres, mostly in the United States in the long nineteenth century (1770-1920). Our readings include texts that feature supernatural beings and events in imaginary settings -- but also texts that take on well-known myths and legends, create fictional characters to participate in historical events, fold time and space to place historical characters in the midst of fictional events, or gesture toward radically different futures. This broad understanding of fantasy will challenge us to redefine its constitutive features. The choice of readings draws on the work of scholars committed to the recovery of little-known texts, especially by African American authors.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL286 Literature of the Harlem Renaissance
During this course, students will read canonical and popular literary works by early-20th-century African American authors in tandem with the vibrant body of literary criticism that emerged from this cultural moment in order to arrive at a richer understanding of how the early 20th-century African American canon was curated and proliferated. To this end, we will pay special attention to the role of anthologies and literary magazines (such as "The Crisis," "Opportunity," and "Fire!!") in collating an emergent modern African American literary tradition. At the end of this course, students will be familiar with not only the key authors and works of the Harlem Renaissance, but also with the central debates about the direction and uses of African American literature in the early 20th century. These discussions of the uses and selection criteria of the book-form anthology on the one hand, and the serial literary magazine on the other will prepare students for one of the main assignments: curating a new syllabus entry for future versions of this course. The aim of this assignment is to alert students to the politics of knowledge production that determine which texts get taught, anthologized, and studied. Finally, the differing lengths and types of course assignments will require students to learn how to present their ideas across a variety of genres (syllabus proposal, annotated bibliography, research paper, short close-reading paper).

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM286
Prereq: None

ENGL286Z "Writing Should Do Something": The Essays of James Baldwin
Baldwin’s essays, both deeply personal and political, speak of a divided self in a divided country. As a Black man, he saw himself as a problem for America; as a gay man, he was a problem for many; and as a self-described “maverick,” he resisted any identification other than “writer.” He wrote frankly of hating, and being hated, while insisting that without love and compassion, even for those who hated him, a decent life was unattainable. In this course, we will consider Baldwin as one of the greatest essayists of his century, a social critic who believed that “writing should do something,” in the words of a letter he wrote to his brother.

Baldwin began publishing to acclaim in the 1950s; he was a celebrated public figure in the fight for racial equality in the 1960s. By the mid-1970s, however, his complicated relationship both with white liberals and leaders of the Black Power movement diminished his political stature. With the Obama presidency and the emergence of the Black Lives Matter movement, his work experienced a renaissance: almost 30 years after Baldwin’s death, Ta-Nehisi Coates acknowledged "The Fire Next Time," published in 1962, as the inspiration for "Between the World and Me."

This is not a theory course, either social or literary. While our supplementary material will place Baldwin’s essays within their historical and social context, our focus will be on the narrative nonfiction techniques Baldwin used to such startling and timeless effect. We will read Baldwin’s most famous essays, and some that are less well known. Our supplementary readings and viewings will explore his continuing influence, and the influence of Black music on Baldwin.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM288Z
Prereq: None

ENGL287 On The Border: Chicana/o, American, and Mexican Literatures and Cinemas
The U.S.-Mexico border as spectacle of trespass, as militarized zone. The border as desert wasteland; as ground for legalized lawless detention and incarceration; as burial ground; as site of smuggled pleasures, of fugitive joy, and feelings of desire for that which threatens dominance. This course will engage brown, black, Afro-Latinx, and indigenous literary, aesthetic, and cinematic imaginings of the geographies of desire that play out across the border as a shifting site, and their critiques of imperial, colonial, capitalist, anti-indigenous, and anti-black histories of racialized citizenship.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL288 Poets, Radicals, and Reactionaries: Romantic Poetry in Conversation
This course is an introduction to major poets and themes: nature; memory, imagination, and creativity; the poetic I; form and prosody; responses to the French Revolution; and social and economic change. Focusing on issues of nation, gender, politics, and form, the course places poets in conversation with
one another and with broader dialogues about poetics, politics, and society
taking place during the late 18th and early 19th centuries.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL289 Intertextual Aesthetics in African American Culture: From Signifyin(g) to Sampling
Intertextuality, the integration of references to multiple texts into a single
artistic work, has long been considered a hallmark of postmodern aesthetics.
This course will begin from the premise that this intertextual approach was a
foundational aesthetic technique for African American cultural producers long
before any discourse around postmodernism entered the lexicon. From David
Walker’s “sampling” of the Declaration of Independence in making his 1830
anti-slavery Appeal, to Kara Walker’s incorporations of imageries and artistic
techniques of the antebellum South to comment on contemporary realities of
blackness, African American artists have long made use of intertextual aesthetics
not merely in the service of postmodern indirection, but in order to represent
the realities of black lived experience in America. This course will investigate
the transmedial history of this intertextual black aesthetic, examining African
American literature, music, film, and visual art, and will consider various ways in
which black intertextual aesthetics have been theorized, from Henry Louis Gates’
notion of “signifyin(g),” to discussions of hip hop sampling and Black Twitter. As
mass-mediated technologies have proliferated in the 20th and 21st centuries and
representations of “Blackness” writ large have exponentially multiplied in the
popular imagery, contemporary artists increasingly sample and signify on these
representations themselves. So a significant piece of our work in the course
will be in analyzing the ways that the intertextual aesthetic is mobilized in the
contemporary moment to speak to material realities of postmodern blackness,
and to articulate nuanced black subjectivities in the face of subjection.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM276
Prereq: None

ENGL290 Place, Character, and Design: Techniques in Writing Nonfiction and Fiction
We begin this writing course with questions central to the students’ own work
in both nonfiction and fiction: how to establish characters and a narrator’s voice
and how to frame the spatial and emotional world of the piece. The course
courages writers to explore questions of design and structure while focusing
also on style and technique at the sentence level.

Readings include works by writers interested in these questions, including, in
fiction, Andre Aciman, Vladimir Nabokov, Henry James, Robert Stone, Deborah
Eisenberg, and Edward P. Jones, and, in nonfiction, Brian Doyle, Junichiro
Tanizaki, Joan Didion, Charles Bowden, Mark Doty, Linh Dinh, Dubravka Ugresic,
and George Orwell.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL292A Techniques of Nonfiction: Memory and Memoir
Taking the shifting nature of memory—sometimes fluid, often repressed, shape-
shifting, nonlinear, occasionally contradictory—as our starting point, we will
read and write memoirs, personal essays, and experiments. We will examine
how writers convey not only remembered events but also the events’ lasting
emotional and symbolic significance, almost invisibly, within the technical
aspects of their texts. As we read and write, we will consider the relationship
between content and form in personal nonfiction, and we will explore the
various ways writers employ narrative and anti-narrative structures when writing
about oneself and one’s own life. In other words this semester, you—everything
that composes who you are as an individual—will be your primary subject matter
as we think about memory, consciousness, the (un)reliability of linearity and
“truth,” and language’s relationship with time, presence, and place. We will look
deeply into the complexities of what it means to be a person in the world,
with language alive inside of us. We will walk into the rooms of our memories
and legacies. We will question our relationships with temporality and language,
and we will dredge up—in order to write through—our most impossible thoughts.

We will divide our time between reading contemporary investigations into
nonfiction forms—the memoir and anti-memoir, experimental fictions that cull
from one’s life and heritage, the lyric essay, and hybrid essay forms—and writing
our own nonfiction texts in response. There will be biweekly presentations, in-
class writing experiments, and intensive workshops of one another’s work. The
class will culminate in a book arts project and a reflective essay.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL292 Techniques of Nonfiction
In this course, we will learn how to craft and revise short pieces of nonfiction
writing that draw on our own life experiences and our observations of the world
around us. To achieve this goal, we will constantly be creating and editing our
own prose, and we will perform various writing exercises. Moreover, we will
read our colleagues’ nonfiction prose and offer them thoughtful, generous
feedback. Finally, we will read various published nonfiction essays—memoirs,
musings, reviews, and reportage—and we will analyze these pieces in order
to understand how veteran authors narrate “real-life” stories in a way that is
engaging, beautiful, and meaningful. Upon completing this course, you will have
a deeper knowledge of how to construct resonant nonfiction narratives, and a
better understanding of various literary concepts, including pacing, arc, imagery,
place, and character. You will have learned how to harvest experiences and
observations from your own life in order tell a story that reveals subtle but acute
information about the larger world.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL292 Techniques of Nonfiction: Memory and Memoir
Taking the shifting nature of memory—sometimes fluid, often repressed, shape-
shifting, nonlinear, occasionally contradictory—as our starting point, we will
read and write memoirs, personal essays, and experiments. We will examine
how writers convey not only remembered events but also the events’ lasting
emotional and symbolic significance, almost invisibly, within the technical
aspects of their texts. As we read and write, we will consider the relationship
between content and form in personal nonfiction, and we will explore the
various ways writers employ narrative and anti-narrative structures when writing
about oneself and one’s own life. In other words this semester, you—everything
that composes who you are as an individual—will be your primary subject matter
as we think about memory, consciousness, the (un)reliability of linearity and
“truth,” and language’s relationship with time, presence, and place. We will look
deeply into the complexities of what it means to be a person in the world,
with language alive inside of us. We will walk into the rooms of our memories
and legacies. We will question our relationships with temporality and language,
and we will dredge up—in order to write through—our most impossible thoughts.

