ENGLISH (ENGL)

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 interrogate the popularity of this story: How did the American experience become defined through an immigrant experience? What experiences does this narrative absorb and what experiences does it erase?

To answer these questions, we will practice close reading, critical thinking, and consistent writing in order to exhum narrative possibilities embedded in a variety of texts such as legal documents, political speeches, poetry, social movements, and short stories in order to explore how this particular American experience is constructed, deconstructed, and reconstructed in the social and cultural imaginary. The first part of the course will historicize the narrative of “America as a nation of immigrants” and investigate how it developed throughout the 20th century. We will then consider what stories this national narrative mutes by exploring how contemporary writers take up, challenge, and change the story of America as a nation of immigrants.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: WRCT113
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 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 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: WRCT131B
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
Prereq: None

ENGL136 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
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 exploitably 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

ENGL145F Body and Text (FYS)
In this class, students will study authors who are considering their own identities and those of their writings, working through and working out affinities. Readings will generate larger discussions about language, art, genre, (body) politics, and aesthetics. Students will also write texts of various types—stories, notebooks, essays, fictions, and/or poetry.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL146F Three Big Novels (FYS)
In this class we will read three long novels, from three different societies and eras, for the pleasure and enlightenment of their contents and style and also to examine the unique phenomenon of long-form attention to a vast fictional world.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None
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
Prereq: None

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
Prereq: None

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

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: 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 multietnic 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

ENGL175F Staging America: Modern American Drama (FYS)
Can modern American drama—as cultural analysis—teach us to reread how America ticks? Together we will explore this question as we read and discuss some of the most provocative classic and uncanonized plays written between the 1910s and the present. Plays by Susan Glaspell, Eugene O’Neill, Mike Gold, workers theater troupes, Clifford Odets, Tennessee Williams, Arthur Miller, Amiri Baraka, Arthur Kopit, Ntozake Shange, Luis Valdez, David Mamet, Tony Kushner, Ayad Akhtar, and others will help us think about what’s at stake in staging America and equip us as cultural analysts, critical thinkers, close readers of literature, and imaginative historians of culture and theater. This seminar will introduce first-year students to the kind of critical thinking developed in majors such as English; American Studies; African American Studies; Feminist, Gender, and Sexuality Studies; College of Letters; Theater Studies; and the Social and Cultural Theory Certificate.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST125F, COL125F, AFAM152F, FGSS175F, THEA172F
Prereq: None

ENGL176F August Wilson (FYS)
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: OPT
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
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 rigors 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

ENGL201E 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.

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: A-F
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. 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 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: A-F
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

ENGL201L 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. 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 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: A-F
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. 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 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

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. 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.
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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:** A-F  
**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:** A-F  
**Credits:** 1.00  
**Gen Ed Area:** HA-ENGL  
**Prereq:** None

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

**ENGL201R Ways of Reading: Sound Sense, Nonsense, and Language's Radical Desires**  
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.

How do we listen to a text? How do we articulate the sensory experiences of music? What shapes do we imagine when we imagine listening so closely that the feeling of listening goes bone-deep? How do we explain, describe, and put into language the feeling of how we approach a text, object, performance, etc., aurally? What does listening have to do with improvisation? With something like freedom? How does the visual appear sonically, and what is its relationship to constraint, to un-constraint? How do we imagine a relation between the practices of close reading and methods of (brown and black) sound studies?

This Ways of Reading course is dedicated to a sonically playful displacement of the technique of close reading into a synaesthetic, or multisensorial and improvisational, “poetic listening.” The field of this Ways of Reading course is marked on some sides by what Fred Moten calls “philosophy’s color line” or “the problem of feeling” (In the Break 77), and by what Jacques Derrida calls “the problem of the cry—of that which one has always excluded, pushing it into the area of animality or of madness ... and the problem of speech (voice) within the history of life” (Of Grammatology 166). We will engage texts by a range of minoritarian and queer writers who compose an American poetics that makes a lot of sounds, has a lot of problems, and opens swishy, stiff, curvy, porous, disturbing, and bent pleasures. Rhetoric, prosody, literary terms and devices, and genre will help us along this path of study.

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.

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 methods, meanings, and very purposes of literature by reading literature about literature—literature written by authors in their most playfully self-aware and self-interrogating of moods. In one of her novels, Jane Austen celebrates the pleasures and dramatizes the perils of novel reading, and an array of 20th- and 21st-century fiction writers sound similarly self-referential— if slightly more self-defeating—notes. Poets from Edmund Spenser and Alexander Pope to W. H. Auden and Billy Collins have written poetry about poetry, and both Shakespeare and Tom Stoppard write imaginative plays that raise questions about the nature and limits of imagination. We will attend to the different ways that these authors imagine the purposes and possibilities of literature, developing a nuanced sense of literature as a culturally specific phenomenon that fulfills constantly changing needs and desires. Throughout, our emphasis will be on the practice of close reading, on careful attention to how texts construct meanings and make demands on readers.

