ENGLISH (ENGL)

ENGL105 Body and Text
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL145, ENGL145, ENGL145
Prereq: None

ENGL110 Poetry and Democracy
Politics and poetry both activate a broad range of issues related to voice and representation. In this course we will study 19th- and 20th-century American poetry, focusing on poems that explicitly or implicitly engage with American ideological concerns. In conjunction with our textual analysis, we will consider specifically the representation of individual and group identity, the relation between poetic form and political change, and the special demands on art in times of war.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL111 Shakespeare and Company
This First-Year Initiative course will help students understand how Shakespeare influenced and was influenced by the major playwrights of his time. A representative sample of plays written in each of his major dramatic genres—comedy, history, tragedy, and romance—will be paired with some of the most compelling plays written by his contemporaries and rivals.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL112 The Environmental Imagination: Green Writing and Ecocriticism
This course explores different ways of thinking and writing about the natural world and our relations with it. What are the implications of biblical, Darwinian, and deep ecological worldviews for humans’ relations with the environment? How do science and religion, wonder and anger, art and advocacy contribute to effective environmental writing? Drawing on classic American texts from Ralph Waldo Emerson to the latest issue of the environmental magazine Orion, and practicing writing in different modes, we seek answers to these questions and more. This course may be used for major credit in environmental studies.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST124, AMST124
Prereq: None

ENGL115 Literature of London
This course examines the role of London in the literary imagination of Great Britain from 1800 to 1914. 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. Others saw the ugliness of the city, its poverty and noisy, crowded streets, as inimical to literature. As this tension between visions of London as the core of British culture and as its anathema suggests, literature about London mediated upon the relations between art and society, progress and poverty, and literature and social fact.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL214, ENGL214, ENGL214
Prereq: None

ENGL120 The Nobel Writers: Literary Institutions and the Literary Canon
Through analysis of selected texts, primarily by writers from the Americas, the course addresses the institution of the Nobel Prize as a mechanism regulating the production literature, the literary marketplace, and the literary canon. The aim of the course is threefold: the pleasure of reading selected Nobel Prize-winning texts, an understanding of literature as shaped by and shaping global cultures, and a skills set for the analysis of literary texts.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST, HA-AMST
Identical With: AMST120, AMST120, AMST120, AMST120, AMST120, AMST120, AMST120, AMST120
Prereq: None

ENGL131 Writing About Places
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

ENGL131B Writing About Places: Africa
This course is one in a series called “writing about places” exploring the long tradition of writing about travel and places and changing attitudes toward crossing cultural borders. Readings will focus largely on the writings of 20th-century travelers. 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, 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, HA-ENGL, HA-ENGL
Identical With: ENGL131B, ENGL131B, ENGL131B, ENGL131B, ENGL131B

ENGL132 Writing Medicine and the Doctor-Writer
In this course we 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, Che Guevara), but also non-doctors who write compellingly about medically-related subjects (Camus in THE PLAGUE, Tracy Kidder on Paul Farmer, Anne Fadiman on cultural clashes).

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

ENGL133 Graphic Narratives
The graphic novel, child prodigy of the comic book, has grown into an international, dynamic art form. In this class we will examine and discuss the formal aspects of comics as art and literature. We will also examine other literatures that, through inventive typography or collage, walk the line between visual art and narrative.

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

ENGL134 Three Big Novels
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL146, ENGL146, ENGL146
Prereq: None

ENGL135 Captive and Confined: Literatures of Imprisonment
Is it more than just a metaphorical turn of phrase that causes us to speak of being held captive by works of literature and art? Or are there links between writing, reading, and being imprisoned that are as material as they are psychological? Our class will consider the relationship between spaces of confinement and writing to explore how various writers have used writing to respond to states of captivity. We will read texts about prisons (physical and psychological), as well as texts written in prison to explore relationships between writing, power, literacy, and freedom.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL161, ENGL161, ENGL161, ENGL161
Prereq: None

ENGL136 Not Quite Passing
While the tradition of memoir can arguably be traced back to St. Augustine’s Confessions, there’s an equally long history of false memoirs or “memoir minstrelsy” where authors write memoirs about lives they haven’t lived or use false backstories to sell and publish fiction as thinly veiled roman a clefs. Often these memoirs/backstories “borrow” narratives from marginalized groups and ethnicities that have traditionally had their own stories hijacked.

Students will explore the tradition of false lives recorded as reality and seek out answers to the weird and difficult questions raised by this mutated genre: What is the author’s agenda? Why is it that “people in the majority” consistently mine the plights of marginalized individuals? How did these stories get into our hands at all? Why are readers so willing to trust someone when an author says something is true in a book? What happens when fictional narratives are framed as personal non-fiction reportage? Students will also actively participate in writing their own false memoir, based on their close readings of assigned texts.

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

ENGL140 Literature, Laughter, Philosophy: Tristram Shandy
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 classical philosophy to 18th-century science and from Homer 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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None

ENGL141 Slavery, Latifundia, and Revolution in Latin American Literature and Cinema
In this course, we will read literatures and cinemas of Haiti, Mexico, Guatemala, and Cuba that depict insurrectionist and revolutionary ruptures that take place on plantations and latifundios. We will study how insurrection and revolution 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 U.S. as “banana republics” after the United Fruit Company converted US Naval ships into cargo boats that would import exploitatively planted and harvested bananas—and the economic schemes of “underdevelopment” that aligned with expanding U.S. hegemony in the hemisphere. We will read narratives of revolution that expose different systems of “underdevelopment” that aligned with expanding U.S. hegemony in the hemisphere.
to explode the past and as "horizontal" historical developments that continue select legacies of the past. While de-romanticizing the commercialized Che-t-shirt notion of Revolutions in the Americas, we will, more importantly, deconstruct revolutionary progressive discourses of hetero-masculinity, modernity, and "development."

Among our topics will be the way fictional narratives render and aestheticize the historically dangerous proximity between dictatorship and democracy, as well as other consequences of specifically Latin American and Caribbean revolutions: the external manipulation of sovereignty, extraction of resources by military-backed force, civil wars, genocide, and the making of migrations and diasporas.

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

ENGL142 Beyond Marvel: Introduction to the Graphic Novel
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL

ENGL145 Body and Text
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL

ENGL146 Three Big Novels
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: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL

ENGL150 American Crazy: Five Myths of Extremism, Violence, and National Identity
Among the industrialized nations of the world, the United States has long had unusually high levels of crime, violence, and imprisonment. This course will explore five especially prominent cultural explanations for American violence. We will consider the origins of these explanations in American myth and history, and we will investigate their appearance in literary expression, journalistic reporting, popular culture, and social science.

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

ENGL151 American Revolutions and Counterrevolutions
This first-year seminar examines the pendulum swings of struggle in three realms whose conflicted history defines the American Enlightenment: democracy, racial equality, and early feminism. We will study the Great Awakening in New England, the American Revolution and the conflict over the U.S. Constitution, the impact of the French and Haitian revolutions in America, and the transatlantic influence of Mary Wollstonecraft. Our focus will be on a narrow historical period, less than three quarters of a century, but we will gesture toward generalizations about the nature of Enlightenment thought as such: how its claims on behalf of universal humanity could (and can) be used as a tool to effect real social equality, and how we are to understand the relationship between political speech and social conflict. Our texts are not specifically literary, but we will pay attention to literary and rhetorical effects. Our interest lies not only in the political claims of these texts, but also in how our writers make their claims. We will close the course by opening a discussion on the current state of claims for universal human rights.

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

ENGL152 The Armchair Adventurer
At the turn of the 20th century, stories of travel, action, and adventure enjoyed enormous market success and cultural prominence. This course examines the interaction between the adventure stories told in popular-genre fiction—science fiction, seafaring tales, historical fiction, adventure stories, detective novels, romance, children's literature, etc.—and their "high" literary cousins. In the first half of the course, we will read classic works of genre fiction to understand the appeal of these stories and storytelling modes, for both writers and readers, and to identify their generic structures, plots, and premises. In the second half of the course, we will turn to three works of literary fiction that emerged in a close conversation with these popular forms: Henry James's THE AMBASSADORS, E. M. Forster's A ROOM WITH A VIEW, and Joseph Conrad's LORD JIM.

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

ENGL153 Ethnicity, Race, and Religion in the Middle Ages
This course concerns the invention of premodern ideas of ethnicity and race. Our focus will be on a selection of medieval texts dealing with the encounters—real and imaginary—of Western European Christians with other cultures, from the Celtic borderlands to the Mongol Empire. The readings will begin historically with the Crusades and the (often grisly) chronicles written by Christian, Muslim, and Jewish authors. Other genres will include religious polemics, autobiographical narratives of religious conversion, and travel accounts by missionaries, spies, and colonial propagandists. We will also read some later "romances" that re-imagine the crusades in terms of exoticized sexuality, racial transformation, cannibalism, and nationalist fantasy.

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

ENGL154 Maps, Globes, Moons: Renaissance Worldmaking
When Margaret Cavendish wrote of her desire to be "authoress of a whole world," she voiced an era's fascination with the idea of the world. Spurred by Galileo's discoveries about the cosmos and reports from what Europeans called
“the New World,” writers and readers in the Renaissance sought new ways to chart this world—and to imagine other worlds. In this course, we will read stories of global exploration, utopian fantasy, and moon travel. We will also examine early modern maps and atlases in Wesleyan’s Special Collections and Archives. In doing so, we will ask the same questions as writers such as Cavendish: What is the world? What are its limits? And is it possible to go beyond them?

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

**ENGL155 Utopian Planning from Plato’s Republic to UFO Cults**
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’ll 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, where 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, communes—that have attempted to create utopian communities. We’ll even head to the Shaker village in nearby Enfield to see the remains of a 19th-century utopian experiment.

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

**ENGL160 Lost World/New World: Literature and the Anthropocene**
The world we live in today is lost. Within a few decades, we will be living in a radically transformed, radically new world: hotter, more chaotic, with wilder weather and higher seas. How do we make sense of this change? How have humans used literature to try to understand climate change in the past? In this course, we will track “lost worlds” and “new worlds” from ancient Sumeria to 17th-century England to the intergalactic future, thinking throughout about how these texts might inform our history while enlightening our contemporary predicaments.

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

**ENGL161 Captive and Confined: Literatures of Imprisonment**
Is it more than just a metaphorical turn of phrase that causes us to speak of being held captive by works of literature and art? Or are there links between writing, reading, and being imprisoned that are as material as they are psychological? Our class will consider the relationship between spaces of confinement and writing to explore how various writers have used writing to respond to states of captivity. We will read texts about prisons (physical and psychological), as well as texts written in prison to explore relationships between writing, power, literacy, and freedom.