We will divide our time between reading contemporary investigations into
nonfiction forms—the memoir and anti-memoir, experimental fictions that cull
from one’s life and heritage, the lyric essay, and hybrid essay forms—and writing
our own nonfiction texts in response. There will be biweekly presentations, in-
class writing experiments, and intensive workshops of one another’s work. The
class will culminate in a book arts project and a reflective essay.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL292 Techniques of Nonfiction
In this course, we will learn how to craft and revise short pieces of nonfiction
writing that draw on our own life experiences and our observations of the world
around us. To achieve this goal, we will constantly be creating and editing our
own prose, and we will perform various writing exercises. Moreover, we will
read our colleagues’ nonfiction prose and offer them thoughtful, generous
feedback. Finally, we will read various published nonfiction essays—memoirs,
musings, reviews, and reportage—and we will analyze these pieces in order
to understand how veteran authors narrate “real-life” stories in a way that is
engaging, beautiful, and meaningful. Upon completing this course, you will have
a deeper knowledge of how to construct resonant nonfiction narratives, and a
better understanding of various literary concepts, including pacing, arc, imagery,
place, and character. You will have learned how to harvest experiences and
observations from your own life in order tell a story that reveals subtle but acute
information about the larger world.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL292 Techniques of Nonfiction
In this course, we will learn how to craft and revise short pieces of nonfiction
writing that draw on our own life experiences and our observations of the world
around us. To achieve this goal, we will constantly be creating and editing our
own prose, and we will perform various writing exercises. Moreover, we will
read our colleagues’ nonfiction prose and offer them thoughtful, generous
feedback. Finally, we will read various published nonfiction essays—memoirs,
musings, reviews, and reportage—and we will analyze these pieces in order
to understand how veteran authors narrate “real-life” stories in a way that is
engaging, beautiful, and meaningful. Upon completing this course, you will have
a deeper knowledge of how to construct resonant nonfiction narratives, and a
better understanding of various literary concepts, including pacing, arc, imagery,
place, and character. You will have learned how to harvest experiences and
observations from your own life in order tell a story that reveals subtle but acute
information about the larger world.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL293 Love, War, and a Few Monsters: An Introduction to Medieval Literature
This course engages with a selection of French and English literature from ca. 1200 to 1400, with an emphasis on the popular genres of romance and epic. Our authors and works will include Marie de France’s and Béroul’s poems of magical and doomed love; contacts between Christians, Muslims, and Jews in the Song of Roland and the Song of the Cid; and finally Chaucer’s masterpiece The Canterbury Tales. The topics that we will examine include the politics of chivalry and crusading, medieval views of gender and sexuality, religious controversies, and representations of the world beyond Europe.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST295
Prereq: None

ENGL295 Reading Theories
In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, and knowledge—and on key figures and schools such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, Berlant, Moten, postmodernism, and U.S. feminism.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: COL339, CCIV393, CEAS340, RL&L290, GRST231, RUSS340, RULE340, REES3340
Prereq: None

ENGL296 Techniques of Fiction
This introduction to the elements of fiction and a range of authors is for students who want to write and, through writing, increase their understanding and appreciation of a variety of short stories.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL296Z Techniques of Fiction
This introduction to the elements of fiction and a range of authors is for students who want to write and, through writing, increase their understanding and appreciation of a variety of short stories.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL297 Creating Children’s Books I
In this course each student will create and illustrate a children’s book, at the picture book or illustrated chapter book level. Assignments include examining a variety of children’s books (from 1930 to the present) and emulating specific authors and illustrative techniques as we develop original work. We will discuss both text and illustration in published picture books, and the creative assignments and workshop discussions will focus on both components, and their interaction. We will look at a range of questions: What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life—things like love, desire, satisfaction, hurt, difference, sickness, and death? What values or norms does it establish—or subvert? What do the words and pictures do to each other? What values or expectations are at stake as the story or pattern unfolds? We will use questions like these to help drive our experiments and revisions as we workshop all stages of our books.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: WRCT264
Prereq: None

ENGL298 Richard Wright and Company
This course offers an in-depth consideration of the work and career of Richard Wright, a defining figure in 20th-century African American literature, and seeks to understand Wright’s interactions with a wide array of mentors, proteges, and enemies. By placing Wright amid the network of supporters, admirers, and detractors who surrounded him, we will gain a deepened understanding of Wright’s development and a useful map of 20th-century African American literary expression and American literary history more broadly. Writers to be covered in the course may include, along with Wright, Hannah Arendt, James Baldwin, Gwendolyn Brooks, Horace Cayton, Ralph Ellison, James T. Farrell, Dorothy Canfield Fisher, Chester Himes, Langston Hughes, Zora Neale Hurston, Alain Locke, Gertrude Stein, Margaret Walker, John Williams, and Frank Yerby.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM298
Prereq: None

ENGL300A Creative Writing Workshop: Multi-Genre: Writing Ecologies
How can environmental literatures wake us up to the more-than-human world, re-wild our senses and syntaxes, realign our perspectives, and call forth an awakened sense of belonging? How do the lenses of culture, gender, and class affect how we observe and describe the world in which we live? How might thinking, synergistically, as an ecosystem forge new lenses, new emotional and intellectual centers?

In this open-genre workshop, we will read and write texts that honor a wider ecological consciousness, that celebrate the interconnectedness of the biota, and that are a call to action. We will keep field notebooks, perform site-specific writing experiments, apply permacultural perspectives to the ways we language and read our environments, take steps toward bioregional literacy, consider interspecies encounters, climate change, sustainability, environmental justice, geologic time, artistic-practice-as-research, and bear witness as acts of remediation.

We will divide our time between reading environmental literatures in nonfiction, fiction, poetry, and hybrid forms and writing our own texts in conversation. There will be weekly presentations, writing experiments, suggested field trips, and workshops of one another’s work. The class will culminate in a book arts project and reflective essay.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 OR ENGL292 OR ENGL296 ENGL216 OR ENGL292 OR ENGL296

ENGL303 Narrative Theory
Narrative, one great critic suggests, may be the central function of the human mind. It is, as another once wrote, “simply there, like life itself.” As these claims
ENGL305 Shakespeare’s Macbeth: From Saga to Screen

A close reading of Shakespeare’s play that will position the play in terms of its historical and political contexts and its relation to early modern discourses on the feminine, witchcraft, and the divinity of kings. We will begin with a consideration of the historical legends that constitute Shakespeare’s “sources,” then read the play slowly and closely, coupling our discussions with readings from the period, exploring how Shakespeare’s contemporaries thought of the political and cultural issues raised in the play. We will then compare how our contemporaries have recast these concerns by comparing scenes from films of MACBETH from 1948 to the present.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: THEA310
Prereq: None

ENGL304 Lyric Poetry and Music: The Color and Politics of Cry, Sound, and Voice

Lyric poetry may be the most musical of literary forms. In one of its basic definitions, the lyric poem begins after the overhearing of a sound. This sound may be familiar and pleasant, like the timbre and cadence of a lover’s voice. Or it may be unrecognizable and terrifying. It may be imbricated with other senses and feelings, provoking a memory that stimulates a sense of touch or smell. Or it may stimulate a sense of horror at the inevitability of death. In any of these cases, sound is thought to reveal an attachment, a memory, and to give rise to composition in the poet’s effort to reshape memory and feeling in lyric form. But such articulations do not always come out as evenly as this description may imply. Indeed, moans, screams, stutters, cries, and the madness of possession by the Muses are part of lyric’s history and practice. In this course, we will read from African American, African diasporic, Caribbean, Latina/o, and Indigenous poetics, and we will consider their relation to myth and musical forms, such as the blues, son, bomba, biguine, jazz, reggae, hip-hop, salsa, among others. The dynamics between lyric speakers and musicians, sound and story, seen and voiced language will play out.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST302, AFAM305
Prereq: None

ENGL306 Asian American Posthumanisms: Biopolitics, Ecopoetics, and Literature

From 19th-century anxieties concerning subhuman coolies to 21st-century celebrations of suprahuman cyborgs, US discourses have always figured people of Asian descent as peripheral to the category of the human. While Asian Americanist scholarship has often responded by asserting the humanity of Asian Americans, a number of scholars and writers have begun to explore and even embrace the inhuman character of the Asian American. Drawing from recent scholarship in science studies, political ecology, anthropology, and literary studies, this course will consider what it looks like to shift the scale of analysis from the individual, organismal human to the social logics, biopolitical infrastructures, and ecological entanglements that supersede the human, or conversely, to the bodily fragments, molecular processes, and fragments that subvert the scale of the human. We will pay particular attention to the question of what consequences decentering the human has for the ethnic novel, a genre often valued for its ability to affirm the humanity of racialized subjects. For instance, what kinds of aesthetics and politics emerge from an imaginary centered not on the human individual but on systems, landscapes, entanglements, and other imaginative forms and social practices? What does a novel centered not on a human protagonist but on an object, a clone, or an ecosystem look like?