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

ENGL203 American Literature from the Colonial Period to the Civil War
This lecture course marks a path through American literature, moving from European fantasies and narratives of the conquest of the New World to representations of slavery, industrialization, and U.S. national expansion. We will begin by considering the role of “America” (both the idea and the real continents) in world history; the questions we raise will return often as we look closely at the literature. Whether sermon, imperial report to the metropole, memoir, poem, or novel, the forms of our texts differentiate them as much as their content sometimes unites them; therefore, we will examine the consequences, both political and aesthetic, of literary conventions. We will pay special attention to the relationship between texts and images (illustration, painting, iconography).

Offering: Host
Grading: A-F
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-intellecual 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
Together we will explore not only the complexities of American literature from the 1860s to the 1940s but how this literature excels as a usable critical resource that can advance our understanding of how America has “ticked” as a culture; a socioeconomic system that established and sought to maintain class, gender, and racial difference; and a political power structure. In our ongoing analyses of the relationship of literary form and social form, we will 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, and modernism and imperialism. The creative works of Emily Dickinson, Elizabeth Stuart Phelps, Fanny Fern, Mark
Twain, Stephen Crane, Henry James, Charlotte Perkins Gilman, Charles Chesnutt, F. Scott Fitzgerald, Langston Hughes, Meridel Le Sueur, Ernest Hemingway, Eugene O’Neill, Nathanael West, William Faulkner, Richard Wright, and Zora Neale Hurston will help equip us to be more imaginative readers of literature, ourselves, and America. This literature offers us expansive insights into what was at stake in America’s production of “the modern.” We will experience the aesthetic pleasures and critical pleasures of reading great writing.

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

ENGL204 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 Orme 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  
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  
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: COL204  
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: A-F  
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-reference, 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 realistic prose, but we will also consider how critical narratives like the rise of the novel work. How do these narratives help us, as novel readers today, 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

ENGL211 Ethics of Embodiment (FGSS Gateway)
Why is the human body such a contested site of ethical concern? Why are bodies thought to be so in need of description and regulation? Sexual practices, gendered presentations, bodily sizes, physical aptitudes, colors of skin, styles of hair—all are both intimately felt and socially inscribed. Bodies exist at the intersection of the most private and the most public and are lived in relation to powerful social norms. In this course, we turn to the critical work of feminist and queer scholars committed to analyzing how bodies matter.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-FGSS
Identical With: FGSS210, AMST281
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: Host
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

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-century New York City—and even more specifically, of Harlem, the Bronx, the Lower East Side, Brooklyn, and Elizabeth, N.J. Fictionalizations, poetizations, and performances of first-person memories and reimaginings of overheard stories from older generations about life in the U.S. South and life in the Caribbean will feature in the works that we will study in this course.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST238, FGSS225
Prereq: None

ENGL216 Techniques of Poetry
This course introduces students to the fundamentals of writing poetry and to some of the major issues in contemporary poeticities. Emphasis will fall on reading and discussing contemporary poetry, writing in both open and closed forms, working with structural elements beyond traditional poetic forms, and developing a methodology for critical discussion.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL217 Recent American Fiction
This course explores American fiction of the 21st century. We will discuss the particular demands that contemporary texts place on their readers while developing a map of the styles and preoccupations that mark our own moment of literary production.
Offering: Host
ENGL222 Slavery and the Literary Imagination
Enslavement in America and the New World was inextricably linked to the written word. What, then, does it mean to write the story of enslavement, loss, forced migration, liberation, and restoration? How does one tell the story of enslavement when that effort depends on articulating the unspeakable?

The works and writers examined in this course will prompt students to consider how one revisits history and what is required to imagine, write, and rewrite the stories and histories of people, places, and nations. We will discuss the ways in which specific literary forms enable, contain, and transform unwieldy, complicated, and stunning stories of enslavement, liberation, self-determination, activism, racialization, and nationhood.

Our readings will include an array of well-known, understudied, and newly recovered primary works and materials by and about individuals such as William Wells Brown, Charles Chesnutt, Frederick Douglass, Briton Hammon, Jupiter Hammon, James Mars, Pauline Hopkins, Mattie Jackson, Mary Prince, Chloe Spear, and Phillis Wheatley. Additional primary materials will include writings published in 18th- and 19th-century newspapers such as the "Boston Weekly Newsletter," "The Connecticut Journal," "The Liberator," and "North Star."

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM222, FGSS221
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 consider 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 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

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: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP225, AMST257
Prereq: None

**ENGL226 Romantic-Era Extremities: Madness, Revolution, Sublimity, and the Celtic Fringe**

This course examines the Romantic fascination with psychological, political, aesthetic, and geographical extremes. We will explore how Romantic writers, who were by turns attracted and repelled by these extremities, found literary means of investigating and representing them. In the process, they refashioned forms such as the Gothic tale and verse narrative, and they reconsidered artistic categories such as sublimity, disorder, and fragmentation. Some questions we will ask include, How did the idea of extremity shape Romantic ideas about literary form? How did various sorts of extremity become aligned with one another? How did writers present the relationship between the center and the periphery, between norm and deviation? Were extreme experiences or states of being, whether individual or collective, aberrant parts of life, or were they intrinsic to what it meant to be human, or to be a society? Did extremity offer wisdom as well as danger, and, if so, how were the two related to one another? Might one grow from extremity toward a maturity that was at once stable and wiser for having ventured into those dangerous places?