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

**ENGL162 The Past and Present of American Journalism**
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:** A-F
**Credits:** 1.00
**Gen Ed Area:** HA-ENGL

**ENGL165 Querying the Nation: American Literature and Ethnic Studies**
From the 1960s student strikes at San Francisco State and UC Berkeley demanding the establishment of a School for Ethnic Studies to recent dismantlings of the field in some high schools and colleges, the place of ethnic studies in education continues to be a topic of heated debate. This course will examine how its evolution has transformed the landscape of American literature and culture. We will explore the themes, forms, and reception of select African American, Asian American, Native American, and Chicana/o and Latina/o texts to study how they draw out the contradictions of powerful ideas about U.S. identity and mobility. Additionally, we will consider how examination of these texts has compelled new critical frameworks that have shaped both literary study more generally and public perceptions of communities of color. Toward the end of the course, we will direct some of our energies toward an understanding of how the term “ethnic studies” has circulated at Wesleyan.

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

**ENGL170 All the World’s a Stage**
What can dramatic literature and events teach us about the performances of everyday life, and how do they both reflect and shape those performances? We will examine different perspectives on the performance of everyday life and discuss the theoretical insights of Virginia Woolf, Clifford Geertz, Erving Goffman, Victor Turner, Judith Butler, Joseph Roach, Diana Taylor, and Peggy Phelan. We will immerse ourselves in dramatic literature and events that both illuminate and challenge those perspectives. Mining a range of texts and events, we will pay close attention to the performance of self, the creation of community, and the connections (and disconnects) between history and performance. In addition to dramatic literature, we will study a range of performance events, such as historical pageants, parades, living-history museums, and solo performance.

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

**ENGL171 Brief Encounters: Short Fiction by African American Women**
African American women writers have produced short fiction that stands as some of the most gripping, incisive, illuminating works of American literature. Our course will chart the development, potential, and power of short fiction by writers such as Frances Harper, Ruth Todd, Pauline Hopkins, Angelina Grimke, Alice Dunbar-Nelson, Jessie Fauset, Dorothy West, Zora Neale Hurston, Alice Childress, Marita Bonner, Alice Walker, and Toni Cade Bambara. We will discuss the short story genre, the evolution of the form, and the influence that pivotal literary and historical moments have had on the writers and their works.

**Offering:** Host
ENGL175 Staging America: Modern American Drama

Can modern American drama—as cultural analysis—teach us to re-read 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, the Federal Theater Project, Clifford Odets, Tennessee Williams, Arthur Miller, Amiri Baraka, Arthur Kopit, Ntozake Shange, David Mamet, Tony Kushner, and others will help us think about what's at stake in staging America and equip us as critical thinkers, close readers of literature, and imaginative historians of culture and theater. The readings, lectures, and discussions will help members of the class navigate the curriculum and consider subjects such as English; American studies; theater; the College of Letters; feminist, gender, and sexuality studies; African American studies; and the Social, Cultural, and Critical Theory Certificate. This class is designed specifically for first-year students.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL

Prereq: None

ENGL176 August Wilson

During his lifetime, the world renowned African American playwright August Wilson graced stages with award-winning and -nominated plays from his "Pittsburgh Cycle." This course examines the 10 plays of this cycle in the order that the playwright wrote them, from JITNEY (1982) to RADIO GOLF (2005). We will pay special attention to the playwright's use of language, history, memory, art, and music within his oeuvre.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-THEA, HA-ENGL, HA-ENGL

Identical With: THEA175, AFAM175, THEA175, AMST195, AMST195, AMST195, AMST195, AMST195

ENGL186 Recent American Fiction

This lecture course deals with 11 novels. It explores changes in American fiction, the concerns and attitudes after World War II. 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 1960. The second half is devoted to diverse novels that represent and reflect on some of the literary and social forces that have led to the heterogeneity of contemporary fiction.

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL

Identical With: COL186, COL186, COL186, COL186, COL186

Prereq: None

ENGL190 FYS: Place, Character, and Design: Techniques in Writing Nonfiction and Fiction

We begin this writing course with questions central to your 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 you to explore questions of design and structure while focusing also on style and technique at the sentence level. This creative writing course explores features of narrative and design that are central to work in fiction and creative nonfiction. We will also compare the design of college papers, written for academic courses, with pieces written for general readers. Readings include works by writers interested in these questions, including, in fiction, Andre Aciman, Vladimir Nabokov, Henry James, Robert Stone, Deborah Eisenberg, and Edward P. Jones; and, in nonfiction, Brian Doyle, Junichiro Tanizaki, Joan Didion, Charles Bowden, Mark Doty, Linh Dinh, Dubravka Ugresic, and George Orwell.

Offering: Host

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-ENGL, HA-ENGL

ENGL195 Readings in American Drama

We will read and discuss some canonized and uncanonized American plays written between the 1910s and the 1980s. Playwrights will include Susan Glaspell, Neith Boyce, Eugene O'Neill, Clifford Odets, Arthur Miller, Tennessee Williams, Amiri Baraka, Arthur Kopit, Ntozake Shange, and David Mamet. The course will consider how modern American drama serves as a resource for formulating cultural critique and cultural theory. In this respect the seminar serves also as an introduction to American studies critical thinking.

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL

Identical With: AMST195, AMST195, AMST195, AMST195

ENGL199 Introduction to Playwriting

This First-Year Seminar course provides an introduction to the art and craft of dramatic writing. Students will focus on developing an artistic voice by completing playwriting exercises, reading and discussing classic and contemporary plays, and providing feedback to their peers in workshop sessions.

Offering: Crosslisting

Grading: A-F

Credits: 1.00

Gen Ed Area: HA-THEA, HA-THEA, HA-THEA

Identical With: THEA199, ENGL269, THEA199, ENGL269, THEA199, ENGL269, THEA199, ENGL269, THEA199

Prereq: None

ENGL201A Ways of Reading: Adapting Shakespeare

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

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

This "Ways of Reading" course examines how select works from Shakespeare's corpus adapted works by his predecessors and contemporaries, how they were revised in print during his lifetime, and how they were revised and adapted by his successors on the stage, page and screen. Through guided exercises and short papers on topics such as textual criticism, formalism, historicism, intertextuality and genre, students will learn crucial tools, methods and concepts of literary analysis.

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

ENGL201E Ways of Reading: Reading Encounters: Gifts, Debts, and Promises

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

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

This "Ways of Reading" course will explore 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, HA-ENGL, HA-ENGL
Prereq: None

ENGL201E Ways of Reading: Reading Encounters: Gifts, Debts, and Promises

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

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

This 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, HA-ENGL, HA-ENGL
Prereq: None

ENGL201F Ways of Reading: Literature about Literature
"Ways of Reading" introduces students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major, and only one of the ENGL201 series may be taken for credit.

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

This 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, HA-ENGL
Prereq: None

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

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

This "Ways of Reading" course will explore 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, HA-ENGL
Prereq: None

ENGL201G Ways of Reading: Contact Zones: Travel, Migration, and American Literature
"Ways of Reading" introduces students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major, and only one of the ENGL201 series may be taken for credit.

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

This "Ways of Reading" course 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 Historicism studies. Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL  
Prereq: None

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

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

This "Ways of Reading" course will 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, HA-ENGL  
Prereq: None

ENGL201N Ways of Reading: Reading Regions  
"Ways of Reading" introduces students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major, and only one of the ENGL201 series may be taken for credit.

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

This "Ways of Reading" course focuses on literature written by New Englanders from the eighteenth-century to the present day. As we consider works of poetry, memoir, drama, and fiction, we will consider the ways in which New England writers shaped the American literary tradition and developed lasting and transformative traditions of purposeful writing and politicized assessment. We will consider substantial literary movements such as transcendentalism, think together about the nature of realism, regionalism, and sentimentality, and discuss the power of gender, place, race, and religion in the writerly imagination. Reading and writing assignments will involve spirited close reading and careful textual analysis.  
Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL  
Prereq: None
that to be a literary critic is to read critically and carefully all the time: in poems, novels, and plays; but also in political speech, in popular culture, and in the discourses that shape everyday life.

This Ways of Reading course will introduce students to methods of textual analysis through the study of regional (and regionalist) American prose, poetry, and drama. We will consider the ways in which place shapes literature, the ways in which literature reflects (or refracts) place, and the ways in which textual details gesture towards (or move beyond) the worlds they attempt to represent.

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

ENGL201P Ways of Reading: Autobiography
"Ways of Reading" introduces students to the characteristics thought of as literary and the methods for studying them. This is a gateway course into the English major, and only one of the ENGL201 series may be taken for credit.

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

Attending closely to the transformative properties of figurative language and the structuring principles of narrative, in this "Ways of Reading" course we will consider how language creates a life. We will begin with the lyric poetry of 21st-century writers who have also published prose memoirs, and work our way towards the sonnets of Shakespeare.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, 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, and only one of the ENGL201 series may be taken for credit.

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

This Ways of Reading course 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, HA-ENGL
Prereq: None

ENGL203 American Literature from the Colonial Period to the Civil War
This course surveys American literature and culture through the middle of the 19th century. Readings will span the full range of genres as we move 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, HA-ENGL
Identical With: AMST243, AMST243, AMST243, AMST243
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 Orne Jewett, Mary Wilkins Freeman, Kate Chopin, Edith Wharton, Frank Norris, T. S. Eliot, Willa Cather, F. Scott Fitzgerald, Langston Hughes, Ernest Hemingway, Jean Toomer, and Richard Wright.

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

ENGL205 American Literature, 1945-2000
This course considers the way a large range of American writers responded to the industrial transformation of the United States. We will look at the way writers conceived and understood the rise of the corporation, the growth of the metropolis, the surge of migration, and the expansion of American power through war and settlement, and we will consider the way such visions related to the writers' understanding of the nature of American culture and the significance of literary expression. Among the authors discussed will be William Dean Howells, Charles Chesnutt, Henry James, Mark Twain, Stephen Crane, Sarah Orne Jewett, Mary Wilkins Freeman, Kate Chopin, Edith Wharton, Frank Norris, T. S. Eliot, Willa Cather, F. Scott Fitzgerald, Langston Hughes, Ernest Hemingway, Jean Toomer, and Richard Wright.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST235, AMST235, AMST235, AMST235, AMST235
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 relations of social differentiation and economic exploitation in our 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, SBS-FGSS, SBS-FGSS, SBS-FGSS, SBS-FGSS
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 U.S. 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, HA-ENGL, HA-ENGL
Identical With: AMST298, AMST298, AMST298, AMST298, AMST298, AMST298, AMST298, AMST298
Prereq: None