To explore these non-human centered logics and forms, we will read theoretical texts by Anne Cheng, Rey Chow, Donna Haraway, Alhwa Ong, Rachel Lee, Nikolas Rose, Anna Tsing, and others, alongside a selection of contemporary (and capaciously defined) Asian/American novels by writers such as Kazuo Ishiguro, Larissa Lai, Chang-rae Lee, Ruth Ozeki, and others.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM308
Prereq: None

ENGL308 All the Feels: Affect Theory and Cultural Studies

Butterflies in your chest. Perspiration on your upper lip. A racing heart. Every day we witness and manage sensorial experiences; quite often these negotiations illuminate the ways in which powerful norms and institutions shape our daily lives. This course explores the relationship between the seemingly individualized experience of feeling and the social world of power by introducing students to the vibrant field of affect studies. A recent “turn” in critical theory, affect theory is interested in embodiment, the senses, and sensorial experience, questioning the dominance of rationality and cognition by exploring the role emotions and feelings play in our social worlds. This course will focus predominantly on affect theory as it emerged from queer, feminist, and racialized minoritarian discourses in order to ultimately contemplate the ways theories of affect, feeling, sensation, embodiment, and emotion open up literary and cultural texts.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: WRCT302, FGSS314
Prereq: None

ENGL309 Entertaining Social Change

“Our problem,” Tom Frank writes, “is that we have a fixed idea of what power is, of how power works, and of how power is to be resisted.” This is especially true of “entertainment” as a transformative power. Our aim will be to advance critical entertainment studies. A thread that connects all of our texts will be: How has the systemic critique of social contradictions been popularized as fascinating in modern times? A related concern: What are the seductions and violence built into “enjoyment”–“enjoyment” that reproduces “Americans”? We will “entertain” the diverse strategies that progressive songwriters/performers,
radical historians (working with cartoonists), and mainly moviemakers have
developed to entertain Americans—to teach, persuade, provoke, seduce, and
move them through laughter, tears, and not least of all ideas—so that Americans
will be more inclined to "entertain" social critique that inspires social change.
We will consider the popularizing (and sometimes the selling) of social critique
in several genres: graphic history (Howard Zinn, Paul Buhle); songs/song lyrics of
folk-protest singers (such as Woody Guthrie, Pete Seeger, and Phil Ochs), of folk-
rock stars (such as Jackson Browne, Ani DiFranco, and Father John Misty), and
of the developers of hip-hop (such as Gil Scott-Heron, Public Enemy, and NWA);
and politically-edgy comedy (Jon Stewart, Stephen Colbert). We will devote
most of our attention to movies ("Straight Outta Compton," "The People Speak,"
"Matewan," "99 Homes," "The Wolf of Wall Street," "The Big Short"). And we will
place special emphasis on self-reflexive movies about "entertainment" and about
labor/social movement organizing.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: AMST315, FGSS315
Prereq: None

ENGL310 The Medieval Beast
How did medieval writers think about the distinction between human and
animal? This course will examine the categories of soul and body, ruler and
ruled, language and thought—among others. We will also read about human-
animal hybrids like werewolves and bird-men in order to think through some of
these binaries. Texts will include Marie de France’s "Lais and Fables," Chrétien
de Troyes’s "Knight of the Lion," William of Palerne, Sir Gawain and the Green
Knight, and Chaucer’s "Parliament of Fowls" and "Nun’s Priest’s Tale"; also
bestiaries (encyclopedias of beasts) and some treatises about hunting and
corncy.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST312
Prereq: None

ENGL311 Modernist Writers: Virginia Woolf and Jean Rhys
This course will allow readers to explore and engage with the oeuvres of two
important but very different female modernist writers. We will read major
and minor works of both novelists, but we will also dip into their short stories,
shorts, diaries, and/or memoirs. In addition, we will also read some of the most
significant criticism on both authors to understand how their critical status
has been established and modified in the decades since their works were first
published.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL312 Special Topic: Girls: Character Development Across Genres
In this special topics course we will study the craft of character building. We
will focus on how novelists, short story writers, film makers, poets and essayists
over the 20th and the beginning of 21st century have crafted the female child in
literature to have a broad but challenging conversation about narration, voice,
subjectivity, and agency. We will use the course materials and discussions as
impetus to write characters that challenge easy tropes while also contributing to
ongoing conversations about literature and writing.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL313 Special Topic: The Art of the Essay
This course is a workshop designed to introduce the art, craft, and business of
essay writing. You will be reading and discussing essays of varying length and
structure, as well as writing essays and workshopping those essays in class.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL314 Circulating Bodies: Commodities, Prostitutes, and Slaves in 18th-
Century England
In the newly booming consumer culture of Enlightenment England, people
were constantly buying and selling things—bespoke suits and manufactured
trinkets as well as human bodies. Sex workers used their bodies to enter into
trade agreements, and the imperial economy was built on the enslavement of
African people. This course will explore how people and things were turned
into circulating objects, and it will trace these as they were passed from hand
to hand, valued and revalued, used, abused, and discarded. We will listen as
the "things" themselves tell ethically and socially urgent stories. In the period,
consumer objects, sex workers, and enslaved peoples all wrote memoirs (or
had ones imagined for them). We will read these texts alongside contemporary
debates about economics, labor, race, abolition, and women’s rights, and we
will return again and again to fundamental questions about personal identity,
individual agency and passivity, commodification, objectification, and the very
limits of the human.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL315 Writing and Drawing Comics
This is an intensive workshop course for students interested in making comics.
We will read comic strips and books that vary widely in genre and style, and learn
to identify and emulate cartooning techniques.
Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL316 Rethinking World Literature
Globalization has changed the speed at which people, goods, information, and
ideas circulate in space, altering how we read and write and what we read
and write about. This course examines the resurgence of the category "world
literature" to explore how globalization affects practices of writing and reading
in the 21st century. What does the "world" in "world literature" mean, and who
writes world literature? To better understand how economic, environmental,
technological, and political transformations affect our understanding of world
literature, we will read pivotal theoretical works in the expansive field of world
literature alongside several recent novels that thematize these scales of global
comparison.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None
ENGL319 Asian American Posthumanisms: Biopolitics, Ecopoetics, and Literature
From 19th-century anxieties concerning subhuman coinies to 21st-century celebrations of suprahuman cyborgs, U.S. discourses have always figured people of Asian descent as peripheral to the category of the human. While Asian Americanist scholarship has often responded by asserting the humanity of Asian Americans, a number of scholars and writers have begun to explore and even embrace the inhuman character of the Asian American. Drawing from recent scholarship in science studies, political ecology, anthropology, and literary studies, this course will consider what it looks like to shift the scale of analysis from the individual, organismal human to the social logics, biopolitical infrastructures, and ecological entanglements that supersede the human, or conversely, to the body parts, molecular processes, and fragments that subvert the scale of the human. We will pay particular attention to the question of what consequences decentering the human has for the ethnic novel, a genre often valued for its ability to affirm the humanity of racialized subjects. For instance, what kinds of aesthetics and politics emerge from an imaginary centered not on the human individual but on systems, landscapes, entanglements, and other imaginative forms and social practices? What does a novel centered not on a human protagonist but on an object, a clone, or an ecosystem look like? To explore these nonhuman centered logics and forms, we will read a selection of theoretical texts by Asian American and other authors, alongside a selection of contemporary (and capacious defined) Asian/American novels by writers such as Kazuo Ishiguro, Larissa Lai, Ruth Ozeki, and others.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-AMST
Identical With: AMST320
Prereq: None

ENGL320 The Senses and the Subject in Cinema and Poetry
In this course, we will study a mixture of emotionally stimulating and structurally difficult cinema and lyric poetry to intensify our capacity to articulate a notion of the senses. Do the senses presume the subject? How do poetry and cinema imagine, racialize, gender, and play with the relation of the senses to the subject? While these two art forms might seem like strange neighbors, this course specifically imagines cinema and lyric poetry as "repositories of synesthesia" wherein feelings move fugitively, where one sense dubs into and disturbs the imagined discrete domain of the other in measured intervals of time that are generative of sounds, images, and of that which overflows the visual.
The films and poetry selected may carry students into cuts of the Caribbean, the black Atlantic, France, Sweden, Mexico, the U.S., Senegal, Mali, and Spain at distinctly urgent moments in the mid-20th to early 21st century. The threads that will sew the course’s images together and bind them to the human subject and senses are the celestial and terrestrial, creation, decomposition, displacement, migration, fascism, colonialism, globalization, and love.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST304, FGSS310
Prereq: None

ENGL321 Insubstantial Pageants: Late Shakespeare
This seminar examines the Center for the Humanities’ Spring 2020 theme of “Ephemera” through the lens of four late plays by Shakespeare (“Hamlet,” “King Lear,” “The Winter’s Tale,” “The Tempest”) and their preoccupation with the time, temporality, belatedness, and the ephemeral nature of theater (and the world-as-stage).
In addition to considering the mutability of the play-texts themselves (several of which exist in multiple versions), we will consider how they refashion their sources, and how they are themselves refashioned in later productions and adaptations.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM337, THEA337
Prereq: None

ENGL322 American Modernism
This research seminar considers the renaissance in avant-garde and innovative writing that transformed American literature during the first decades of the 20th century. We will seek to identify some of the major schools and fashions of the era’s new literature, and we will attempt to understand their relation to developments in the history of publishing and media, as well as to broader developments in American culture and politics.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST
Prereq: None