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

**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 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 Afrodiaporic 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 surveys how Asia and Asian Americans have figured in the U.S. 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 U.S. 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST264, CEAS231
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 Spanish 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, FGS224
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, indented servitude, isolation, language, race, religion, and slavery. At all times, this course revels 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
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL238 Contemporary African American Poetry and Its Pasts
In this course, students will engage African American poetry after 1960. Alongside gaining a thorough understanding of the currents of literary history from the civil rights movement through the age of Obama, students will gain an appreciation of what traditions contemporary poets engage. Using ANGLES OF ASCENT: A NORTON ANTHOLOGY OF CONTEMPORARY AFRICAN AMERICAN POETRY as the primary text for the course, students will be able to gain a comprehensive overview of the rich literary moment of which they are a part. At the same time, students will explore the meaning of the anthology itself as a mechanism of canon-making. How does being part of a canon affect the possibilities in one’s literary production?

By engaging the traditions upon which contemporary African American poets build their own poetics, students will gain a deeper understanding of the poetry itself. In addition, students will read critical works by the poets as part of their course-work gaining insight into the poets’ creative processes. In addition to developing their critical voices through analytical papers, students will have a chance to develop their own poetics through a semester-long poetry collection assignment.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM247
Prereq: None

ENGL239 The Empire Writes Back: Readings in Postcolonial Literature
This course is organized around some central concerns of postcolonial thought and considers works by both colonial and postcolonial writers, theorists, and filmmakers. Topics of discussion include the role of literature and culture in
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" were the orders 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
generes 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST363
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/trauma/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 reimaginings 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
ENGL250 Technologies of the Self
Where does the idea of an authentic self come from? This desire to represent the authentic self informs the narrative genre of the confession and memoir and the visual one of the selfie 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: A-F
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, airpumps, 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 Jonathan Swift satirically 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 logic of scientific thought. The disciplines of science and literature were not as clearly separated in this period as they are now, and we can better understand both by exploring their intersections.

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

ENGL255 Writing on the Land of Freedom: The Pastoral in African American Literature
Landscape figures prominently and powerfully in the African American literary imagination. Writers have crafted evocative meditations on the natural world as they grapple with sobering realities of life, dramatic assertions of self, and transformative historical moments. This course will consider African American literary invocations of idealized, mythological, sacred, and knowable land and move toward a delineation of the African American pastoral aesthetic and tradition. We will read novels, poems, short stories, essays, letters, and journal entries by writers such as David Bradley, Charles Chesnutt, Lucille Clifton, Rita Dove, Charlotte Forten Grimké, Zora Neale Hurston, Randall Kenan, Victoria Earle Matthews, Gloria Naylor, and Marilyn Nelson.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM252
Prereq: None

ENGL256 The Emergence of World Literature(s)
In the past four decades, the traditional study of national territories, their cultures, and literatures has been supplemented and challenged by concepts and phenomena such as the transnational, the diasporic, the global, and the cosmopolitan, as well as by new curricular categories such as world history, world politics, and world literature. This course will focus on world literature and will examine literary, historical, and theoretical texts to ask what is at stake in this new area. Topics will include, but are not limited to, the networks along which narratives circulate, the aesthetic and other standards that regulate the selection of plots and themes that appeal to the cultural gatekeepers; the politics of continued domination, subordination, and cultural imperialism; inclusion and exclusion; and margins, peripheries, and centers. There is as yet no single accepted theory, no consensus history, and no established canon or geography of world literature—all are evolving as literary scholars attempt to weave together elements of comparative and postcolonial literatures with the above-mentioned concepts into a new object of readerly experience and critical knowledge. We will use literary and theoretical texts to explore how world literature is being created.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-COL
Identical With: COL256
Prereq: None

ENGL257 Literature of the Gilded Age
The decades after the Civil War witnessed a dramatic upheaval in American social experience. This was the period of big business and class conflict; mass urbanization and transportation; race-based segregation and non-Anglo immigration; globalization, imperialism, and the closing of the West; the increased agitation for women’s rights; the growth of tourism both at home and abroad; and the rise of professional institutions and institutionalized social reform. This course will examine writers who creatively responded to these massive social changes.
Offering: Host
Grading: Host
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST278
Prereq: None