ENGL210 The Rise of the Novel
The novel as we know it emerged in 18th-century England. The real questions are, how and why? Were novels first written by white men, expressing the attitudes and capitalizing on the reading practices of an emergent middle class? Or did they evolve from a somewhat less respectable tradition of romance writing by and for women? Did novelistic prose draw on scientific and economic discourses as it naively sought to present a realistic picture of the world? Or was the genre playfully self-aware, from its very origins, of the difficult relationship between reality and language? This course will explore some of the complexities of the "rise of the novel," one of the most important and oft-told tales of literary history. As we read fictions full of criminals, love-letters, scandals, and satirical self-referentiality, we will think about the differences between early novels and the not-quite novels that preceded them. We will focus on how novels work through plot, character, and 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 period and to the novel as a form?
Offering: Host
London was a world city at the center of the empire, the seat of crown and this course examines the role of London in the literary imagination of Great Britain on the one hand and the United Kingdom on the other. Anglo-American fiction will be the divergent political and economic fortunes of postcolonialism, realism, and magical realism. Central to our investigation of terms in postwar literary history such as modernism, postmodernism, romance, instabilities of the bildungsroman form itself. This course will introduce students to some of the most influential British and American novels written after 1945. 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 modernism, 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 U.S. on the one hand and the United Kingdom on the other. This course introduces students to the fundamentals of writing poetry and developing a methodology for critical discussion. This course introduces students to the most influential British and American novels written after 1945. 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 modernism, 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 U.S. on the one hand and the United Kingdom on the other. This course examines the role of London in the literary imagination of Great Britain from 1800 to 1914. 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. Others saw the ugliness of the city, its poverty and noisy, crowded streets, as inimical to literature. As this tension between visions of London as the core of British culture and as its anathema suggests, literature about London mediated upon the relations between art and society, progress and poverty, and literature and social fact. 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 will turn to feminism, both academic and activist, to help us consider the ethics of embodiment.
ENGL219 From Blackface to Black Power: The Art of Politics in 20th-C African American History and Culture
This course looks at the formation and representation of African American identity within the context of the quest for the full rights of U.S. citizenship during the 20th century. Focusing upon the intersection between the cultural and political realms, we will explore the roots and routes of the African cultural diaspora as the foundation of urban, northern, politically-conscious cultural production. Using a variety of texts including literature, plays, films, and visual arts, we will examine touchstone moments of the African American experience including the Great Migration and World War I; the new Negro movement; the Great Depression and the New Deal; postwar America; and the Civil Rights and black power movements.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM, SBS-AFAM
Identical With: AFAM218, AMST212, AMFAM218, AMST212, AMFAM218, AMST212, AMFAM218, AMST212, AMFAM218, AMST212, CCIV220
Prereq: None

ENGL220 African American Literary Activism: Wheatley–Jacobs
This course considers the ways in which writers of African descent in America deployed literary forms as activist texts. We will contextualize works of poetry, drama, fiction, and letters in relation to key historical events such as the Revolutionary War and Civil War and also in relation to political, cultural, and social issues such as women's rights, equal education efforts, and abolition and antislavery work. We will discuss the ways in which literary forms become substantial public documents that illuminate, preserve, and historicize the power and presence of individuals and communities embroiled in the work of social and political change.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AFAM225, AMST251, AFAM225, AMST251
Prereq: None

ENGL221 The African Novel
This class will consider several canonical novels from sub-Saharan Africa. Our focus will be on their aesthetic and thematic properties; the novels are not meant as introductions to African histories, cultures, or practices. We will explore, instead, the specific subjects and styles of each work in the context of wider debates about orality, language, colonialism, gender, and the novel. We will also attempt to identify what makes a work canonical, to better understand the political and aesthetic stakes of African literary canon formation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

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 with which we will work this term will prompt us 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 primary works and materials such as memoirs, novels, short stories, plays, poems, letters, and essays by writers such as William Wells Brown, Charles Chesnutt, Frederick Douglass, Jupiter Hammon, Pauline Hopkins, Mattie Jackson, Mary Prince, and Phillis Wheatley. Additional primary materials will include writings published in 19th-century newspapers such as the "Liberator" and the "North Star.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM, HA-AFAM, HA-AFAM, HA-AFAM
Identical With: AFAM222, FGSS221, AFAM222, FGSS221, AFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237, FGSS221, AMFAM222, AMST237
Prereq: None

ENGL223 After Achebe: Contemporary African Writing
Chinua Achebe didn’t like being called the “grandfather” of African literature. While it made him sound old before he was old, more importantly, it erased the history of African writing that preceded the 1958 publication of Things Fall Apart. Yet his influence is palpably present in works by contemporary African novelists, as can be seen in the first line of Chimamanda Ngozi Adichie’s 2003 novel Purple Hibiscus which begins: “Things started to fall apart at home when my brother, Jaja, did not go to communion...” Starting with Achebe’s trilogy--Things Fall Apart, No Longer at Ease, and Arrow of God—we will then consider recent African writing to identify its central preoccupations and concerns. Works may include writing by Adichie, Chris Abani, Teju Cole, Aminatta Forna, Zöe Wicomb, Phawane Mpe, Jacob Dhlamini, Brian Chikwava, Tsitsi Dangarembga, Ngugi wa Thiong'o, Binyavanga Wainaina; Antjie Krog, Marlene van Niekerk, and J.M. Coetzee.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM, HA-AFAM, HA-AFAM, HA-AFAM
Identical With: ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316
Prereq: None

ENGL224 Medieval Drama: Read It and Be in It
This course will examine early English drama in its many forms, from the civic mystery cycles of the 15th century to the morality play Mankind to Tudor plays famously indebted to the conventions of medieval theater, such as Marlowe’s Doctor Faustus (1592). We will cover topics including the role of drama in defining communal identities, dramatic interpretations of gender, and the responses of drama to contemporary social and religious controversies. Most readings will be in modernized and annotated Middle English, so we will pay close attention to language.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316, ENGL316
Prereq: None

ENGL225 Outsiders in European Literature
Modern literature is replete with protagonists who represent a position or identity that is outside an accepted mainstream; they are different, peculiar and/or attractive, and potentially dangerous. This course will focus on the identity that is outside an accepted mainstream; they are different, peculiar and/or attractive, and potentially dangerous. This course will focus on the
experience of being or being made into such an outsider, or other, and on the moral, cultural, racial, gendered, sexual, or national norms or boundaries such an outsider establishes for the inside. Reading both fiction and theory, we will ask how the terms of inside and outside are culturally and historically constructed as we also look for proposals for dealing with outsiders and their otherness. Authors may include Kafka, Mann, Camus, Colette, Fanon, Sartre, Beauvoir, Duras.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL

ENGL228 Asia and the American Imagination
The course is an introduction to British literature and art of the 1790s. Our narrow time frame will allow us to build a rich understanding of conversations carried out among artists and between artists and their historical moment. We will address several main themes: (1) responses to the French Revolution and the Napoleonic Wars; (2) individualism and interiority; (3) the sublime, the beautiful, and the picturesque; (4) the sketch, immediacy, and craft; (5) the relation among nature, human experience, and imagination; and (6) political economy and emerging ideas about society. Our central course materials are paintings and literary texts. In relation to these works, we will also examine political and philosophical writings from the period.

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

ENGL229 The New York School: Poetry, Art, Movies, and the Mimeo Revolution
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 U.S.; 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 to emphasize the ways in which these cultural artifacts reflect and influence their social and historical contexts. 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, HA-ENGL, HA-ENGL
Prereq: None

ENGL230 Introduction to Asian American Literature
The United States,” says historian Bruce Cumings, “is the only great power with long Atlantic and Pacific coasts, making it simultaneously an Atlantic and a Pacific nation.” Yet understandings of America often favor the Atlantic over the perceived wilderness and amalgam of the Pacific. This course explores the evolution of American literature and history by taking representations of Asia and Asian America as starting points. We will explore how these representations have long mediated a range of national issues, with a focus on the following three: 19th-century debates about slavery and freedom, 20th-century notions of American exceptionalism, and 21st-century assertions of a multicultural, postracial world. To facilitate a comparative and cross-cultural approach, we will explore a range of genres and perspectives, including the works of Mark Twain, Ezra Pound, Dorothea Lange, Karen Tei Yamashita, Han Ong, and war veterans of color.

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

ENGL231 19th-Century African American Women Writers
Nineteenth-century African American women writers crafted bold, nuanced, and insightful works of literature and sophisticated narrative critiques of literature, culture, and history. Our discussions will focus on how writers such as Julia Collins, Alice Dunbar-Nelson, Charlotte Forten, Frances Harper, Pauline Hopkins, Susan Paul, Nancy Prince, and Maria Stewart shaped the early African American literary canon. We will consider how these writers imagined or re-presented African American identity and presence and how they addressed emerging new American identities and histories. We will also consider how these writers
attended to and complicated the tensions between "sentimental" idealism and political pragmatism, restrictive domesticity and dangerous autonomy, and passionless femininity and expressed sexuality.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AMST270, AMST270, AMST270, AMST270
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 c. 1100-1500, including courtly, religious, and polemical texts. The course will explore ideologies of gender in the Middle Ages and early modern period 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 experience, heresy, humanism, utopian realms. In short, we'll 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, HA-ENGL
Identical With: MUSC276, AMST248, THEA208, MUSC276, AMST248, AMST248, AMST282, AMST282
Prereq: None

ENGL233 History of Musical Theater
This course is a survey of American musicals produced in theater and film, roughly from the 1940s to the present. We use early revivals of Oscar Hammerstein II's SHOW BOAT and George Gershwin's 1935 production of PORGY AND BESS as the entry points of our analysis and end with Lin-Manuel Miranda's IN THE HEIGHTS. Using Broadway, Hollywood, the contemporary Chitlin Circuit, and regional theaters across the country as sites of investigation, we trace the development of American musicals as they traverse different racial, social, cultural, and aesthetic boundaries. In each case study, our analysis is supplemented by a review of historical production documents, theater criticism, and theoretical texts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-THEA
Identical With: THEA208, MUSC276, AMST248, THEA208, MUSC276, THEA208, MUSC276, AMST248, THEA208, MUSC276
Prereq: None

ENGL234 Scripts and Shows: Modern Drama as Literature and Performance
Why read plays? What is the place of drama in literary studies? In modern culture and society? What answers to these questions are suggested by the works of classic modern writers like Ibsen, Strindberg, Chekhov, Brecht, and Beckett, and contemporaries like Tony Kushner and Suzan-Lori Parks? These are some of the questions we will try to answer as we examine a selection of plays from the modernist canon and the contemporary stage. This is a literature course, and no experience of theater is necessary, but we will pay some attention to imagining how scripts might be realized in performance, and there will be a chance for students to participate in rehearsed readings.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: THEA234, THEA234
Prereq: None

ENGL235 Childhood in America
ENGL235 Childhood in America

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, HA-ENGL

ENGL237 On The Border: Chicana/o, American and Mexican Literatures and Cinemas
The U.S.-Mexico border as militarized zone. The border as desert wasteland. As ground for incarceration complexes for the illegal and unassimilable. As burial ground. The U.S. national media frequently flashes these images today in its representations of the ongoing war on drug cartels. These images form part of a chain that tightens around the lived experience of different peoples of the U.S. southwest and northern Mexico, one that is linked to a dominant desire to erase the historical nuances of transitivity, movement, and exchange in the region. This course will consider some of the literary and cinematic representations of the border and of the way they respond to the ideology and history of citizenship, exclusion, and oppression.