ENGL323 What Was the Public Sphere?
The democratic revolutions of the 18th century are often thought to have originated with the emergence of modern reading publics—groups of strangers who, through the alchemy of print, came to understand themselves as coherent entities capable of exercising political power against the state. The “public sphere” is central to American identity in particular, from the debates that raged in newspapers before the ratification of the Constitution to the calls for civility that have appeared more recently on Twitter and in New York Times op-eds. This course will explore the relationship between print culture and political action by reading 18th- and early-19th-century American literature. We will consider the material and social conditions that gave rise to the public sphere. We will examine the role of rational discourse in adjudicating political claims. We will ask whether the public sphere ever actually existed, and whether it does—or can—exist in our current historical moment.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST234
Prereq: None

ENGL324 Black Power and the Modern Narrative of Slavery
The historical moment immediately after the civil rights and Black Power movements saw an explosion of African American writing about slavery. In the past half-century, Black writers wrote award-winning novels that gave unprecedented attention to the intricacies of the life of people who are enslaved, and to slavery as a system that they suggested could help us better understand
late-twentieth century American culture. We will read some of the most important works written by contemporary African American writers in order see how and why they transformed the first autobiographical form for Black writers—the slave narrative—into a fictional form that has served them as they dissect their own cultural moment.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM324, AMST334
Prereq: None

ENGL325 Intermediate Nonfiction Workshop
This workshop offers students with some background in writing a chance to experiment with essay forms, develop and revise their own new work, discuss a wide range of published texts, and collectively consider the possibilities of the genre.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL326 Advanced Nonfiction Workshop
This workshop offers students with prior experience writing nonfiction a chance to analyze a wide range of published texts, develop and revise their own new work, and collectively consider the possibilities of the genre.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL327 Criticism and Psychoanalysis
This course introduces some classical psychoanalytic methods of reading and interpretation, with accent on the four concepts Jacques Lacan identified as foundational: the unconscious, repetition, the transference, and the drive. We will approach psychoanalysis as a style of close reading whose influence on forms of interpretation—especially literary interpretation—has been immeasurable. One central concern will be the capacity of psychoanalysis to enable us to read ourselves reading, to make the interpretive situation itself the object of our analysis. Students with an interest in literary-critical methods will benefit from the course, as will students with an interest in the internal logic of an important body of thought.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: R&L327
Prereq: None

ENGL328 Black, White, and Queer Forms and Feelings
We will study contemporary Caribbean, African diasporic, and Chicano writers and artists to consider different codes, fashions, forms, shapes, and registers of queerness and anti-normativity in parts of the Caribbean and the U.S. We will consider the artists’ and writers’ various relationships to Blackness, whiteness, nonwhiteness, minoritarian positions, their mothers, the domestic, power, and other space-times (e.g., the club, dreams, hallucinations, travel) of being in relation to sexuality, gender, pleasure, and affect.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM328, FGSS308

ENGL329 Special Topic: Writing and Reading Short Stories
Each week we will be reading two of the class’s short stories, in progress or completed, plus a published story. Over the course of the semester, students will complete three stories, length is negotiable. As class participants, students should bring their most thorough and considered observations about the works to the conversation, which means reading both the student pieces and the published stories several times. Students will be writing detailed comments on the manuscripts and an overall critique of at least one double-spaced page.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296 OR ENGL325 OR ENGL339

ENGL330 Bookending Modernism: Eliot and Dylan
This course is a study of the emergence of literary modernism and its postmodern progeny in epic, focusing on close studies of Eliot’s “Waste Land” and Dylan’s “Desolation Row.”

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL331 Artifacts of US Empire: Post-Cold War Narratives of Migration and Multiethnic Literature
This course focuses on post-cold war literature about migrating to the US. By reading diasporic fiction coming out of and about Indian, Iranian, Cuban, Dominican, Filipino, Vietnamese, and Korean diasporas, students will examine how stories of migrating to the US are noteworthy artifacts of US empire. Importantly, we will question the ways in which these texts are tasked with the work of representing empire, imperialism, trauma, violence, and, for that matter, assimilation, meritocracy, and the US as benevolent nation-state. How do they challenge these expectations? Rescript them? Fall into their alluring traps?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: WRCT303, AMST263
Prereq: None

ENGL332 About Clothes: Styles, Histories, Activisms, Poetics
This course is a chance to think together about living in, and in relation with, clothes. We will examine some of the histories, meanings, and monies that circulate around sartorial style, focusing on several interconnected sites around the world, from the eighteenth century to the present, and drawing on literature, performance, visual arts, historical and scientific scholarship, journalism, and activism. As we investigate forms of work, representation, and resistance that have produced some of the clothes of this time and of the past, we will study the transatlantic and global circuits (among Europe, Africa, Asia, and the U.S.) that have informed various fashion systems. We will consider how particular textiles and textures, cuts of cloth, and racialized and gendered ideas of style emerged in conjunction with enslaved and other forms of labor. We will look at some examples of how the work, products, and pleasures of this multi-billion-dollar business have been considered trivial and fleeting. We will learn about various efforts to archive and preserve clothes. Thinking always about connections between style and sexuality, we will look also at ritual, political, and medical uses of clothing. Throughout, you will conduct your own experiments at the intersections among language, identities, and the materiality of clothes. This seminar will welcome guest speakers who are experts on aspects of African, European, British, African-American, and Middle Eastern clothing and fashion.
ENGL336 Intermediate Poetry Workshop
How does poetry express what, at first, might seem inexpressible? In this project-based workshop, we will explore this question in an attempt to say the unsayable. Guided by immersive writing and reading experiments into language's limits, students will craft a cohesive, project-centered body of poems while cultivating an engaged daily writing practice.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216

ENGL337 Advanced Poetry Workshop
This seminar-style course will focus on the reading and constructive discussion of poetry submitted by members of the workshop. We will explore an extensive reading list of contemporary poetry as well as philosophies of art-making written by both writers and artists. A final book arts project—consisting of 15 pages of revised poetry and a statement of poetics—is due at the end of the semester.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL337A Advanced Poetry Workshop: Radical Revision
"Poetry," writes Yusef Komunyaka in his essay collection Blue Notes, "is an act of meditation and improvisation. And need is the motor that propels the words down the silent white space." In this intermediate poetry workshop, students will consider various perspectives on the revision process and explore strategies for redrafting poems-in-progress. While this class is open to any poetry student with previous workshop experience, those who stand to gain the most are those who've already amassed a sizable body of work—poems, drafts, notes—with which they are, for the most part, dissatisfied and eager to improve. It is imperative that students come with an open mind and a willingness to surprise themselves and one another.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 or ENGL336 or ENGL296

ENGL338 Serial Sensations
Regardless of their medium or period, serial texts are often associated with sensationalism. Not only do they frequently feature sensational plots, but by virtue of producing intense fan cultures the texts themselves become public sensations. From Bleak House to Marvel comics, and from Game of Thrones to the podcast Serial, serials have produced vibrant if not fanatical fan forums and fan cultures. This course will examine the aesthetics and politics of serial texts ranging from didactic novels to gory and racy ones, and from television shows to podcasts and audio books. Throughout the course of the semester, students will engage in forms of serial reading, listening, and writing, and will discuss the effect of the serial format on plot, characterization, and genre. Moreover, they will examine the ways in which the serial format shapes narrative desire, and the ways in which it molds reading and viewing habits—that is, the mechanisms and logics through which a serial reader, listener, or viewer is produced. Texts we will read/listen/watch include: Willie Collins' The Moonstone, Pauline Hopkins' Of One Blood; Charlotte Perkins Gilman's Herland; Herman Melville's Benito Cereno and excerpts from Charles Dickens' Bleak House.

This course asks you to engage with the long history of serial forms from the nineteenth century to the present, and in so doing, examine the continuities between Victorian reading practices and our reading and viewing habits today.
Offering: Host
Grading: OPT
for ethically imagining what has been lost and what is yet to be found. Finally, to
instrument through which nations and empires sanitize the past, and a method
attend to the archive’s many purposes. It is a way to cope with catastrophe, an
depending on what one’s priorities are. Throughout the course, we will closely
archive, given that the same archive can yield vastly different interpretations,
illustrate the importance of archiving experiences and events across scale, from
pandemics to hunger, genocide to day-to-day survival, environmental disaster
by the end of the semester, each student will have written a project-centered
of ecopoetry’s place in the more-than-literary world, as well as developing a
personal ecopoetics from which to write, read, and live. Students will choose an
environmental topic to research and write in service of for the semester and,
by the end of the semester, each student will have written a project-centered
collection of ecopoems. There will be bi-weekly presentations on the poetry
collections we read, in-class writing experiments, and intensive workshops of one
another’s work. The class will culminate in an ecobook arts project and reflective
essay.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL296

ENGL340 Special Topics: Ecopoetics - Experimental Poetry in the Anthropocene
How do poets speak for and from a world in flux and crisis? How do poets
register and attempt to restore the degradation of the planet through language?
How might altering the boundaries of conventional language use—through
poetry—alter the bounds of conventional thinking and behaving, thus leading to
more engaged and sustainable modes of living? This course, in part, will serve as
a tour of contemporary ecopoets invested in looking at and caring for the current
state of our planet through poetry. We will read poems that reflect the most
critical environmental concerns of our time and we will learn to see how these
poems resist closure and are instead guided by experimentation, exploration,
and interrogation in an attempt at reorienting our attention and intention as
inhabiters of this planet.