ENGL258 New World Poetics
God and money, love and beauty, slavery and freedom, war and death, nation and empire: The themes of early American poetry will carry us from London coffeehouses to Quaker meetinghouses, from Massachusetts drawing rooms to Jamaican slave-whipping rooms. Our texts will range from pristine salon couplets to mud-bespattered street ballads, from sweetest love poems to bitterest satire. Digging deeply into the English-language poetry written, read, and circulated after the first English settlement in North America, we will trace the sometimes secret connections between history and poetic form, and we will listen to what these links can tell us about poetry and politics, life and literature in our own time. Our poets ignored false divisions between art and society, and so will we.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST269
Prereq: None

ENGL259 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: WRCT228
Prereq: None

ENGL260 The Word for World is Information: Ideologies of Language in Science Fiction & Film
By the middle of the 20th century, it had begun to seem possible to produce a grand theory of communication that would use language as a basis for understanding all of human thought, behavior, and culture. As competing versions of such a theory circulated through academic disciplines as disparate as anthropology, neurophysiology, and the emerging field of computer science, they also filtered out—sometimes in strangely warped or oversimplified forms— into popular culture.
This course will examine the most interesting and influential of these theories, both in their scholarly origins and in their most puzzling and promising elaborations in works of literary and filmic science fiction. We will be particularly attentive to the ways that the narrative logic of science fiction texts can gloss over certain logical and philosophical inconsistencies in these theories while revealing others.
Following recent work in Black Studies and Performance Studies, this class about black history, identity, and radical politics in excess of the written word. What does it mean to perform identity, to perform race, to perform blackness?

ENGL263 Black Performance Theory
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 all aspects of the original material of the text producing these works, such as the production of the magazines themselves, the editing process, and the cultural and historical context in which the magazine was produced. Authors we will read include: Frederick Douglass, Charles Chesnutt, Frances Ellen Watkins Harper, Langston Hughes, Zora Neale Hurston, W.E.B. Du Bois.

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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST262
Prereq: None

ENGL266 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST271
through a close reading of two large, ambitious texts that attempt to represent
This course will approach the problems and possibilities of the city for realism
experiences, is too vast, heterogeneous, and complex to be represented through
the city itself, as a coherent totality that might explain those relations and
and individual experiences that realism wants to describe; problematic because
have increasingly been seen as shaping or producing the very social relations
Since the 19th century, the city has been both a privileged and a problematic
ENGL272 Modernist City-Texts
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: A-F
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: A-F
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: A-F
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
ENGL273 American Autobiography
This class will explore various forms of life writing--autobiographies, memoirs,
graphic narratives, and fictional autobiographies--to understand how authors
make and unmake the American “I.” We will focus on how autobiographical
selves relate to various categories of region, nation, and transnation, as well as
how they are shaped by histories and legacies of travel, migration, slavery, and
war. Toward the end of the course, we will consider how new technologies of
writing the self, from Twitter to Facebook, are transforming the landscape of life
writing.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
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, uprising, 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
Prereq: None
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.
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, 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 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 inflected 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-ENGL
Identical With: AMST273
Prereq: None

ENGL277 Race and Ethnicity on the Shakespearean Stage

In this class, we will take up the question of race in relation to the Shakespearean canon. We will look at four plays by Shakespeare and one by Christopher Marlowe, each of which features a major character that early modern audiences would have perceived as racially “other” (e.g., Moors, Jews, Indians, Turks, Egyptians), as well as some relevant Shakespearean poetry. We will set these plays against other texts and artworks that explore and make arguments about racial/ethnic difference, investigating the ways in which ideas about race intersected with ideas about geography, climate, religion, custom, and sexuality in 16th- and 17th-century Europe. Our goal, throughout, will be to come to grips with historical ideas about racial difference that will seem alternately alien and familiar from our contemporary perspective, as well as to interrogate the popular understanding of Renaissance Europe as exclusively “white.” In the course’s final section, we will look at the subsequent history of Shakespearean performance and race, reading and watching adaptations from the 18th to the 21st century and discussing issues ranging from colorblind casting to arguments over whether “original practices” such as blackface still have a place in the repertory.

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

ENGL278 Writing On and As Performance

This course focuses on developing descriptive critical writing skills. Through close readings of texts by authors including José Esteban Muñoz, Jennifer Doyle, Eileen Myles, Lydia Davis, Hilton Als, Claudia Rankine, Eve Sedgwick, and Ann Pellegrini, this course will challenge students to craft ideas and arguments by enhancing critical reading, creative thinking, and clear writing. We will experiment with style and form from academic essays to performative writing, performance lectures, 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.

Offering: Crosslisting
Grading: A-F

Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA235
Prereq: None

ENGL279 Introduction to Latina/o/x Literature and Art: Border, Citizen, Body

This course will engage Latina/o aesthetics to think about borders, desire, citizenship, personhood, and embodiment. By engaging the Latina/o artistic imaginary, we will consider the emergence of contradictory social phenomena, such as dreamers, assimilative drives, utopic desires for anti-assimilative places of habitation, the minuteman militia, consumer drives for representations of “spicy” and “exotic” and “degenerate” brown bodies, reclamations by Latina/o artists of brownness, spiciness and degeneracy, as well as laws in Arizona, Texas, and California that endow police with the power to discern visually whether a brown body is “legal” or not. Several questions and themes will focus our engagements of literature, cinema, and music: How does the Latina/o artistic imaginary depict distinct migrant journeys and rural or urban forms of labor? How do intersecting discussions of race, ethnicity, gender, sexuality, and class in relation to Latina/o aesthetics complicate the existing definitions of these terms in the United States? How do artists interrogate heteronormativity in Latina/o and dominant U.S. cultures? How do they conceive of their specific crises of representation, which include the demand for realism and personal narratives by critics and mainstream readers? What deviant and beautiful forms of life does Latina/o aesthetics make imaginable for everyone?