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

ENGL238 Renaissance Literature
Readings cover the period from the dawn of the Tudor Age (1485) to the Restoration of the Stuart dynasty in 1660, offering an introduction to a selection of major writers like Marlowe, Spenser, Shakespeare, Jonson, and Milton.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
ENGL239 The Empire Writes Back: Readings in Postcolonial Literature
This course is organized around some central concerns of postcolonial thought and considers works by colonial and postcolonial writers who explore these themes. Among the issues we will address are the relationship of physical conquest to literary authority; how gender, race, and identity are represented in colonial and postcolonial locations; the role of literature and culture in processes of colonization, decolonization, and neocolonization; and the relationship between oral and written cultures. Our case studies will be drawn from Algeria, the Caribbean, India, Indonesia, Nigeria, Pakistan, Senegal, the United States, and Zimbabwe.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL240 Introduction to African American Literature
This course is a survey of the history and traditions of African American literature from its earliest folk origins to its most modern manifestations. We will examine, in particular, the poetry, essays, and fiction produced by people of African descent from the 18th to the 21st centuries. In our exploration of this body of writing, we will focus on the ways African Americans used literature to respond to historical and political conditions, to help shape social movements in the 19th and 20th centuries, and to address key questions concerning what literature can do to reflect, represent, and challenge American cultural, social, and political conditions.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM, HA-AFAM
Identical With: AFAM202, AMST275, AFAM202, AMST275, AFAM202, AMST275, AFAM202, AMST275, AFAM202, AMST275, AFAM202, AMST275, AFAM202, AMST275
Prereq: None

ENGL241 Special Topics in Creative Writing: Merging Forms
Students will explore, both in the readings and their own work, forms of writing that don't fit neatly into traditional genres such as fiction, essay, or criticism. Readings will include Maxine Hong Kingston's THE WOMAN WARRIOR (which combines fiction and personal essay), Eduardo Galeano's MEMORY OF FIRE: GENESIS (historical writing combined with fiction), and selected short works by Donald Barthelme, Rebecca Brown, Wayne Koestenbaum, and others (all playing with genre in various ways).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None

ENGL242 Literary Theory I: Plato to Pope
This course will examine some of the foundational texts of literary theory, beginning with Greek and Roman writers and ending early in the 18th century. These foundational texts ask such questions as: What is the work of art? What is its relationship to the state? Is the poet divinely inspired or a peddler of illusion? What makes a work of art "great"? Is it "originality" or a mastery of the classical themes and genres? We will discuss these questions and more in the works of such writers as Plato, Horace, Longinus, Dante, Sidney, and Pope.
Offering: Host
Grading: A-F
Credits: 1.00

ENGL243 Caribbean Writers in the U.S. Diaspora
The Caribbean cloaks a complex history in a Club Med exterior. While white sands and palm trees proclaim it the "antidote to civilization," Caribbean writers undertake to represent a fuller picture of the individual in a world shaped by colonialism, slavery, nationalism, and cultural striving. This course will examine selected literary texts as part of an ongoing dialogue among the region's history, mythology, and aesthetics.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AMST247, AMST243, LAST247
Prereq: None

ENGL244 Vietnam and the American Imagination
This course looks at comparative representations of Vietnam by considering literary works written by American and Vietnamese American authors. To guide our studies, we will examine diverse primary texts in conjunction with scholarship drawn from literary criticism and Asian American studies. Our cross-cultural approach will be aimed at understanding how representing Vietnam continues to shape changing ideas about American culture, nationhood, and power in Southeast Asia.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL245 American Modernisms: Time, Space, and Race
This course examines American modernist writings with special attention to ways in which representations of time and space relate to notions of race during the 20th century. In addition to studying modernist manifestos calling upon artists to "make it new," we will examine how writers engage with this proposition by pushing the boundaries of genre to represent the diversity of America and Americans in formally innovative ways. We will also investigate works that query the contradictions inherent in American conceptions of modernity and progress without necessarily engaging American modernist impulses as such. The central question guiding the course will be how literary forms enable and limit writers' attempts to capture unequal, racialized experiences of American time and space. Toward the end of the semester, we will take a brief look at how contemporary writers revisit modernist forms in ways that show the enduring influence of American modernism on contemporary culture and society.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST254, AMST254
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 are the questions at the foundation of this course. We will examine these questions and others in the literary genre of the immigrant memoir, where they are particularly crucial. The course 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 exercise 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.

Immigrant memoirs are a distinct genre, with topics/themes that are particular to it. Some of the most important issues are place and displacement, language, loss/trauma/melancholia/nostalgia, self-invention or transformation, family and generational differences, and the idea of “America.” 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, SBS-AMST, SBS-AMST, SBS-AMST
Identical With: AMST245, AMST245, AMST245, AMST245, AMST245, AMST245, AMST245, AMST245
Prereq: None

ENGL247 Narrative and Ideology
When ballads were very popular songs that told stories, Andrew Fletcher (1655-1716) underlined the importance of narrative: “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 overt and unacknowledged 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 reading of theory and the analysis of film. It combines short lectures (mainly in the first few weeks) with much discussion, with the aim of introducing students to recent and current concepts concerning the nature of, and the relationship between, narrative and ideology. Post-1980 American films we will watch together will serve as primary texts. Analysis of the films’ narrative structures is an indispensable part of the course.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL
Identical With: COL249, COL249, COL249, COL249, COL249, COL249, COL249, COL249
Prereq: None

ENGL248 Shakespeare on Film
This course will examine exemplary filmic interpretations of five Shakespeare plays with the aim of exploring Shakespeare as a site of cultural production—as one of the places where our society’s understanding of itself is worked out and, at times, fought out. Lectures and class discussions will focus on the particular problems and questions raised by the Shakespeare film as a genre: How do these films negotiate between theatrical and cinematic conventions, between text and image, between the historical past and the concerns of the present? To unravel such negotiations demands attentiveness to both sides of these equations. The course thus requires students to spend time reading both the filmic and literary texts closely, attending both to their formal attributes and to the specific contexts in which they were produced. While no prior study of Shakespeare is requisite, students may want to familiarize themselves with the plays we will study beforehand, since a great deal of time will be devoted to analyzing films.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL254, ENGL254, ENGL254, ENGL254, AFAM248, AMST240, AFAM248, AMST240
Prereq: None

ENGL249 Contemporary Plays: Writing and Reading
Students will read plays currently or recently produced around the nation and write short-form dramatic pieces in response to and in conversation with the techniques and styles encountered. Course may be taken alone, but is intended as a prelude to THEA399 Advanced Playwriting: Long Form.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: THEA249, THEA249, THEA249, THEA249, THEA249, THEA249, THEA249, THEA249
Prereq: THEA199

ENGL250 Contemporary U.S. Poetry
What exactly is American about American poetry? In this course, we will discuss the work of many contemporary poets in the context of their relation to literary tradition, innovation, and American culture. Primary consideration will be given to the relation between written and spoken texts, form and content, lyricism and politics. We will also look at foundational poems by 19th-century and early 20th-century poets.

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

ENGL251 Epic Tradition
This course studies the poem of history, tracing the 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, 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 between 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: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Identical With: COL238, FGSS239, COL238, FGSS239, COL238, FGSS239, COL238, FGSS239, COL238, FGSS239, COL238, FGSS239
Prereq: None

ENGL254 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 between 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: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL
Identical With: COL238, FGSS239, COL238, FGSS239, COL238, FGSS239, COL238, FGSS239, COL238, FGSS239, 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 examine 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 logics that structured scientific thought. The disciplines of science and literature were not as cleanly separated in this period as they are now, and we can better understand both by exploring their intersections.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: SISP253, SISP253, SISP253, SISP253
Prereq: None

ENGL254 Shakespeare on Film

This course will examine exemplary filmic interpretations of five Shakespeare plays with the aim of exploring Shakespeare as a site of cultural production—as one of the places where our society's understanding of itself is worked out and, at times, fought out. Lectures and class discussions will focus on the particular problems and questions raised by the Shakespeare film as a genre: How do these films negotiate between theatrical and cinematic conventions, between text and image, between the historical past and the concerns of the present? To unravel such negotiations demands attentiveness to both sides of these equations. The course thus requires students to spend time reading both the filmic and literary texts closely, attending both to their formal attributes and to the specific contexts in which they were produced. While no prior study of Shakespeare is requisite, students may want to familiarize themselves with the plays we will study beforehand, since a great deal of time will be devoted to analyzing films.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL248, ENGL248, ENGL248, ENGL248
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 such as Phillis Wheatley, Charles Chesnutt, Zora Neale Hurston, David Bradley, and Marilyn Nelson 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 think about 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-WRCT, HA-WRCT, HA-WRCT
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, HA-ENGL
Identical With: AMST269, AMST269, AMST269, AMST269
Prereq: None

ENGL259 Shakespeare and the Category of the Human
The Renaissance has been described as the historical moment that marked the "birth of the individual" (Burckhardt), while Shakespeare has been dubbed the inventor of the human (Bloom), or at least of modern "subjectivity effects" (Fineman). This seminar will explore these claims, and recent poststructuralist and cultural materialist challenges to them, through an examination of the category of the human in Shakespeare’s poems and plays. In particular, we will consider the ways in which the human is constructed through that which is opposed to or excluded from it (e.g., the divine, bestial, supernatural, monstrous, alien, etc.). How do representations of the more-than-human (gods, kings, heroes), inhuman (ghosts, fairies, monsters, witches, villains), and less-than-human (slaves, strangers, victims, children, animals) participate in the definition of humankind? This question will be approached historically (by examining how the human, inhuman, subhuman, and superhuman were defined in Shakespeare’s time), theoretically (by examining recent critical debates surrounding these issues), and formally (by analyzing the tropes and technologies of character-writing, such as personification, speech prefixes, pronouns, titles, proper names, etc.). Other questions we will consider include, How did the emergence of humanism and the Protestant Reformation in England affect the contours of the human? How did humoral psychology shape Shakespeare’s depiction of the human psyche? How did debates surrounding the divine right of kings shape the humanity of Shakespeare’s monarchs? What produces the literary effect of personhood or subjectivity? How is the "interiority" of Shakespearean characters (the illusion of “that within which passeth show”) created through text and performance? What are the functions and politics of Shakespeare’s quasi-human and subhuman characters? What dramatic roles do animals play as social metaphors or utilitarian instruments? How do such attributes as status, gender, race, and nationality affect a character's inclusion/inclusion from the category of the human?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL

ENGL260 International Crime Fiction
In this seminar, we will read works by Jean-Claude Izzo, Graham Greene, Paco Ignacio Taibo II, Saadat Hasan Manto, and William McIlvanney. The objective of the seminar will be to examine the connection between crime fiction and urban spaces, and how crime fiction tackles social and existential issues. This will be a writing intensive course in which students will also scrutinize the craft of crime writing in order to create their own works of crime fiction.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL

ENGL261 African American Women’s Drama
Caught at the intersection of a social and political activism that defined black men and women’s rights as the purview of white women, African American women turned to the cultural realm, playwriting, and theatrical production as a means of articulating, mediating, and transforming the oppressive conditions of their lives. Women such as Georgia Douglas Johnson, Lorraine Hansberry, Ntozake Shange, Lydia Diamond, Lynn Nottage, and Dael Orlandersmith have delved into a variety of themes, issues, and literary and production techniques to produce a body of work that is at once deeply personal, universal, and specifically relevant to the African American experience in the United States. This intermediate-level literature course combines elements of a survey with deeper analysis and provides students with an overview of black women’s dramatic writing as well as an introduction to the aesthetics, theoretical and critical analyses, and social, cultural, and political themes of black women’s dramatic writing.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AFAM259, AMST239, AMST239, AMST239, AMST261, AMST261, AMST261, AMST261
Prereq: None

ENGL262 Literatures of Lying
This jointly taught course analyzes the subject of lying in the disciplines of science and literature and investigates its status as a foundational principle and ongoing problem in both. Lying is an unusually elusive and contested subject, but our work throughout the semester is not to adjudicate ethical questions. Rather, it is to explore the desire to find veracity in the world, using these two domains. What is at stake for practitioners in both fields, as they assert their "truths"? How do the histories of the scientific method and the novel inform one another? Under what conditions are "scientific" and "literary" lies produced and interpreted as such? How can literature and humanities scholarship—including the dependence of both the novel and nonfiction memoir on firmly held, yet flexible, ideas about factuality—inform our understanding of science—and vice versa? How does the experience of producing, blurring, and adjudicating the lines between lie and truth drive scientific research and inform readers’ experiences of fiction and nonfiction? Texts include philosophical works on lying; scientific studies on the detection of lies, including scientific frauds; fiction by Daniel Defoe and Henry James; and nonfiction by Mary McCarthy. Students interested in thinking beyond their usual comfort zones and participating in an interdisciplinary experiment are encouraged to apply.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: PSYC292, PSYC292, PSYC292, PSYC292, PSYC292, PSYC292, PSYC292, PSYC292
Prereq: None

ENGL263 The "Modern" 18th Century: Science, Consumer Culture, Individuality, and Enlightenment
Eighteenth-century England was changing rapidly: Isaac Newton discovered gravity; Adam Smith explained the WEALTH OF NATIONS; John Locke endorsed democratic governments, and Voltaire and David Hume celebrated the power of the human mind. Indeed, it is often said that 18th-century England was a crucial birthplace for science, consumer culture, the liberal individual, and enlightenment—for the modern world itself. This class will read key texts of this process of modernization (by the likes of Newton and Locke) as literature, but we will also attend to the literary reaction—texts celebrating, condemning, satirizing, or simply trying to make sense of these changes. Throughout, we will...
seek both the presence and the limits of the "modern" in the period. Sometimes weirdly backwards-looking ideas unpredictably jostle up against the seemingly progressive: exuberantly pious devotions punctuate serious science and economics, and strikingly unfamiliar assumptions about the individual influence political, philosophical, and literary thought. What was—and wasn't—"modern" about the 18th century, and how can this key modernizing moment help us better understand our world today?

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

ENGL264 Renaissance Drama

Largely because of the institutionalization of what Shaw mockingly dubbed "bardolatry," most modern readers' encounter with English Renaissance drama starts and ends with the plays of Shakespeare. As a consequence, very few students become acquainted with other works from the Tudor and Stuart stage. This course aims to remedy this deficit by reading a representative sample of some of the most provocative plays of his contemporaries and rivals, including Christopher Marlowe, Ben Jonson, Thomas Middleton, Thomas Dekker, John Marston, John Webster, Francis Beaumont, and John Fletcher.

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

ENGL265 Future Visions: Temporality and the Politics of Change

What is the time of political change? This course will explore alternative temporal frameworks embraced by artists, writers, social activists, and interdisciplinary scholars from diverse social and cultural locations. We ask, How do concepts of temporality help us understand, resist, contest, and transform prevailing social orders?

We will begin by assembling some conceptual tools for understanding the relationship of time to historical change and to racial, cultural, and national difference. Drawing on psychoanalysis, literary theory, history, trauma studies, African American studies, and postcolonial studies, we will explore the telos of modernity and narratives of liberal progress, along with the possibilities for memory and memorialization to work against historical forgetting and cultural amnesia. We will then consider some of the critical and oppositional possibilities of being out of sync with dominant temporal frameworks, as they have been articulated in scholarship on alternative modernities and in anthropology, sociology, feminist theory, and queer theory. We will ask, Are there other, perhaps more livable, temporalities? Finally, we will turn to the question of the future as found in meditations on utopias and dystopias; in political, cultural, and ecological justice movements; in ideologies of newness; and in rhetorics of failure and apocalypse. As we consider social change, revolutions, and new "ends" and beginnings, students will have the opportunity to learn from current social justice movements.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AMST, SBS-AMST, SBS-AMST, SBS-AMST, SBS-AMST

ENGL266 The Russian and English Novel

Like authors today, the great writers of 19th- and early 20th-century England and Russia drew inspiration from books written far away. This team-taught course examines the many modes of interaction that connect English and Russian novels, from direct inspiration to resonances of theme and form. We begin with NORTHANGER ABBEY and EUGÈNE ONÉGIN, two novels about the nature of literature, the interplay of art and reality, and the significance of genre. We then turn to two monumental treatments of the "woman question" and the new identities made possible by modern life, MIDDLETOWN and ANNA KARENINA. The final section of the course considers the beginnings of modernism and the interplay of consciousness, memory, and artistic creation in MRS. DALLOWAY and THE REAL LIFE OF SEBASTIAN KNIGHT. Through close readings of each text, we will travel from English villages to Russian country estates, from St. Petersburg to London, tracing how an international and comparative conversation shaped the ever-changing conception of the novel as a genre and of the stories it might tell.

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

ENGL267 Introduction to the Harlem Renaissance

Throughout the 20th century, African Americans have employed a variety of strategies toward the attainment of social, political, and economic equality. At different historical moments, specific agenda, tactics, and participants have come to forefront, yet the overall objectives remain the same. During the 1920s and 1930s, many African Americans put forth a fusion of cultural and political activism as the vanguard of the movement known as the new Negro or Harlem renaissance. This lecture course will introduce students to the key themes, objectives, artists, and activists of the era. We will explore a variety of texts including poetry, fiction, autobiography, plays, and films.

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

ENGL268 Creative Criticism and Inquiry: Writing Documentary Nonfiction and Poetry

As readers we often assume an inherent distinction between critical and creative forms of writing. In this class we will bridge such a divide by designing and completing semester-long creative nonfiction or poetry-based writing projects that incorporate archival research from Wesleyan’s renowned Special Collections and Archives. We will read creative and critical texts that engage archival research in distinct ways, but much of the emphasis of the course will be on your own research and reading in the archives, as well as your work as a writer experimenting with different forms to incorporate this research into your
writing. In class, we will collaborate as a group to assist with writing and revision through workshops and peer critique, in addition to discussions of reading. Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT, HA-WRCT
Identical With: WRCT267, WRCT267
Prerequisite: None

ENGL269 Introduction to Playwriting
This First-Year Seminar course provides an introduction to the art and craft of dramatic writing. Students will focus on developing an artistic voice by completing playwriting exercises, reading and discussing classic and contemporary plays, and providing feedback to their peers in workshop sessions. Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA
Identical With: THEA199, THEA199, THEA199, ENGL199, THEA199, THEA199, THEA199, ENGL199, THEA199, THEA199, THEA199, ENGL199
Prerequisite: None

ENGL270 Writing Creative Nonfiction
Practice in writing several forms of literary or journalistic nonfiction—a critical piece, nonfiction narrative, profile, review, commentary, travel essay, family sketch, or personal essay, for example. The assignments are also useful for students interested in science writing, arts criticism, or other such writings for general readers. Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prerequisite: 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, HA-ENGL, HA-ENGL
Prerequisite: None

ENGL272 The Modernist City-Novel from Dublin to Döblin
At the height of European literary modernism in the 1920s, a series of novels set out to do the impossible: through new and complex innovations in narrative technique, they attempted to represent in its totality the modern, industrial, cosmopolitan city—the location of new and complex social configurations and individual experiences of time and space. We will examine several of these novels closely, focusing our attention on two important strategies of representation: first, the use of stream-of-consciousness narration to represent the often alienating individual experience of the city; and second, the adaptation of cinematic montage to represent the city as an organic whole existing outside the experience of any single resident. We will contextualize these strategies of representation through readings of early 20th-century sociology, social psychology, and film theory, and through viewings of relevant films from the early Soviet and German cinemas. Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL
Identical With: COL270, COL270, COL270, COL270, COL270, COL270, COL270, COL270, COL270
Prerequisite: None

ENGL273 South Asian Writing in Diaspora
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, this course will focus upon the question of identity. Can such a widespread population, diverse in class, cultural practices, and local histories, claim a singular identity? What does it mean to be Indian, Pakistani, Bangladeshi, Sri Lankan, in these conditions? When is South Asian identity claimed and for what purposes? How is such an identity constructed, and what roles do race, ethnicity, gender, religion, or nationality play in it? The literary readings will be supplemented with historical and sociological materials. Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST, HA-AMST, HA-ENGL, HA-ENGL
Prerequisite: None

ENGL274 Caribbean Poetry and Cinema: "Fields of Islands" in an Open Sea
It is a longstanding colonial trope to 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-century Caribbean poetry and films that challenge this image. We will consider literary and cinematic texts that envision embodiment within alternative, aesthetic temporalities. In particular, we will consider Caribbean poetry and cinema that present radical images of the Caribbean as a "field of islands" in an open, relational sea. And we will investigate the way these texts make use of the figures of sea and plantation and of historical images of slavery, uprising, escape, revolution and apocalypse. In addition, we will consider the way these texts respond to discourses of nationalism and "underdevelopment. Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL, HA-COL, HA-COL, HA-COL
Identical With: COL270, COL270, COL270, COL270, COL270, COL270, COL270, COL270
Prerequisite: None

ENGL275 Placing Memory, Ra(c)e)ing Form in Early American Writing
As the age of the Middle Passage took shape and the rendition of Africans to the New World intensified, memory became one of the most invaluable and provocative tools with which enslaved and forcibly relocated people could achieve self-preservation, maintain their humanity, and negotiate the unpredictable and disorienting world of North America. The writings of early America that attend to matters of race and place shed light on the power of genre, the influence of piety and religiosity. We will think together about the evocative connections between memory and place as we work with primary documents generated by and about people of African descent in 18th-century America. We also will attend to African American literary production from the 19th century to today that insistently links narratives of race and place to the deployments of literary forms. Finally, we will consider the rich intertextuality in these works that locates African American writing in the larger American, African, and Western literary traditions. Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: COL270, COL270, COL270, COL270, COL270, COL270, COL270, COL270
Prerequisite: None
ENGL279 Introduction to Latina/o Literature: Border, Citizen, Body
The heterogeneous group of 50 million migrants, exiles, dual- and split citizens, refugees, documented and undocumented peoples of Spanish Caribbean and Latin American descent living in the US are all Latinos. At least three threads hold these many "Latinos" together: an immigrant relation to the English language through Spanish; the experience of displacement into el norte from former colonies of Spain with longstanding and ongoing conflicted relations to the United States; and cultural, aesthetic, and economic connections to the departed place. This course will examine Latina/o aesthetics in relation to contradictory phenomena that raise questions today about borders, citizenship, and embodiment. By engaging the Latina/o imaginary in fiction and other arts, we will read the emergence today of "Dreamers" and "The Minuteman Militia"—that is, of consumer drives towards representations of "spicy" and "exotic" brown bodies as well as laws in Arizona, Texas, and California that endow police with the power to discern visually whether a brown body is "illegal" or "not." Several questions and themes will come into view in our readings 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 discussions of race, ethnicity, and sexuality in relation to Latina/o aesthetics complicate the existing definitions of these terms in the US? How do artists interrogate heteronormativity in Latina/o and dominant US 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?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: AMST278, AMST278, AMST278, AMST278, AMST278, AMST278, AMST278
Prereq: None