This is a workshop for students committed to developing an understanding
of ecopoetry's place in the more-than-literary world, as well as developing a
personal ecopoetics from which to write, read, and live. Students will choose an
environmental topic to research and write in service of for the semester and,
by the end of the semester, each student will have written a project-centered
collection of ecopoems. There will be bi-weekly presentations on the poetry
collections we read, in-class writing experiments, and intensive workshops of one
another’s work. The class will culminate in an ecobook arts project and reflective
essay.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL296

ENGL341 Archiving America
Sounds, ephemera, books, letters, classified documents, feelings. All of these
materials can constitute an archive and, in turn, shape what we know and
don’t know. This course will consider: What is an archive, and how does it shape
the production and suppression of knowledge? We will study authors who
illustrate the importance of archiving experiences and events across scale, from
pandemics to hunger, genocide to day-to-day survival, environmental disaster
to the smallest of environmental shifts. We will also consider the politics of the
archive, given that the same archive can yield vastly different interpretations,
depending on what one’s priorities are. Throughout the course, we will closely
attend to the archive’s many purposes. It is a way to cope with catastrophe, an
instrument through which nations and empires sanitize the past, and a method
for ethically imagining what has been lost and what is yet to be found. Finally, to
consider archival concepts alongside practice, we will familiarize ourselves with
the language and key concepts of archival processes and work with Wesleyan’s
Special Collections and Archives. Students will have the option of delving into
their own materials or the University’s archives to undertake projects that
illuminate something valuable about the archive.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL342 Advanced Fiction Workshop
This course in short fiction is for people who have already had an introduction
to fictional technique and, preferably, an additional course in creative writing.
Students will generate and engage in their own writing projects.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL343 Special Topic: Writing Crime and Noir Fiction
Crime fiction, in its many incarnations, is perhaps the most popular and widely-
read genre in the world. In this class, we’ll examine why mystery is such an
effective tool for engaging readers and how we can use it to create our own
powerful fiction, be it detective, cozy, clue-puzzle, or noir fiction. We will read
and discuss several stories and short novels that serve as examples of the form.
We’ll also explore the elements and expectations of the different sub-genres
through writing exercises and short assignments that will culminate in the final
project, a novelette that centers on a mystery.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL296

ENGL344 Women’s Lib, Women’s Lit
The social movement known as second-wave feminism, but often referred to
at the time as “Women’s Lib,” took center stage in much of the best-selling
fiction of the 1970s. This course will look at popular fiction that concerned itself
with women’s issues and the way it popularized, memorialized, complicated,
and contested feminism in the popular imagination. We will look at a range of
novels that focused attention on the nature of and possible solutions to women’s
political, material, and sexual subjection by men. Although our focus will be
on the 1970s, we will look at both some important pretexts, and some later
responses to the ongoing crises of gendered inequality in the 1980s. We will pay
particular attention the gendering of publishing and reception, exploring the
contexts in which these books were produced, marketed, reviewed, and read.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL296

ENGL345 Forms of Presence in Renaissance Lyric
Lyric poems depend on immediacy—on the sense that, when we read them, we
hear a real voice, speaking right now. Yet the presence that lyrics create is always
at risk of being exposed as fantasy, an illusion conjured by the written texts in
which we encounter them. How, then, do lyrics bring voices to life? What gives
those voices the thrill of immediate presence? And what do lyrics do to us, the
readers whom they seek out or evade, seduce or resist, sometimes all at once?
These questions were particularly urgent in early modern England, where an
astonishing outpouring of lyric poetry coincided with the rise of print. In this
course, we will take this historical coincidence seriously: studying the major
lyric poets of the period by paying special attention to the material forms in
which their poems reached readers. Our approach will be guided by readings
in lyric theory and the history of the book; together, they will prompt us to ask
how the book as medium shapes and troubles lyric’s imagined presences—and
the problems of self, love and desire, of sex and gender, of religious belief and
political commitment, with which lyric wrestles.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL346 Utter Nonsense: Modernist Experiments with Meaning
In “The Use of Poetry and The Use of Criticism” [1933] T.S. Eliot wrote, “The chief
use of the ‘meaning’ of a poem, in the ordinary sense, may be [...] to satisfy one
habit of the reader, to keep his mind diverted and quiet, while the poem does its
work upon him: much as the imaginary burglar is always provided with a bit of
nice meat for the house-dog.”

To extend this analogy: this course will look at texts by meatless burglars, writers
who set out not to sedate but to conscript the sense-sniffing house-dog as they
pillage the house for things of value.

This course will survey some of literary modernism’s most defamiliarizing texts,
one that challenge interpreters by withholding or avoiding that digestible (and
perhaps soporific) “meaning” Eliot referred to. We will look at modernist formal
experiments from Gertrude Stein and Guillaume Apollinaire through Dada,
surrealism, the French New Novel, and the theater of the absurd, alongside the
less prominent but equally influential exploration of aleatory, procedural, and
machine-generated poetry by writers such as Jackson Mac Low and the Oulipo.
Working with authors’ manifestos and critics’ interpretations alongside the
primary texts, we’ll pay special attention to the varied relationships to meaning
that can be found at work in texts that a casual reader might lump together as
simply meaningless or nonsensical.

As the semester progresses and we get a clearer sense of what these texts
require from their readers, we’ll begin to ask (with the help of some basic
readings in semiotic and psychoanalytic literary theory) how our interpretive
behavior when confronted with seeming nonsense might relate to the various
things we do when we read normal or typical texts—ones that strike us as already
or obviously meaningful. Is making sense something that a text can ever do on its
own or something that we must always do to (or for) the text?
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL338
Prereq: None

ENGL347 Special Topics: Day Books, Diaries, Notebooks, Etc.
This class will take as its focus both creatively and critically the daily and episodic
tracking of our own and others’ insights, observations, inspirations, motivations;
incidents and encounters that seem worthy of (personal) note, whether this be
for instant gratification, imprint, or later expansion, simple records as well as
flights of writing. We will read and keep journals of various kinds. Very little will
be out of bounds.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: WRTC347
Prereq: ENGL292 OR ENGL296

ENGL348 Refugee Literature
In this course, we will study literature by and about refugees to consider what
might define refugee aesthetics and think about how refugee cultures actively
shape and are shaped by international discourses of human rights. As the official
number of refugees continues to climb, the media typically portrays refugees
as figures who exist in a state of crisis and require immediate humanitarian
aid. However, as scholars working in the field of critical refugee studies show,
the habit of framing refugees in terms of states of emergency tends to detach
refugees from the historical and political contexts that create conditions of
forced migration and statelessness. We will historically and environmentally
situate the works we study and examine various theories related to forced
placement to explore the thematic concerns and aesthetic shapes of refugee
literature. We will also conceptualize how this body of work can serve as a
premise for the broader study of American literature.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL349 Historicizing Early Modern Sexualities
This course will examine recent historical and theoretical approaches to the
history of sexuality in early modern English literature (ca. 1580-1680). Our
focus will be the historical construction of sexuality in relation to categories
of gender, race, religion, and social status in a variety of sources, both
literary and nonliterary, verbal and visual, including poetry, plays, masques,
medical treatises, travel narratives, and visual media. Topics covered include
intersecting constructions of the sexed/gendered/racialized body; diverse sexual
practices; sexual identities prior to the homo/hetero divide; and the histories of
pornography and masturbation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FGSS350, CHUM345
Prereq: ENGL201

ENGL350 The Law, the Citizen, and the Literary and Cinematic Imaginations
In this course, we will study several major legal events that highlight the
contradictions and injustices in the history of U.S. citizenship and the ways
this history has been reimagined in literature and cinema. Among the topics
discussed will be the slave codes, the Treaty of Guadalupe Hidalgo, the Fugitive
Slave Act, the Jim Crow order, the Bracero program, sodomy laws, and SB 1070.
We will consider theories of citizen, state, race, and sexuality implicit in these
legal structures, with an eye for who may be incorporated into the body politic
and who is unassimilable by design, and on what terms. In addition, we will
consider the way literary and cinematic texts engage the rhetoric and psychic
effects of the law and the way they present different imaginaries of human
bodies, communities, and temporalities. Our focus will be on African American,
African diasporic, Latina/o/x and Indigenous literatures and cinemas, as they
reveal the rifts and conjunctions among the categories citizen, “savage,” “gente
sin razón,” slave, illegal, pervert, and deviant.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST350, AFAM350
Prereq: None

ENGL351 Aesthetics and/or Ideology
An introduction to prominent works of aesthetic theory and to their influence on
Anglo-American literary theory and literary expression.
Offering: Host
Grading: OPT
ENGL352 Developing a Perspective: Looking at the World Afresh

The most valuable quality a writer can have is a singular perspective, a way of engaging with the world that is the writer's alone. Partly this perspective is shaped by narrative voice; partly it is shaped by choosing what to focus upon. We will use techniques from various creative fields to look at our surroundings afresh while simultaneously developing our composition skills to form these observances into literature.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL353 Race, Ethnicity, and Religion in Medieval Literature