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

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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FG5520, 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
ENGL286 When Harlem Was in Vogue
This course will examine the aesthetics and politics of the first Modern African American cultural movement, known today as the Harlem Renaissance. In our readings of key literary texts by authors such as Alain Locke, Jessie Fauset, Zora Neale Hurston, Eric Walrond, Langston Hughes, Claude McKay, Nella Larsen, and Jean Toomer, we will discuss both the national and global contexts of so-called "New Negro Writing" and focus on debates surrounding representation, "respectability," and racial authenticity. 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 not only be familiar with the key authors and works of the Harlem Renaissance, but also with the central debates about the direction and uses of African American art.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
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
Identical With: AMST286, AMST282
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
The 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 “signifying,” 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” write 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 encourages 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL291 The First Stories: Oral Poetry in Greece and Anglo-Saxon England
An introduction to the themes, techniques, poetics, and ideologies of the oldest surviving poems in Greek and Old English.

Offering: Host
Grading: A-F
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 to tell a story that reveals subtle but acute information about the larger world.

Offering: Host
Grading: A-F
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, postmodernism, and U.S. feminism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: COL339, CCIV393, CEAS340, RL&L290, GRST231, RUSS340, RULE340, REES340
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: 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: Crosslisting
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, protégés, 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

ENGL301 Philosophy of Memory in African American Literature
This course will consider the importance of memory in African American literature and will explore the many ways in which authors of African descent engage, transform, and build on long-established intellectual traditions of the mind. Students will explore the importance of the idea of "memory" to these intellectual traditions of the mind and will trace the praxis of remembering as a literary act through African American literature of the long 19th century. Finally, students will explore how persons of African descent are dehumanized through a systematic reduction of their mental capacities in these same philosophical traditions of the mind. We will discuss the ways in which memory specifically figures into this dehumanization and how authors of African descent used these very theories to resist the reification and overdetermination of both their literary works and their selves.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM
Identical With: AFAM304
Prereq: None

ENGL302 Matter, Community, Environment
In recent years, it has become increasingly difficult to consider human communities without also considering questions of "nature" or "environment." Actor-network theory condemns nature/society dualisms; ecological theory argues that there is indeed no "nature" or "society"—only the anthropocene; and, drawing from the former two positions, object-oriented ontology conceives of ideas (such as "community" or "society") as objects and ecological actors. In this seminar, we will consider various approaches taken in recent years to thinking about our relations to the worlds we inhabit. We will attempt to think not only outside a focus on "us" as humans in the first place but even outside a focus on sentient life or life in general. Examining theories of matter, community, and environment, we will discuss and analyze work by philosophers, evolutionary biologists, literary scholars, and sociologists, among others. We will pay special attention to how theorists and critics are blurring the boundaries between nature and society, environment and community, life and matter. In addition to class participation and a series of brief reading responses, students will be required to produce a final paper dealing with any topic related to the course.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM305, SISP303, COL303
Prereq: None

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 indicate, narrative gives form to our collective experience: from the shadow of history and the shape of the future to the very texture and meaning of time itself. This course provides an introduction to the tradition of narrative theory—the theory of how stories work and of how we make them work—through a sustained engagement with three core narrative-theoretical concepts: structure, text, and time. A single book will anchor and orient each of the course's units: for structure, Vladimir Propp's MORPHOLOGY OF THE FOLKTALE; for text, Roland Barthes's S/Z; for time, Gérard Genette's NARRATIVE DISCOURSE. Herman Melville's novella BENITO CERENO will supply our "control text," a narrative to which we will return as we study the theory and through which we will test the powers and the limits, both analytical and historical, of our theorists. In each of our units, we will begin with a careful reading of our main theorist, move on to consider work that elaborates on the theory, and then turn to robust approaches—Marxist, historicist, queer, psychoanalytic, sociological—that challenge or modify the theoretical terms with which we started.

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

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 recognizable 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, stutter, cries, and the madness of possession imply. Moreover, moans, screams, stutter, 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/x, and Indigenous poetics, and we will consider their relation to myth and musical forms, such as the blues, son, bomba, bique, jazz, reggae, hip-hop, salsa, among others. The dynamics between lyric speakers and musicians, sound and story, seen and heard language will play out.