ENGL280 Staging Race in Early Modern England
This course aims to historicize the representation and staging of race in early modern England. We will examine the emergence of race as a cultural construct in relation to related conceptions of complexion, the humoral body, gender, sexuality, and religious, ethnic, and cultural identity. Readings will focus in particular on three racialized groups: Moors, Jews, and native American "Indians." We will first read the play-texts in relation to the historical contexts in which they were produced (using both primary and secondary sources) and 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, HA-ENGL, HA-ENGL
Identical With: FGSS320, FGSS320, FGSS320, FGSS320, FGSS320, FGSS320, FGSS320
Prereq: None

ENGL279 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

ENGL278 Staging Race in Early Modern England
This course explores the role of intellectual investigation and critical analysis in creative processes. Through individual and collaborative research, students will engage in the close reading of play texts within theoretical, performative, and aesthetic frames.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-ENGL, HA-ENGL
Identical With: AFAM279, THEA280, AFAM279, THEA280, AFAM279, AFAM279, THEA280, AFAM279, AFAM279, AFAM279, THEA280, AFAM279, FGSS5280, FGSS5280
Prereq: THEA105 OR THEA150 OR THEA185 OR THEA140 OR [THEA214 or COL215 or REES279 or RUSS279 or RULE279] OR THEA245 OR [THEA199 or ENGL199]

ENGL282 Transnational Modern Drama: Beckett to Postmodern
The postwar work of Samuel Beckett, prolific author of plays (both somewhat long and very, very short) provides the pivot point for our survey of the transnational movements of modern and postmodern drama from World War II to the present. After considering Beckett, we will turn to texts by European and American dramatists, including Fornes, Mueller, Kennedy, Shepard, Churchill, Kushner, and Parks. We will also reach beyond Europe and America to read such playwrights as Griselda Gambaro, Wole Soyinka, Athol Fugard, and Reza Abdoh. Throughout, we will trace the transnational genealogy of realism and its descendants (both legitimate and illegitimate), raising questions about the use and effectiveness of that particular genealogy and the ways in which it has been both embraced and challenged through dramatic literature.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: THEA282, THEA282
Prereq: None

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

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

ENGL284 Afrofuturism
Mainstream readings of the African American literary and cultural canon have tended to emphasize texts with a social realist bent, those that present their audience with a supposedly "authentic" version of the African American experience. However, as cultural critic Greg Tate observes, 20th-century African American literary history includes "huge dollops of fantasy, horror, and science fiction" because, in his view, "Black people live the estrangement that science fiction writers imagine." While Tate's statement perhaps overly generalizes the black experience, there seems to be something to his notion that, in part because of the fact that they were forced to live an often "alienated" experience in America, there has always been a strong element of the speculative in black literary and cultural expression. This course traces this under-examined speculative strain in 20th/21st-century African American literature, music, film, and visual art, as black artists explore, or speculate, on the possibilities that imagining alternative realities and modes of living open up. The course will focus especially on speculative and Afrofuturist aesthetics as they manifest in hip hop music and culture. We will examine the ways that black artists have employed elements of the speculative genres in order to re-envision the African American past, present, and future—rendering versions of historical African American experience and subjectivity that exceed traditional notions of "authenticity," complicating contemporary regimes of racial identification, and presenting alternative visions of the futures of blackness.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM, SBS-AFAM
Identical With: AFAM224, AFAM224, AFAM224, AFAM224
Prereq: None

ENGL285 Enlightenment to Modernism: British Literature, 1780-1914
This course offers an introduction to modern British literature and culture, with an emphasis on the ways in which literary form responds to and shapes the movements of history. We begin with the emergence in the late 18th century of two new literary forms with substantial debts to the Enlightenment—the novel and Romantic poetry—and trace the development of these genres in the hands of later writers, from George Eliot's panoramic depiction of a small city at a moment of profound historical, social, and economic transformation to E. M. Forster's portrait of two sisters who exemplify a country caught between its ideals and the reality it has made for itself; from Robert Browning's repudiation of Romantic confession to Oscar Wilde's definition of art as artifice, or "lying." Central themes include changing concepts of personhood; the relation among science, nature, and faith; the politics of class and gender; the tension between the language of everyday life and the language of literature; and the role of art in a rapidly changing, chaotic, and often exhilarating modern world.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL208, ENGL208, ENGL208, ENGL208
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, it places poets in conversation with one another and with broader dialogues about politics, poetry, 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, HA-ENGL
Prereq: None

ENGL289 Intertextual Aesthetics in African American Culture: From Signifying(g) to Sampling
Intertextuality, the integration of references to multiple texts into a single artistic work, has long been considered a hallmark of postmodern aesthetics. This course will begin from the premise that this intertextual approach was a foundational aesthetic technique for African American cultural producers long before any discourse around postmodernism entered the lexicon. From David Walker's "sampling" of the Declaration of Independence in making his 1830 anti-slavery Appeal, to Kara Walker's incorporations of imageries and artistic techniques of the antebellum South to comment on contemporary realities of blackness, African American artists have long made use of intertextual aesthetics not merely in the service of postmodern indirection, but in order to represent the realities of black lived experience in America. This course will investigate the transmedial history of this intertextual black aesthetic, examining African American literature, music, film, and visual art, and will consider various ways in which black intertextual aesthetics have been theorized, from Henry Louis Gates'
Prereq: MDST295, MDST295, MDST295

Identical With: Gen Ed Area: Credits: Grading: Offering:

and exploration of the world beyond Europe. medieval views of gender and sexuality, theology and religious controversies, writing--including allegory and satire--within their social and cultural contexts. around 1200 to 1400, with an emphasis on the popular genre of romance and ENGL293 Introduction to Medieval Literature

Prereq: Gen Ed Area: Credits: Grading: Offering:

vocabulary for analyzing each others' writing. in exercises, experiments, and longer essays, and they will develop a critical introduction to workshop procedures: Students will work on their own nonfiction in exercises, experiments, and longer essays, and they will develop a critical vocabulary for analyzing each others' writing. Offering: Gen Ed Area: Credits: Grading: Offering:

ENGL290 Place, Character, and Design: Techniques in Writing Nonfiction and Fiction

We begin this writing course with questions central to your work in both nonfiction and fiction: how to establish a narrator's voice and characters' presence and how to frame the spatial and emotional world of the piece. The course encourages you 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: Gen Ed Area: Credits: Grading: Offering:

ENGL292 Techniques of Nonfiction

This course is an introduction to contemporary creative nonfiction writing. We will analyze works of memoir, travel literature, profiles, and other essays that exemplify a range of formal approaches to the genre. The course is also an introduction to workshop procedures: Students will work on their own nonfiction in exercises, experiments, and longer essays, and they will develop a critical vocabulary for analyzing each others' writing.

Offering: Gen Ed Area: Credits: Grading: Offering:

ENGL297 Creating Children's Books

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.

Offering: Gen Ed Area: Credits: Grading: Offering:

ENGL294 Diasporas, Transnationalism, and Globalization

Until the late 1960s, there were three classical diasporas: Jewish, Armenian, and Greek. The first was considered the paradigmatic case. In the past four decades, many dispersed peoples and communities, once known as minorities, ethnicities, migrants, exiles, etc., have been renamed diasporas by some of their own artists, intellectual and political leaders, or by scholars. This phenomenon must be understood in the context of ever-increasing transnationalism and globalization. This course will introduce students to the past and present of the concepts diaspora, transnationalism, and, to a lesser extent, globalization.

Offering: Crosslisting

Prereq: Gen Ed Area: Credits: Grading: Offering:

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, knowledge, and cultural institutions—and on key figures such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.

Offering: Host

Prereq: Gen Ed Area: Credits: Grading: Offering:

ENGL299 Techniques of Fiction

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

Offering: Host

Prereq: Gen Ed Area: Credits: Grading: Offering:
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'll 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, HA-ENGL, HA-ENGL
Identical With: WRCT264, WRCT264, WRCT264, WRCT264, WRCT264, WRCT264, WRCT264, WRCT264
Prereq: None

ENGL298 Richard Wright and Company
This course offers an in-depth consideration of the work and career of Richard Wright, perhaps the defining figure in 20th-century African American literature, and seeks to understand Wright's interactions with a wide array of mentors, protectees, and enemies. By placing Wright amid the network of supporters 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. Writers to be covered in the course may include, along with Wright, Langston Hughes, Zora Neale Hurston, James Baldwin, Ralph Ellison, Margaret Walker, Horace Cayton, Chester Himes, and Gwendolyn Brooks.

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

ENGL299 A Playwright's Workshop: Intermediate
This intermediate intensive course in playwriting emphasizes student work. Students will focus on developing an artistic voice by completing playwriting exercises, listening to feedback, and reading and providing feedback to their peers in workshop sessions.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA, HA-THEA, HA-THEA
Prereq: [THEA199 or ENGL269] or THEA199

ENGL300 Sonnets
An investigation of the Mona Lisa of literature, Shakespeare's Sonnets, that will undertake a close reading of the texts considered both as formal models and as a narrative of both homoerotic and heteronormative sexualities.