Why do white supremacists celebrate the European Middle Ages as a lost era of racial and religious purity? This course approaches that question by considering the invention of medieval ideas of race, ethnicity and religious difference. Our focus will be on a selection of texts dealing with encounters—real and imaginary—of Western European Christians with cultures from the Mongol Empire to the Celtic "borderlands." The readings will begin historically with the Crusades and the gruesome narratives written by Christian, Muslim, and Jewish authors. We will move on to religious polemics, travel accounts and, above all, romances: fictions that re-imagine the past in terms of exoticized sexuality, racial transformation, cannibalism, and nationalist fantasy.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MSTD353
Prereq: None

ENGL354 Reading and Rereading Moby Dick

For many, Herman Melville's Moby Dick is the greatest novel in all of American literature, an undisputed classic. "It is a great book, a very great book," D.H. Lawrence declared. "It moves awe in the soul." E.L. Doctorow once proclaimed that American literature begins with Moby Dick, "the book that swallowed European civilization whole." When Moby Dick was first published, however, it was a critical and commercial failure. This class will encourage students to reflect on the nature of literary experience by reading Moby Dick twice. We will try to figure out why readers overlooked the novel when it was originally published, and why readers later, after a second closer inspection, gained a greater appreciation for the novel. We will think about what happens when we encounter a text for the first time, and how different kinds of meaning might accumulate over multiple readings. We will consider whether twentieth-century institutional structures, from the modern seminar to the cheap trade paperback, made Moby Dick more likely to be read and reread. In the end, this course offers students the chance to study a literary classic in depth. We will read and reread Moby Dick to better understand how literature works, and how American literary history has taken shape.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL355 Scribes, Book Worms, and Bibliomaniacs: The Thrall of the Book

Even in the age of electronic and audiobooks one still hears book lovers exclaim on the unique sensation of "holding the physical book," the smell of its pages, and the pleasures (or transgressions) of being able to write notes in one's own physical copy. Loving books thus amounts to more than reading text, it often involves a relationship with the physical objects of books. The course has a two-pronged focus: the history of the evolution of the book as medium and the literature on the creation, collecting, and circulation of books. This means that we will be tracing the evolutions of reading and writing as technologies on the one hand, reading literary representations of this evolution on the other. Our discussions of bibliomania and the preservation impulse of archivists and book collectors will be accompanied by practical exercises with physical books in Special Collections.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL357 Black Texts, Lost and Found

This course examines histories of loss and recovery of black texts in the US and the Atlantic world more broadly. We will bring a three-pronged approach to our subject matter. We will analyze first the constitutive silences of the archive: epistemic and material neglect, or what Michel Trouillot has termed the "silencing of the past"; second, the preservation efforts of black newspaper editors, librarians, and bibliophiles; and third, the "counter-archiving" work of Afro-diaporic historical and speculative fiction. As we traverse different periods and empires we will consider what the concepts of the "black archive" and "black ephemera" mean to different disciplines. We will study the repressions of black Arabic writing practices in the US South and our fragmentary recovery of them in the late 20th century, unfinished novels about Black Atlantic revolutions such as Martin Delany's "Blake," incomplete runs of historic black newspapers, debates about the illusions and desires of "recovery," and the criteria that determine what counts as ephemeral and when.

We will move across different media, from print--"I, Tituba," "M Archive," "Blake," "(Dis)forming the American Canon: African-Arabic Slave Narratives and the Vernacular"--to films--"The Watermelon Woman," "Looking for Langston," "The Last Angel of History"--and from digitized databases of photographs at the ongoing archiving project The Missing Chapter: Black Chronicles to digitized newspaper archives.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM336, AFAM336
Prereq: None

ENGL358 Writing the War on Terror: Crafting Literary Responses to Fiction, Film, and Television after 9/11

In this interdisciplinary, mixed-genre writing seminar, students will create works of creative non-fiction--book and film reviews, op-ed pieces, and memoirs--and short fictional pieces as they explore the ways contemporary literature and film have depicted the post-9/11 War on Terror. They will watch documentaries by Laura Poitras, as well as Alex Gibney's We Steal Secrets: The Story of WikiLeaks. They will read fiction by Mohsin Hamid, Elina Hirvonen, Deborah Eisenberg, and Martin Amis, and nonfiction prose by Dunya Mikhail, Pankaj Mishra, and George Packer. There will be a significant workshop component to this course. Students will focus on presenting their ideas in sophisticated, accessible prose, paying close attention to language, style, and syntax at the line and paragraph levels.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296

ENGL359 Criticism and Marxism

This course introduces students to the Marxist (or historical-materialist) tradition, with accent on its centrality to interpretative methods in literary
studies and related fields in the human sciences. We will study foundations, beginning with Marx and Engels, and our reading will carry us through the range of Marxisms that inform contemporary critical practice. We will focus on historical materialism as a style of dialectical thought, uniquely equipped to grasp both our immediate objects of study (literary texts and other cultural productions) and the social forces through which those objects are determined. In the same dialectical mode, we will reflect often on the relation between our work in the classroom and our contemporary social and historical situation. Students with an interest in literary and social theory will benefit from the course, as will students who know a little bit about Marxism but want to understand the logic of this crucial body of thought.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL360 Special Topics: Writing Lives**

In this course, students will read profiles, biographies, and theories of biography, texts that focus on the stakes of writing the lives of women, people of color, people with disabilities, and queer subjects. As we analyze these attempts to capture a life, to define the problems of this form, and to expand its possibilities, students will work on their own biographical writing. Throughout the semester, we will ask: Whose lives get written, and by whom? What constitutes evidence of a life, according to whom—and what gets left out? What kinds of research are necessary? How does a writer’s relationship to her subject inform such a portrait, and what are the ethics of that relationship?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FGSS360
Prereq: None

**ENGL361 After Orientalism: Asian American Literature and Theory After 2000**

From early articulations of cultural nationalist pride to today’s transnational, intersectional, deconstructive, feminist, and queer critiques, Asian American studies is a field that has radically expanded and transformed since its original emergence out of the Third World and student strikes of the late 1960s. This course seeks to take the temperature of Asian America today by exploring a range of contemporary works published after the millennium, more than 30 years after the field’s inception. Alongside a selection of novels, poetry, short stories, and graphic novels by some of the most acclaimed contemporary writers in America, we will also consider critical and theoretical texts that offer different perspectives on our contemporary historical moment, exploring frameworks of modernity, postmodernity, neoliberalism, and the university as ways of situating contemporary Asian America’s aesthetic innovations.

Though not required, it is strongly recommended that students have taken ENGL230 Introduction to Asian American Literature or a comparable substitute prior to enrolling.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST313, CEAS361
Prereq: None

**ENGL362 Friendship and Collaboration: In Theory, In Practice**

How do we conceive of friendship, collaboration, love, and collectivity? In an interview, Michel Foucault stated that the relational task of the homosexual was to “invent, from A to Z, a relationship that is still formless, which is friendship: that is to say, the sum of everything through which they can give each other pleasure.” This course considers theories and performances of relationality, queer belonging, and friendship with an emphasis on forms of belonging and recognition that exceed normative protocols. We will ask how queer practices, Black thought, and Indigenous epistemologies inform our own imaginings of collaborative projects. Beginning with philosophical determinations of friendship, we will branch out to imagine ways in which artists, lovers, friends, and/or co-habitators enact togetherness. This class will focus on theoretical readings and creative exercises and will culminate in a collaborative project.

This counts as an Expanded Field of Theater course for the Theater Major.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA364, AFAM364
Prereq: None

**ENGL363 Visualizing Black Remains**

This advanced seminar engages African Diaspora critical thought and aesthetic production (visual art, performance, film, literature) that grapple with the appetite, effects, and stakes of representing Black remains. What does this visual reproduction make possible or obscure, and what is its relationship to violence? The class will also encourage students to think about the ethics of repatriation/repatriation in relation to forms of loss and dispossession that can neither be repaired/repatriated nor visually evidenced (in conventional ways). In those instances, how do contemporary critical thinkers and/as contemporary artists help us rethink loss, mourning, objecthood, violence, empathy, and reparation?

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM362, AFAM363, ANTH362, FGSS362, THEA362
Prereq: None

**ENGL364 Special Topic: Experiments in Fiction**

In this special topics fiction course we will experiment with forms, realities, and language in order to open new paths to writing fiction. We will add dimension to our own fiction writing by venturing into other literary genres such as poetry and drama. The goal is to "stretch" while learning from literary examples and ideas past and present.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL365 Ethics and Literature**

P. B. Shelley’s claim that “the great instrument of moral good is the imagination” lacks the 20th-century pessimism of his inheritor, W. H. Auden, who wrote that “poetry makes nothing happen.” Beginning from this disagreement about the influence of creative work on social and material relations, this course will explore the ethical effects of aesthetic production. Drawing on a historically broad set of readings—from the Enlightenment and Romantic period through the 21st century—we will look at how writers and philosophers have addressed the relationship between literary and cultural works and moral transformation. These works help us examine how "words are also deeds," as Wittgenstein puts it.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

**ENGL366 Special Topic: Magical Realism**

This course is an Advanced Fiction Workshop exploring the history and techniques of Magical Realism. We’ll begin with an examination of several of
the foundational “Boom” writers of Latin America and the Caribbean, continuing with other, more contemporary writers in the genre. In addition to the novels on the reading list, short stories by Julio Cortázar, Jorge Luis Borges, Salman Rushdie, Karen Russell, George Saunders, and several other authors will be provided as photocopies. During the semester students will write two short stories utilizing this form, which will be workshopped by the class.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: [ENGL296 AND ENGL339] OR ENGL342

ENGL367 Nature Description: Literature and Theory
What happens to the world when we describe it using language? What happens to language? Do different modes of description and figurative language do different things to the world? Might we think of such modes—and the literary genres that offer them—as tools that help us approach and understand nature? And in what ways do these modes and the unexamined assumptions that structure them limit what we can see? How much can we really know about nature as it is, in itself, outside of our representational strategies? Further, how have modes of description changed over time, and what can we today learn from studying other ways of understanding how language reflects, touches, and transforms the material world?