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

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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: THEA310
Prereq: None

ENGL307 Britons and Other Life Forms

George Eliot wrote in Middlemarch that “if we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel’s heart beat, and we should die of that roar which lies on the other side of silence.” This course will require us to think about the various ways in which writers conceive of and represent precisely our potential—or, as Eliot suggests, our inability—to comprehend “all” life, or even just “other” life forms. We will consider literary approaches to relationality, with an emphasis on 19th-century British literature: How do these writers envision the connections between individuals and organisms, and how do they conceive of intimacies, environments, and totalities? To what extent do they imagine themselves as able to represent those connections? And how do these understandings impact literary form and political understanding? We will focus on formal questions, such as those of protagonist and minor character, poetic “I” and listener, as well as on two major forces of 19th-century culture: an emergent social theory that tried to conceive of humanity in terms of communities, populations, and “social bodies,” and an increasingly prominent science that was starting to think in terms of environments and ecologies (it’s worth noting that the terms “environment” and “ecology” are 19th-century in origin).

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CHUM304
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 manage sensorial and embodied 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 individualized experience of feeling and 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, AMST289, 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? We will consider 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 explore the popularizing (and sometimes the selling) of social critique in several genres: graphic history (Howard Zinn, Paul Buhle); songs/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, MALCOLM X, MEDIUM COOL, NETWORK, EL NORTE, SMOKE SIGNALS, BEFORE THE FLOOD, THE BLACK PANTHERS: VANGUARD OF THE REVOLUTION, SALT OF THE EARTH, 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: Host
Grading: A-F
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 falconry.

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, essays, 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: A-F
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
ENGL314 Circulating Bodies: Commodities, Prostitutes, and Slaves in 18th-Century England
In the newly booming consumer culture of 18th-century England, people were constantly buying and selling things—bespoke suits and manufactured trinkets as well as prostitutes and slaves. This course will explore the period’s circulating bodies as they were passed from hand to hand, valued and revalued, used, abused, and discarded. We will trace processes of circulation in 18th-century novels and poetry and listen as the “things” themselves tell stories: in the period, commodities, prostitutes, and slaves all wrote memoirs (or had ones imagined for them). We will read these texts alongside contemporary debates about economics, 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296

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: A-F
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. It has also changed how we read and write, and what we read and write. What does the “world” in “world literature” mean, and who writes world literature? To better understand how recent economic, cultural, environmental, technological, and political transformations affect our understanding of world literature, we will read key theoretical works that interrogate world literature as a category, along with literary works that thematize the scales of global comparison.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL317 Special Topics: Plot
In this special topics course, we will study the craft of structure and setting. We will focus on how novelists and short story writers have made use of architecture and the environment as a means to shape story, reveal character, and direct plot. We will apply our learning to our own fiction by writing work that reveals a sophisticated awareness of the relationship between content and form.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296

ENGL318 Special Topics: Living Room: Place and Structure in the Novel and Short Story
In this special topics course we will study the craft of structure and setting. We will focus on how novelists and short story writers have made use of architecture and the environment as a means to shape story, reveal character, and direct plot. We will apply our learning to our own fiction by writing work that reveals a sophisticated awareness of the relationship between content and form.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296

ENGL319 Crossing the Color Line: Racial Passing in American Literature
Narratives of racial passing have long captivated readers and critics alike for the way in which they provocatively raise questions about the construction, reinforcement, and subversion of racial categories. This course will consider several examples of the “literature of passing” as it has been established as a category within African American literature alongside more ambiguously classified 20th-century narratives of ethnic masquerade and cultural assimilation as a way of exploring how literary and filmic texts invoke, interrogate, and otherwise explore categories of race, gender, class, and sexual identity.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST
Identical With: AMST279
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, FG55310
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

ENGL325 Narrative and the Literary Imagination
In this course, we will study the development of the novel and its development of the short story form in the United States and in the United Kingdom. We will focus on how novelists and short story writers have made use of architecture and the environment as a means to shape story, reveal character, and direct plot. We will apply our learning to our own fiction by writing work that reveals a sophisticated awareness of the relationship between content and form.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL292 OR ENGL296
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 have written award-winning novels that have given 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-20th-century American culture. We will read some of the most important works written by contemporary African American writers to 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: A-F
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 new work of their own, and collectively consider the possibilities of the genre.
Offering: Host
Grading: A-F
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 force 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL328 Brown, Black, and Queer Forms and Feelings
Given how brutally not neutral the world is to black, brown, and queer forms of life and pleasure, this course thinks with "otherwise" spaces, figures, and feelings, like the queer club, the dance floor, abnormality, errancy, illegality, fugitivity, rage, indifference, and love. We will take up José E. Muñoz’s invocation of a "minoritarian theory of affect" that insists that "whiteness is a cultural logic which can be understood as an affective code that positions itself as the law." We will study affect beyond whiteness through attention to sonic forms and "audio-visual shapes" in African diasporic, Latina/o/x, and Caribbean arts. We will consider the diasporas and collectives grouped together in the terms "minoritarian," "brown," and "black" as abnormalities that generate alternative modes of moving through and feeling ourselves in the world. We will study for radical potentiality in the beautiful, obscene, and off-kilter affects of brown, black, and queer aesthetic and poetic forms.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST327, AFAM328, FGSS308
Prereq: None