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

ENGL301 Performance Theory and Literature
What is performance theory, where does it come from, and what happens when we apply it to dramatic literature and other literary and historical forms? In this course, we will explore the precursors of performance theory in both dramatic and non-dramatic literature, reading texts by Anton Chekhov, Virginia Woolf, Nella Larson, Lillian Hellman, Heiner Muller, and Adrienne Kennedy. We will delve into the major theories encompassed within the interdisciplinary rubric of performance studies, including theories of everyday life, play, performativity, gender and sexuality, race, and the archive and the repertoire. After mining both literature and theory for the major tenets of performance theory proper, we will apply what we have learned in a wider arena. Texts under investigation include the literary, the historical, and the corporal. Authors and artists include Maria Irene Fornes, Adrienne Rich, Jeanette Winterson, Judith Butler, Peggy Phelan, Anna Deavere Smith, Coco Fusco, John Cage, and Suzan-Lori Parks. This course provides an introduction to performance theory and its applications.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: FGSS301, FGSS301, FGSS301, AFAM304, AFAM304, AFAM304, AFAM304, AFAM304
Prereq: None

ENGL302 American Revolutions and Counterrevolutions: A Short 18th Century
This course examines the pendulum swingings of struggle in three realms whose conflicted history defines the American Enlightenment: democracy, racial equality, and early feminism. We will study the Great Awakening in New England, the American Revolution and the conflict over the U.S. Constitution, the impact of the French and Haitian revolutions in America, and the transatlantic influence of Mary Wollstonecraft. Our focus will be on a narrow historical period, less than three quarters of a century, but we will gesture toward generalizations about the nature of Enlightenment thought as such: how its claims on behalf of universal humanity could (and can) be used as a tool to effect real social equality, and how we are to understand the relationship between political speech and social conflict. Our texts are not specifically literary, but we will pay attention to literary and rhetorical effects. Our interest lies not only in the political claims of these texts, but also in how our writers make their claims. We will close the course by opening a discussion on the current state of claims for universal human rights.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST346, AMST346, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, CHUM305, SISP303, COL303, 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 Folktales; for text, Roland Barthes' "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, HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None
ENGL304 Lyric Poetry and Music: The Color and Politics of Cry, Sound, and Voice
Lyric poetry is often said to 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 unrecognized and terrifying. It may be imbribated with other senses and feelings, provoking a memory that stimulates a sense of touch, smell, or the image of a certain kind of light. Or it may stimulate a sense of horror at the inevitability of oblivion. In any of these cases, sound is thought to give rise to composition and to the poet’s effort to reshape memory and experience in lyric form. But such articulations do not always come out as evenly as this description may imply. Indeed, moans, screams, stutterings, cries, and the madness of possession by the Muses are part of lyric’s history and practice. In this course, we will read from the African American, black diasporic, Caribbean, and Latina/o poetic traditions, and we will consider their relation to Homeric and African griot traditions and to musical forms of the U.S. South and the Caribbean, such as the blues, son, bomba, biguine, jazz, reggae, and salsa. We will study the dynamic between lyric speakers and the musicians embodied in the words of blues and jazz poems and the relationship between hip-hop and dub and slam poetries.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST302, AFAM305, AMST302, AMST302, AFAM305, AMST302
Prereq: None

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, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: THEA310, THEA310, THEA310, THEA310
Prereq: None

ENGL306 Special Topics: The Beats and Their Discontents
Without a doubt, three important, foundational works of the Beat movement threaten to stand in for all others. In this class we will do time with the better known HOWL and ON THE ROAD and NAKED LUNCH, but we will also invest in more contemporary memories and the continuing practices of those days of post-World War II America, when “a group of friends worked together on poetry, prose, and cultural consciousness” (Ginsberg). We will work likewise, in a variety of forms, assessing their moment and writing out our own.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL307 African American Autobiography
This course will examine the genre of African American autobiography, from slave narratives to contemporary memoirs. What makes this genre distinctive, and how do its individual narratives (that is, the narratives of individual African Americans) relate to—or create—a larger literary tradition? How do writers retrospectively confront the knotty issues of family, identity, geography, and memory (or “re-memory,” to borrow a phrase from Toni Morrison)? We will consider a range of first-person narratives and their representations of race, of space, of migration, and of violence, as well as the historical circumstances that inform these representations.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AFAM312, AFAM312, CHUM304, CHUM304, CHUM304
Prereq: None

ENGL308 Stein and Woolf
This course is an intensive consideration of the work of two avatars of literary modernism. Virginia Woolf referred to “my so-called novels” and talked about finding another name for what she did; Gertrude Stein called “novels” and “plays” works we would not necessarily recognize as such. Both wrote works of biography and autobiography that were at the same time investigations of these forms. We will consider these writers’ formal experimentation and attempts to delineate modern consciousness and space; examine representations of gender, sexuality, and national identity in their work; and read their own critical writing on language and literature.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL309, FGSS311, ENGL309, FGSS311, ENGL309, FGSS310, AMST313, FGSS310, AMST313, ENGL309, FGSS310, AMST313, FGSS310, AMST313, ENGL309, FGSS311, ENGL309, FGSS310, AMST313, COL299, COL299, COL299, COL299, COL299, COL299, COL299
Prereq: None

ENGL309 Stein and Woolf
This course is an intensive consideration of the work of two avatars of literary modernism. Virginia Woolf referred to “my so-called novels” and talked about finding another name for what she did; Gertrude Stein called “novels” and “plays” works we would not necessarily recognize as such. Both wrote works of biography and autobiography that were at the same time investigations of these forms. We will consider these writers’ formal experimentation and attempts to delineate modern consciousness and space; examine representations of gender, sexuality, and national identity in their work; and read their own critical writing on language and literature.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: FGSS311, FGSS311, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310, AMST313, ENGL308, FGSS310
Prereq: None

ENGL310 The Senses and The Subject in Cinema and Poetry
In this course, we will study a mixture of emotionally stimulating and taxing cinema and lyric poetry to intensify our capacity to articulate a notion of the senses, which presumes some notion of the subject. The cinema and poetry selected invoke several national traditions and political events that will pressure our thinking of “individual sense experience” and how it reaches towards others to fight the effacement of the human subject. While these two art forms might seem like strange neighbors, we will think of cinema and lyric poetry as “repositor[ies] of synesthesia” wherein one feeling can dub into another—an
image stimulating an effect on hearing, for example—in measured intervals of
time that are generative of images.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
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 both 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, HA-ENGL
Prereq: None
ENGL312 Special Topics: Identity Fictions
In this class, we will read work by story writers, novelists, critics, and others
taking up identity as a subject. Some of the things we will explore in our
discussions are how it is known (given), held, used. Students will work on these
ideas for creative projects. Along with primary texts, we will turn at times to
letters, diaries, theory, and essays.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None
ENGL313 Poetry and Poetics
This course offers an introduction to important topics in the interpretation and
theory of poetry, from its mythic origins in bardic storytelling and tavern singing
to contemporary music lyrics and art press chapbooks. We will investigate how
poets and critics have defined poetry and its relation to other uses of language,
other forms of literature, and other arts, particularly painting and music. Central
themes include the interplay of form and meaning, the sounds of poetry, poetic
voice and lyric expressivity, the representational and symbolic power of poetic
words and images, patronage and market pressures, and the tension between
print and orality in the poetic text. Our readings include poems, literary criticism
and theory, philosophy, and classic works in poetics from Aristotle to Yeats.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None
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, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None
ENGL315 Time Is Money: Capitalism and Temporality
What does it mean for us to live by the clock? And how has the clock come
to command our sense of time? To explore these and related questions, in
this interdisciplinary, reading-intensive seminar, we will work from two core
premises: the quality of temporality—or, how we inhabit, perceive, and regulate
time—has changed over the course of history (itself a term we will need to
unpack), and those changes have corresponded to fluctuations in the rate and
rhythm of global capitalism. Centering our inquiry in the United States and
beginning in the antebellum South, we will toggle between different spatio-
temporal scales and examine a range of case studies, from the cotton plantations
of the 1830s and the future markets of the 1880s, to the shopping malls of
the 1960s and the childcare centers of the 1980s. Throughout, we will analyze
time as an instrument of domination and expropriation and, thus, of capital
accumulation, but also as a means of disruption and interruption and, thus, of
opposition, whether it is “seized” along an assembly line or in a public square, or
within the structure of a novel.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: CHUM322, AMST356, HIST273, CHUM322, AMST356, HIST273,
CHUM322, AMST356, HIST273, CHUM322, AMST356, HIST273, CHUM322,
AMST356, HIST273, CHUM322, AMST356, HIST273, CHUM322, AMST356,
HIST273, CHUM322, AMST356, HIST273, CHUM322, AMST356, HIST273,
CHUM322, AMST356, HIST273, CHUM322, AMST356, HIST273
Prereq: None
ENGL316 After Achebe: Contemporary African Writing
Chinua Achebe didn’t like being called the “grandfather” of African literature.
While it made him sound old before he was old, more importantly, it erased
the history of African writing that preceded the 1958 publication of Things Fall
Apart. Yet his influence is palpably present in works by contemporary African
novelists, as can be seen in the first line of Chimamanda Ngozi Adichie’s 2003
novel Purple Hibiscus which begins: “Things started to fall apart at home when
my brother, Jaja, did not go to communion...” Starting with Achebe’s trilogy—
Things Fall Apart, No Longer at Ease, and Arrow of God—we will then consider
recent African writing to identify its central preoccupations and concerns. Works
may include writing by Adichie, Chris Abani, Teju Cole, Aminatta Forna, Zöe
Wicomb, Phaswane Mpe, Jacob Dhlamini, Brian Chikwava, Tsitsi Dangarembga,
Ngugi wa Thiong’o, Binyvanga Wainaina; Antjie Krog, Marlene van Niekerk, and
J.M. Coetzee.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None
ENGL317 African Writing: History, Theory, and Practice
While it made him sound old before he was old, more importantly, it erased
the history of African writing that preceded the 1958 publication of Things Fall
Apart. Yet his influence is palpably present in works by contemporary African
novelists, as can be seen in the first line of Chimamanda Ngozi Adichie’s 2003
novel Purple Hibiscus which begins: “Things started to fall apart at home when
my brother, Jaja, did not go to communion...” Starting with Achebe’s trilogy—
Things Fall Apart, No Longer at Ease, and Arrow of God—we will then consider
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may include writing by Adichie, Chris Abani, Teju Cole, Aminatta Forna, Zöe
Wicomb, Phaswane Mpe, Jacob Dhlamini, Brian Chikwava, Tsitsi Dangarembga,
Ngugi wa Thiong’o, Binyvanga Wainaina; Antjie Krog, Marlene van Niekerk, and
J.M. Coetzee.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None
ENGL318 Contemporary African Writing
This course will allow readers to explore and engage with the oeuvres of two
important but very different female modernist writers. We will read both 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, HA-ENGL
Prereq: None
ENGL319 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 both 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, HA-ENGL
Prereq: None
ENGL317 Special Topic: Character
In this class we will read classic novels and stories that present striking, unforgettable human beings. Our priorities will be close reading for the pleasure and enlightenment of the works as wholes, as well as an examination of the choices the writer has made to bring the character to life on the page.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST, HA-AMST
Prereq: ENGL292 OR ENGL296

ENGL318 Postwar African American Fiction
This course will chart the evolution of modern African American fiction. We will consider the ways in which the African American literary tradition is not just progressive but continuous; we will investigate its recent developments, its ongoing concerns, and its engagement with contemporary cultural issues. The first section of the course will focus on the genre of historical fiction (including the convention of the neoslave narrative); the second section of the course will introduce the African American BILDUNGSROMAN; and the final section will consider modern narratives of community and community-building.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AFAM311, AFAM311
Prereq: None

ENGL319 Crossing the Color Line: Racial Passing in American Literature
Narratives of racial passing having 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, HA-AMST, HA-AMST
Identical With: AMST279, AMST279, AMST322, AMST279, AMST279, AMST322, AMST279, AMST279, AMST322
Prereq: None