This course will grapple with big questions about nature, language, literary form, and human minds—as well as the complex interactions between and among these. We will seek answers by attending closely to both literary and theoretical texts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP365
Prereq: None

ENGL368 Faulkner and the Thirties
An investigation of Faulkner’s work and career in the context of American literature and politics of the thirties.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL370 The Novel as History
Ever since the historical novel's appearance in the early 19th century, the genre has flourished as a way to describe and invent the past. But these novels tend to write history differently—filling in the gaps of dominant historical records, attending to overlooked psychic and material spaces—reimagining past lives and events to do work in the present. This course will examine the historical novel to explore how its formal strategies amend or improve upon conventional modes of writing history. Each week we will read historical novels supplemented by theoretical readings. Together this will allow us to think about a range of topics including but surely exceeding: memory, utopia, nationalism, romance, trauma, commemoration, objectivity, war, archives, realism, speculation, and the everyday. In addition to full-length works, we will be reading selections in works by Karl Ove Knausgard, Saidiya Hartman, Shula Marks, György Lukács, Paul Ricoeur, and others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL371 Sister Acts: Black Feminist/Womanist Theater of the African Diaspora
This course surveys the dynamism and scope of contemporary feminist/womanist drama written by black women playwrights of the African Diaspora. Reading select plays from Africa, Canada, the Caribbean, England, and the United States, alongside theory and criticism, we examine the impact of race, gender, identity, and sexuality politics on black feminist/womanist theater. Throughout our study of these dramatic texts, their performances, and their subsequent critiques, we are equally invested in the bridges and the gaps, the audibles and the silences, and the overlaps and the divides, as they are formed. Significantly, this analytic undertaking involves a simultaneous critique of the role of the playwright, the spectator, and the critic of black feminist/womanist theater. At all times, consideration is given to the ways in which these playwrights collectively use theater as a platform to explore black and female and diasporic subjectivities across regional, national, and, at times, linguistic differences.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FGSS371, THEA371, AFAM371
Prereq: None

ENGL372 Race, Violence, and Resistance: Pauline Hopkins and Charles Chesnutt
This course undertakes to look at the careers of two African American writers who flourished at the end of the 19th and the beginning of the 20th centuries. Through an exploration of a range of their published writings—novels, short stories, political and historical essays, biographical sketches, and journalism—we will attempt to understand some of the key cultural, social, and political issues of the era in which they wrote. We will also see the ways these two different writers conceived of and entered the literary marketplace, and how the independent venues and established publishing houses with which they were associated affected their artistry. In the end, an examination of two writers of different temperaments, different literary sensibilities, and different political affiliations will help us more profoundly understand the remarkable challenges African American writers faced during the decades from 1890 to 1910.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM372
Prereq: None

ENGL373 From Courtly Love to Cannibalism: Medieval Romances
Romance is the narrative form of medieval sexualities and courtly love, but it also gives literary shape to social worlds in which a protagonist loses gender, skin color changes with religion, and a dog might be the hero of a tale. In this course, we will begin with texts that date from the Romance’s origins in 12th-century France and continue with the form’s development up to the well-known Middle English texts of the 14th century, including Sir Gawain and the Green Knight set at King Arthur’s court. Some of the topics we will consider are Romance’s engagement with the religious and ethnic conflicts of the Crusades, theories of good and bad government, and of course, Christian mysticism and the Holy Grail.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST373
Prereq: None

ENGL374 Special Topic: Unreliable Narrators
An unreliable narrator may be devilish or deceitful, but any of us can become unreliable narrators when forced to confront and explain unpleasant truths. In this special topics course we will study the unreliable narrator in both fiction and nonfiction. We will examine how the subjectivity of all narrators gives them
limited access to the truth, and how we can use this interesting psychological phenomenon in our own writing.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296

ENGL375 Black Global Cities
In this course, we will analyze representations of cities and Black urban modernity in Afro-diasporic literature of the twentieth and twenty-first century. Placing special emphasis on the global hubs of London, Cape Town, Kinshasa, Lagos, New York, Marseilles, and Kingston, we will ask what makes these former imperial sites Black global cities? We will read literary works on and from Black Global Cities alongside sociological texts on urbanization, globalization and discuss the extent to which literary representations either collude with or challenge dominant national and transnational narratives about Black urban modernity. Although each week's readings will focus on a different location, we will approach these locales as nodes in larger global networks of people, texts, and goods rather than as discreet, bounded places. To this end, we will trace how histories of racial formation move across borders and are transposed onto different spaces, and to what effect. Authors we will read include: Claude McKay, James Baldwin, Gabeba Baderoon, Petina Gappah, Kei Miller, and Teju Cole. We will also watch films such as Girlhood (2014), Black Panther (2018), The Harder They Come (1972), Bad Friday: Rastafari After Coral Gardens (2011), Welcome to Nollywood (2007).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM375, AMST375
Prereq: None

ENGL377 Shakespeare’s Islands
How did England’s insularity and expansionist ambitions on the world’s stage shape Shakespearean dramaturgy in his many plays with island settings? This course, taught in conjunction with the Center for the Humanities' spring 2022 theme of "Islands as Metaphor and Method" considers how Shakespeare’s island locales (e.g., in ancient and medieval Britain, the Mediterranean, and the Americas) transformed the Globe theater into a physical and conceptual site for imagining the utopian and dystopian potential of early English nation-building and colonial expansion, and for exploring the poetics of relation and alterity, peripherality and centrality, archaism and futurity. In addition to studying the play-texts themselves, we will consider how their island settings are explored in subsequent theatrical and film productions and adaptations.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM364, THEA346
Prereq: None

ENGL378 Queer Times: Poetics, Activisms, Temporalities
This course will analyze literary, visual, and theoretical works from the early 20th century to the present day paying particular attention to relationships among textuality, sexuality, race, temporality, and political activism. Works studied range from iconic modernist writings to contemporary queer activist, artistic, and theoretical production, with a focus on responses to the AIDS epidemic.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FG55326
Prereq: None

ENGL379 Special Topic: Writing the Sonnet
The sonnet is one of our oldest and most ubiquitous poetic forms. For centuries, writers as disparate as William Shakespeare, Marilyn Nelson, Wanda Coleman, and David Wojahn have dabbled, innovated, succeeded, and sometimes failed with the form. In this course, we will explore the demands and nuances of the sonnet, in an effort to discover what has attracted and continues to attract so many practitioners. By semester’s end, students will possess greater facility with the form itself, as well as skills and techniques that may be of use when composing future poems, whether formal or free-verse.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 OR ENGL336

ENGL380 Special Topics: Prosody and Poetic Forms
In this course, we will study various forms—received and organic, traditional and non—from the inside out. We will also explore the uses and effects of metered verse. By the end of the semester, students will possess both a historical and applied understanding of prosody and of each form covered. More importantly, they’ll know why, when, and how some conventions and techniques work better than others, and will be able to apply what they’ve learned to their own poems, formal or otherwise.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216

ENGL381 The Gothic and the Sentimental
The gothic and the sentimental are hallmarks of modern literary imagination. Since the late 18th century, storytellers have returned time and again to tales of obsession and horror and to narratives of emotional affiliation, continually reinventing the trappings of the genre while seeming nevertheless to preserve their core concerns. Why did these two imaginative modes spring up contemporaneously, and why have they proven to be so durable? In this course we will examine classic texts in the gothic and sentimental traditions while reading them alongside influential theoretical texts that seek to explain the force of their preoccupations. Students will evaluate a range of critical approaches and develop a research project examining a contemporary example of gothic and/or sentimental narrative.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL382 Reading Between Freedom and Necessity
Mostly the culture of literacy has taken shape within a realm of freedom, seemingly distant from the needs of the body and the demands of sustenance. At the same time, the world represented within so much of the world’s narratives, both truth and fiction, has been saturated in struggle and deprivation. In this seminar we will try to make some sense of this juxtaposition, freedom on one side and necessity on the other, to explore the flip side of the drama of revolution in modern times. For us, revolutions, those great upheavals that unite hope with practical action, will be the background against which we will try to understand the gravity and persistence of dispossession itself: the pull of past or residual forms of unfreedom in the sphere of cultural representation, within and against new or emerging expressions of emancipation, themselves accompanied or countered in modern times by ever-novel styles of exploitation.
Offering: Host
Grading: OPT
ENGL383 Fascism and American Literature  
American writers were deeply engaged by the rise of 20th-century European fascism. A number of American writers took part in a generational critique of liberal democracy and thus played a role in establishing the intellectual context for the success of fascist ideology. Some American writers were fascinated by the seeming dynamism and innovation of fascist regimes. Others recognized early on the rising threat of authoritarianism and militant nationalism. In the years after World War II, many American writers surveyed the wreckage of global war and the consequences of genocidal racism and worried about their significance for art and literary expression. Were literary writers meaningfully complicit in the rise of fascism? Had totalitarianism discredited literature and culture? Or could art be a challenge to the forces that drove the rise of fascism? This research seminar will examine a range of ways in which American writers responded to fascism. We will consult the historiography and theory of fascism, as well as scholarship in the sociology of culture, with the aim of understanding how the rise of fascism affected American writers’ fundamental beliefs about literature, democracy, and modern society.  
Offering: Host  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Prereq: None