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 Writing History
This course is an intermediate-level playwriting workshop. We will examine plays that use different dramaturgical strategies to grapple with, question, and invigorate the historical record, including Miller’s The Crucible, Jacob Jenkins’s An Octaroon, Miranda’s Hamilton, and Shakespeare’s histories. We will then write original plays that spring from, react to, and grapple with the past as it has been told and hidden from telling. In addition to numerous short exercises, students will research and write a 40-page history play.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA289
Prereq: [THEA199 or ENGL269]
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

ENGL333 Special Topic: Novel Forms
In this special topics course, we will undertake a study and writing in long-form prose work. While our primary examples might most easily be classified "fiction," we may also engage periodically in complicating such designation. Engagement with the reading list will be based upon arising concerns within current and more historical pieces. Classroom discussion will help us develop a series of theories and practices beyond the pale of the standardized.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 OR ENGL292 OR ENGL296

ENGL334 Special Topic: Something in the Air: Mining the Oral/Aural Tradition in African American Poetry
In his book-length manifesto, Poetry as an Insurgent Act, Lawrence Ferlinghetti claims that "the printing press killed poetry." What he seems to be lamenting—at least, in part—is the privileging of the written word to the detriment of poetry's musical, or aural, qualities. In this advanced-level workshop, we will focus on the poem as something intended to be read aloud and listened to. This course will also examine the roots and evolution of the African American oral poetic tradition with special attention paid to the rhetorical strategies derived from the black church, adopted by civil rights leaders and speech writers, and used to varying degrees by poets ranging from those of the Black Arts Movement of the 1960s and '70s to practitioners of contemporary hip-hop and spoken word. Some of the poets under consideration include Amiri Baraka, Oscar Brown Jr., Jayne Cortez, Gil-Scott Heron, June Jordan, The Last Poets, Carl Hancock Rux, Sonia Sanchez, Patricia Smith, Jessica Care Moore, Laini Mataka, and Saul Williams.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 OR ENGL336 OR ENGL296

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

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

ENGL337A Advanced Poetry Workshop: Radical Revision
"Poetry," writes Yusef Komunyakaa 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: ENGL216 OR ENGL336 OR ENGL337

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

ENGL339 Intermediate Fiction Workshop
This workshop is for students who already have a basic understanding of how to write literary fiction, either by having taken an introductory course (e.g., ENGL296 Techniques of Fiction) or by other means.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL341 Archiving America
How do we know what we know? This seminar will explore the notion of archives as a way to understand the politics of knowledge production. We will read primary works in which archives—in the form of documents, photographs,
postcards, and more—feature prominently and compel us to question how we
determine what an archive is and what its meanings are. We will also examine
theoretical texts to understand how the archive can be used to discipline
knowledge, but when used creatively and critically, can also reveal new forms of
understanding. Work with Wesleyan's Special Collections and Archives will give
us a hands-on approach to the course's subject matter, and students will have
the option of conducting their own archival projects to illuminate something new
about our understanding of America.

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

ENGL343 Contesting American History: Fiction After 1967
The American novel of the late 1960s onward is preoccupied with history and
the American past. Indeed, this obsession with history is central to what critics
mean when they talk about postmodernism. This course will explore the theories
of history fostered by novelists over the past five decades. What visions of
American history do these novels construct and contest? How, if at all, do they
change our notion of what counts as history? This course will try to understand
what is at stake in the turn to history, how it shapes our understanding of the
past, and what claims for and against fiction it makes.

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

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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: FGSS345, CHUM348
Prereq: None

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
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 on 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: FGSS3350, 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST350, AFAM350
Prereq: None

ENGL351 Debate and Destruction: Jews and Christians in the Middle Ages
This course will consider relations between the Jewish minority and their Christian neighbors in England before the Jews’ expulsion in 1290. We will also look at how the Jews are depicted in subsequent Christian writing. We will read texts originally written in Hebrew, French, and Latin (all in translation) as well as English, giving us a sense of the conversations that took place between two groups that were both inextricably bound together and set apart by centuries of conflict and persecution. Among the issues we will explore are the popularity of Jewish-Christian debate as a literary form, the Crusades, gender roles and gender fluidity, Jewish and Christian apocalyptic programs, and the curious afterlife of Jews in Middle English literature.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST351, RELI351, CJST351
Prereq: None

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 chronicles 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: MDST353
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 awes 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 evolution of reading and writing as technologies on the
one hand, and 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

ENGL356 Theories of Translation

This course will examine a range of predominately 20th-century theoretical approaches to literary translation in the fields of philosophy, linguistics, literary criticism, and translation studies. In an effort to derive a definition of literary translation, we will focus on two questions. First: What is literal (or word-for-word) translation? How does it differ from other kinds of translation; how does it conceptualize meaning; what are its purposes; and what oppositions (e.g., literal vs. figurative) can we use to make sense of it? Second: What is the relationship between language and culture? Can translation give us access to an unfamiliar culture; can literary translation affect the culture in which it is produced; or does translation simply colonize foreign texts by transforming them into something legible to a domestic culture?