ENGL384 Special Topic: Between Forms: Intermedia Arts Workshop  
This advanced project-based workshop is for poets and artists interested in interdisciplinary practices crossing over between poetry, visual art, and performance. It is taught in conversation with the Fall 2021 exhibition in Zilkha Gallery including the work of Cecilia Vicuña.  
Facilitated by Professors Benjamin Chaffee and Danielle Vogel, with modules taught by visiting artists from across the arts, this workshop is designed for students interested in working outside of—or between—their primary mediums. Professors will guide students as they choose “companion mediums” to work in for the semester while employing interdisciplinary approaches to writing and art-making in order to discover their own unique and hybrid forms.  
We will divide our time between intensive laboratory-like spaces for composing work, conversations with visiting artists, student presentations and workshops, and studying the works of artists working between forms, all in an attempt to root ourselves more dynamically in our individual practices. The course will culminate in a reflective essay or artist statement, as well as an exhibit of poems, objects, installations, and performances created during our time together.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Identical With: ARST384  
Prereq: ENGL216 OR ENGL336

ENGL385 Survey of African American Theater  
This course surveys the dynamism and scope of African American dramatic and performance traditions. Zora Neale Hurston’s 1925 play COLOR STRUCK and August Wilson’s 2006 play GEM OF THE OCEAN serve as bookends to our exploration of the ways in which African American playwrights interweave various customs, practices, experiences, critiques, and ideologies within their work.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Prereq: None

ENGL386 Special Topics: Improvisation—Collaborating with the Unknown  
To improvise is to compose as one goes along, to arrange the unexpected, to make work from whatever materials and sources are at hand without previous planning. In this course, students will cultivate their relationships with what lies outside their realm of knowledge or experience in order to invent unforeseen but dynamic written works. We will study contemporary practitioners (e.g., poets, composers, essayists, dancers, and visual artists), who use found materials, somatic experiments, creative acts of translation, divination, and other innovative modes of improvisation to generate work. Together, while always keeping language close, we will create a forum in which bewilderment guides us. The class will culminate in an installation of creative writing projects spanning fields.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Prereq: ENGL292 OR ENGL296 OR ENGL216

ENGL387 Literature of London  
This course examines the role of London in the literary imagination of 19th-century Britain. A vibrant multi-class and multi-ethnic jigsaw puzzle, London was a “world city” at the center of the empire, the seat of crown and Parliament, and a place of both danger and opportunity. In addition to being the economic and political center of Great Britain, some authors viewed London as the nation’s narrative center as well. Together, we will explore how writers depicted the city, how they envisioned the relationship between urban living and modern life, how they understood London’s inhabitants and their plots, and how they placed the city in networks of stories reaching around the world. Along the way, we will read works of literary and social theory from the 19th century to the present, and we will conduct our own investigations. This is a research seminar, and students will choose whether to undertake a single project culminating in a long paper (fulfilling the research requirement for honors thesis writers) or several smaller projects, which may also have a creative component.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Prereq: None

ENGL388 Calderwood Seminar in Public Writing: The Literature of the American 1960s  
This workshop course will give students experience in writing for public audiences about literary and social history, along with practice in editing and collaborating to produce effective prose. Our focus will be on the literary and social history of the 1960s in the U.S. Each student will select an author or publication to research and report on and will work collaboratively with classmates to sharpen his or her writing. Featured genres in which students will practice will include: book review, interview, profile, memoir and others.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL  
Prereq: None

ENGL389 Nature Description: Literature and Theory  
What happens to the world when we describe it using language? What happens to language? How much can we really know about nature as it is, in itself, outside of our representational strategies? In what ways do different kinds of description—and the often unexamined assumptions that structure them—limit what we can see? Do different modes of description and figurative language...
do different things to the world? And what do they do *in* the world—what ideological or political work? How, in short, does language reflect, touch, and transform the material world?

This course will grapple with big questions about nature, language, race, class, history, science, literary form, and human minds—as well as the complex interactions between and among these. We will seek answers by attending closely to both literary and theoretical texts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP389
Prereq: None

ENGL391 Unsovereign Elements, Caribbean Poetics
This course offers portals and obstacles of anticolonial imagination through studies of Caribbean literary and conceptual forms and life ways, imperial cartographies of Caribbean lands and waterways, as well as that which has historically eluded those cartographic schema of space, property, and labor. We will focus on historical marronage, foodways, maritime law, naval and commercial cartography, theories of sovereignty, and the "unsovereign elements" (i.e., especially water and wind) in the ecosystems of unruly Caribbean places. By "Caribbean places," the professor means the archipelago (of many smaller archipelagos), and a both rhizomic and guarded site of imaginaries, knowledges, expressive forms, wars, massacres, invasions, and epistemes partly produced by and lodged in particular ecological formations. Conceptually, the course thinks from Caribbean studies, Black critical theory, Black studies, as well as some recent conversations between the latter and North American Indigenous Studies. The historical frame of the course begins circa 1492 and will hover into the 19th century era not only of emancipation, but also of abduction, re-enslavement, and anti-emancipation, partly through "contemporary" Caribbean literature, in addition to primary, historical texts and maps.

We will study digitized versions of maps held at the John Carter Brown Library, Archivo de Indias, and in other archives, as well as primary texts of different genres (e.g., pilotes, ledgers, letters, legal meditations), including the writings of Christopher Columbus, Moreau de Saint Merry, and Baudry des Lozieres. The guiding, inter- and un-disciplinary sources for this course's anticolonial imagination come from Colin Dayan, Sara Johnson, Evelyne Trouillot, Sylvia Wynter, Robin Derby, Jorn Minaya, Maryse Conde, Alejo Carpentier, Edouard Glissant, Jacques Derrida, Beatriz Santiago Munoz, Demetrius Eudell, Anne Eller, Dixa Ramirez D'Oleo, and others.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM391, AMST381, AFAM391
Prereq: None

ENGL392 Topics in the Early Modern Lyric: Metaphor
This course involves studies in the practice and theory of metaphor in 16th- and 17th-century lyric poems by Wyatt, Sidney, Shakespeare, Drayton, Daniel, Jonson, Donne, Herbert, and others.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL397 Creating Children’s Books II
In this course, each student, already experienced in writing for children, will create and illustrate a children’s book, at the picture book or illustrated chapter book level. Assignments include examining a variety of children’s books (from 1930 to the present) and emulating specific authors and illustrative techniques as we develop original work. We will discuss both text and illustration in published picture books, and the creative assignments and workshop discussions will focus on both components, and their interaction. We will look at a range of questions: What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life—things like love, desire, satisfaction, hurt, difference, sickness, and death? What values or norms does it establish--or subvert? What do the words and pictures do to each other? What values or expectations are at stake as the story or pattern unfolds? We will use questions like these to help drive our experiments and revisions as we workshop all stages of our books.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP389
Prereq: None

ENGL399 Advanced Playwriting: Long Form
This is an immersive workshop for students working at a rigorous, committed level of playwriting. We will focus on long form as students begin, develop, and rewrite full-length plays, challenging themselves to expand their technique as they articulate their creative vision.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA399
Prereq: [THEA199 or ENGL269]

ENGL401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ENGL402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ENGL404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

ENGL407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: Host
Grading: A-F

ENGL408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.

Offering: Host
Grading: A-F

ENGL409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

ENGL410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.

Offering: Host
ENGL411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ENGL412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

ENGL419 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

ENGL420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

ENGL420A Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Crosslisting
Grading: Cr/U

ENGL420B Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Crosslisting
Grading: Cr/U

ENGL450 Senior Seminar in Creative Writing
This course is for seniors interested in the chance to devote more time to their creative writing. Structured as a space for workshop and exchange, the goal of this class will be fostering a community of ideas for students who may be pursuing a creative writing thesis or other project, as well as those who might be working more independently. Our concerns and topics will be generated as a group with an eye toward flexibility with commitments. In part we will be exploring what it might mean to be a writer beyond the classroom. A spirit of generosity and adventure will be expected. We will be open to considering work in all its stages, and participants will have a part in setting readings to introduce issues and supplement concerns pertinent to ongoing writing, as we embark from inspirations to questions of generating goals, both as a group of writers and as individual artists.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 OR ENGL292 OR ENGL296 OR ENGL325 OR ENGL336 OR ENGL339 OR ENGL326 OR ENGL337 OR ENGL342

ENGL465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT

ENGL467 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.
Offering: Host
Grading: OPT

ENGL469 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

ENGL470 Independent Study, Undergraduate
Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

ENGL491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

ENGL492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

ENGL496 Research Apprentice, Undergraduate
Project to be arranged in consultation with the tutor.
Offering: Host
Grading: Cr/U