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL336
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: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA364, AFAM364
Prereq: None

ENGL363 The Sounds of Black and Brown Performance
This course organizes itself as a scene of listening with care to black and brown sounds, where listening is conceived as a mode of audience engagement of performances informed by avant-garde, queer, and critical race theories. Listening, then, is part of the artistic-theoretical practices that students will both read about and act out in this course. Here, we will engage theater, dance, and performance with the demand of listening in brown for the distinct sounds made in different performances, whether by identifiably racialized artist-subjects or not, and how they compel us to think of embodiment. If to say black is to say abjection, prison, AIDS, as well as the generative, the contra-rationally beautiful (Moten), and if to say “gender-y” is to say threatening, off-kilter, violatable, as well playful, and transformative (Sedgwick, Doyle), then what happens when we listen in brown, that is, with the headphones of melancholia, depression, as well as wildness, the excessive, the “hot and spicy” as critiques of the violence of the whitened norm (Muñoz)?
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: CHUM366, THEA366, AFAM362
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL369 Sex, Death, and God: English Metaphysical Poetry from Donne to Marvell
This course surveys 17th-century English metaphysical poetry, a body of verse known for both its formal experimentation and its transgressive choices and combinations of subject matter. Surveying poetry by the major metaphysicals (e.g., Donne, Herbert, Marvell), as well as lyrics by more minor poets, we will examine the central concerns of the metaphysical lyric: sex, death, God, and politics. We will think about how these authors used poetry to imagine a whole range of bodies and desires, from Crashaw’s homoerotic “liquid poetics” to Donne’s intertwined desires for profane and divine love to Marvell’s imaginative preoccupation with plant bodies and their sexuality. We will discuss how these poems think about the prospect of death and what comes after, as their authors imagine their future selves as skeletons, as angels, as dust and their poems as tombstones, as wills, as relics. We will talk about 17th-century Christianity, asking how these poems characterize the relationship between the human, organized religion, and the divine, as well as how these poems imagine other religious traditions. Finally, we will think about politics, asking how and if these famously self-contained, abstract lyrics engaged with contemporary political issues from changes in agricultural labor to New World exploration to the regicide of Charles I.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL370 The Graphic Novel
Since the groundbreaking publication of Art Spiegelman’s MAUS in 1993, “graphic novels” have entered the global cultural mainstream. A truly multicultural genre, comics created by men and women around the world now appear in U.S. high school and college curricula, hold the attention of academic critics, and earn big box-office returns in cinematic adaptations. Though dubbed graphic novels by publishers to signal their high-culture aspirations and achievement, outstanding examples of the contemporary book-length comic actually appear in many literary genres. In this course we will survey the current field and read works of fiction (such as THE WATCHMEN and JIMMY CORRIGAN), autobiography (MAUS, PERSEPOLIS, FUN HOME, and 100 DEMONS), journalism (PALESTINE and SAFE AREA GORAZDE), and what we might call “comic theory” (UNDERSTANDING COMICS). And just as comics have become a global medium, they are perhaps inherently postmodern. Many contemporary comics are self-conscious about questions of form and theories of
representation, a characteristic that will help us formulate new versions of the questions often considered in literary study. How do words and pictures drawn together in sequential narratives tell stories? What different skills are needed to comprehend this complex play of image, language, and time? What can graphic books do that other books cannot, and what are the constraints that shape this form?

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: A-F
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

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: AMST375
Prereq: None

ENGL376 The New York Intellectuals
This course is a research seminar on the lives and work of the small group of mainly Jewish left-wing intellectuals who reshaped American culture in the two decades after World War II. We will consider how it was that a small group of poor Jewish kids, who had grown up thinking themselves marginal to American society, ended up becoming among the most revered and influential intellectuals of the postwar era. Our main focus will be on the development of their ideas about art, politics, and culture and on the way their ideas bore fruit in some of the important literary expression of the postwar decades. But we will also consider the sociological and political factors that help explain their rise to influence. Among the writers whose work we will discuss will be Woody Allen, James Baldwin, Daniel Bell, Saul Bellow, Ralph Ellison, Clement Greenberg, Elizabeth Hardwick, Irving Howe, Alfred Kazin, Irving Kristol, Dwight Macdonald, Mary McCarthy, Norman Podhoretz, and Lionel Trilling. Readings will include critical essays, novels, poems, memoirs, and short stories. Viewings of paintings, photographs, and documentary films will be recommended.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
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: FGSS326
Prereq: None

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

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: FGSS326
Prereq: None

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
Identical With: THEA323, AFAM323, FGSS323
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
ENGL390 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
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: A-F
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

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
Grading: OPT

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: Crosslisting
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

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

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
ENGL466 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