ENGL320 Shakespeare, Milton, and Wordsworth
In Wordsworth’s day, Shakespeare and Milton represented two clearly divergent conceptions of poetry and the poet. Shakespeare was the chameleon poet who disappeared inside his characters, the self-made man who worked in a commercial theater, and the original artist who reinvented both lyric and dramatic verse. Milton was the wise poet whose presence was always palpable, the political writer who worked for a revolutionary democracy, and the Janus-faced artist who generated a synthesis between received and new forms. Wordsworth’s reading of Shakespeare and Milton partook of these Romantic ideas, and it also exceeded them. In this course, we will examine the legacies that Shakespeare and Milton left to Wordsworth, and the many uses he made of them, from formal innovations in blank verse and a dynamic interaction among lyric, drama, and epic; to generic preoccupations with the sonnet and the monologue; to political questions concerning the narration of revolution and the representation of anarchy; to philosophical problems about individual identity, responsibility, and agency.
Offering: Host

ENGL321 Richard Wright and Company
This course offers an in-depth consideration of the work and career of Richard Wright, perhaps the defining figure in 20th-century African American literature, and seeks to understand Wright’s interactions with a wide array of mentors, proteges, and enemies. By placing Wright amid the network of supporters 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. Writers to be covered in the course may include, along with Wright, Langston Hughes, Zora Neale Hurston, James Baldwin, Ralph Ellison, Margaret Walker, Horace Cayton, Chester Himes, and Gwendolyn Brooks.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: WRC317, WRC317
Prereq: None

ENGL322 American Modernism
This research seminar focuses on the innovative literature published by American writers during the first half of the 20th century.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST
Identical With: ENGL330, AMST327, ENGL330, AMST327, ENGL217, ENGL217, ENGL217, ENGL217, ENGL217, ENGL217
Prereq: None

ENGL323 Trauma in Asian American Literature
The relationship between Asian Americans and the U.S. nation-state has been understood by a number of scholars as reciprocally traumatizing. The incorporation of racially-marked Asian Americans into the U.S. has been historically perceived and figured as an incursion, a wound, a rupture in the homogeneity of a national body that must be managed through legal exclusions and discrimination. Meanwhile, many argue that these historical exclusions have in turn "traumatized" Asian American identity, such that, as Anne Cheng wrote, "in Asian American literature . . . assimilation foregrounds itself as a repetitive trauma." This course will examine the concept of trauma and the cultural work it performs in both Asian American fiction and criticism. As we explore the ways trauma has enabled certain discussions about immigration, assimilation, and historical memory, we will also ask questions about the limits of trauma as a model for understanding these processes and consider what discussions this widely prevalent paradigm might obscure or occlude.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Prereq: None

ENGL324 Black Power and the Modern Narrative of Slavery
The historical moment immediately after the Civil Rights and black power movements saw an explosion of African American writing about slavery. In the past half-century, black writers wrote award-winning novels that gave unprecedented attention to the intricacies of the life of people who were 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, HA-ENGL, HA-ENGL
Identical With: AFAM334, AMST334, AFAM324, AMST334, AMST334, AFAM324, AMST334, AFAM324, AMST334, AMST334, AFAM324, AMST334, AMST334, AFAM324, AMST334, AMST334, AFAM324, AMST334, AMST334

ENGL325 Intermediate Nonfiction Workshop
This seminar-style course offers students a chance to develop new work and to discuss a range of published long-form nonfiction writing. Class meetings focus on the analysis of these assigned texts and on collective, constructive critique of essays submitted weekly by members of the workshop.

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

ENGL326 Advanced Nonfiction Workshop
This workshop offers students with prior experience writing nonfiction a chance to develop new work and to analyze a range of texts, many of which focus on the facts and the poetics of place. Class meetings will be devoted analysis of these texts and to the constructive critique of students’ essays. Students will also write short response papers on the required texts and will meet with visiting writers.

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

ENGL327 The Prose Poem and the Politics of Genre
The prose poem challenges the very notion of genre—but what are the implications of this challenge and how does it reframe the perceived disciplinary limits of literature itself? With its Western beginnings in 19th-century France, its development in modernist Europe, and its resurgence in 1960s-1970s America, the prose poem’s history is intertwined with discourses of social and aesthetic change. While our focus in this course will be literary analysis, we will also discuss the politics—esthetic and otherwise—surrounding the prose poem’s emergence as a genre. Discussion will extend into interdisciplinary hybrid works such as Theresa Cha’s “Dictee.”

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

ENGL328 Word Up! African American Literature, Theory, and Action
Focusing upon the intersection between the written and spoken word, Word Up! invites students to think critically about the ways in which narratives of the African American experience reflect and provoke social, cultural, and political activism and transformation. We will delve deeply into a variety of 19th- and 20th-century primary texts through the multifaceted lenses of cultural and literary theory. We will also explore the respective power of oral, written, and performed texts and the ways in which these forms “speak” to one another. This interdisciplinary research seminar is designed to introduce students to certain methodologies, themes, critical perspectives, and questions of African American, literary, historical, and cultural studies to produce an original research paper. We will consider not only the ways in which these theoretical frameworks enhance our understanding of African American narratives and their articulation, but also the ways in which black words and stories expand applications of those frameworks. Themes will include race, gender, sexuality, identity formation and representation, resistance to oppression, agency, memory, narrative authority, orality, performativity, objectivity, and subjectivity.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AFAM328, AMST329, AFAM328, AMST329, AMST327, AFAM328, AFAM328, AMST327, AFAM328, AMST327, FGSS308, AMST327, AFAM328, FGSS308, AMST327, AFAM328, FGSS308

ENGL329 Postwar American Writers: Philip Roth and Don DeLillo
This course centers on two prolific and influential authors of the late 20th and the early 21st centuries. We will read widely in their bodies of work, including early, middle, and late fiction.

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

ENGL330 American Modernism
This research seminar focuses on the innovative literature published by American writers during the first half of the 20th century.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST, HA-AMST
Identical With: ENGL322, ENGL322, AMST323, ENGL322, AMST323, AFAM325, AMST323, AMST323, AFAM325, AMST323, THEA289, THEA289, THEA289

ENGL331 Topics in African American Literature: Charles Chesnutt and Pauline Hopkins
This course is meant to introduce students to an understudied period in African American literary history—the 1890s—and to two relatively understudied writers from that period—Charles Chesnutt and Pauline Hopkins. It is meant to broaden the reach of African American literary studies at Wesleyan.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: AFAM330, AMST332

ENGL332 Romanticism, Criticism, Theory
This course offers an introduction to major trends and approaches in literary theory and criticism since World War II by way of an examination of the cultural historiography of the Romantic period. Many important theorists and critics, from new criticism to new historicism, from structuralism to poststructuralism, have also been Romanticists, and in their writings we can see how methodological and theoretical principles at once propel and are propelled by literary critical insights or questions—that is, how theory and criticism work together. This course assumes no prior knowledge of literary theory or critical schools. We will have three goals: to deepen our understanding of Romantic literature, of literary theory, and of criticism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None
ENGL333 Meaning and Materiality: Recent Trends in Theory
Some of the most exciting recent trends in literary and cultural theory interrogate the relationship between humanity, materiality and meaning. These scholars ask, How do we relate to the material world, and how do these relationships impact our understanding of literature? For example, book history explores the materiality of the book as it shapes our understanding of the text contained therein: Does it matter who printed the book, or how a given page looks? Other scholars focus on the materiality of readers and readers’ minds: How do books work on our bodies, and can cognitive science help us understand our investments in novelistic character? Works in eco-criticism, animal studies, history of science, and “thing theory” ask other kinds of questions: What are the ethical, historical, and philosophical implications of the way objects are depicted in literature? In this course, we will familiarize ourselves with these theoretical trends as we grapple with the relationships between materiality and meaning. We will also map the various ways these trends intersect with or diverge from one another. What do each of these have in common with older, Marxist kinds of materialist thinking? Or with the kinds of postmodern thought that are often accused of neglecting “the real”? Why do these theoretical paradigms have such explanatory power right now? How do they speak to the concerns of our moment?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL334 Research Seminar: Romantic Geographies
What is the connection between literature and geography? This course will explore the relationship between mapped places and spaces and artistic production. The Romantic period is a particularly vital moment for considering this relation. How are imperial citizens and subjects constituted by the geographical imagination? How does nineteenth-century travel and tourism shape the poetry of writers like Wordsworth and Shelley? How does the geography of the slave trade and other perverse “commodity” flows change how we read the Romantic aesthetics of taste? What is the nature of the battle between rural and urban spaces in a number of Romantic authors? The course will include a structured set of workshops to prepare students to write a 25-page research paper of original scholarship at the close of the semester.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None

ENGL335 Latina Feminisms: (Re)presenting the Latina Body
This course will function as a focused exploration of Latina feminisms. Through historically situated critical analysis of novels, short stories, poetry, film, and performance art, we will meditate on how the Latina body has been constructed and mobilized within both dominant culture and social justice movements. We will situate Latina cultural production and theorizing in relation to ethnic studies and feminist, gender, and sexuality studies to ascertain the contributions and challenges that Latina feminists bring to dominant discourses of race, gender, sexuality, nationalism, labor, and class. Close readings of weekly texts elicit questions on form, style, and genre that formally probe at the constitution of subjects both at the level of self-narration and as externally constructed by social and historical processes and events. Our aim is to develop an understanding of minoritarian political identities that are unbounded, strategic, and relational. Previous coursework in Latino studies or feminist, gender and sexuality studies is recommended.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL

ENGL336 Intermediate Poetry Workshop
In this workshop class, we will explore Stein’s fundamental question: What is poetry, and if you know what poetry is, what is prose? In doing so, we will begin to understand how the sensory experiences of our world (language, color, sound) help us to understand how to be great poets. The course will include reading and constructive discussion of poetry submitted by class members and an ongoing discussion of contemporary poetics. Students will write short response papers to several contemporary poetry collections and will explore an extensive reading list of contemporary writing for purposes of discussion. Other class assignments will have you investigate local reading series and current literary journals.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, 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. It will include an ongoing discussion of poetic structure, reading assignments in contemporary poetry, and a variety of writing experiments.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL338 New York City in the ’40s
This research seminar will consider the cultural and intellectual history of New York City in the 1940s. Special attention will be given to the way New York’s artists and intellectuals led the United States’ transition to the post-World War II era.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
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

ENGL340 Death and Afterlife in the Middle Ages
What happens to us after we die? Medieval authors had a variety of answers to this eternal question, ranging from the shocking to the amusing. We will read about visions, punishments, rewards, martyrdoms, and— that scary place between life and death.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None
ENGL341 Archiving America
How do we know what we know? This seminar will explore how the archive has shaped diverse imaginings of America. We will read primary works in which archives—in the form of documents, found objects, and archival spaces—feature prominently and compel us to question how we determine what an archive is and what its meanings are. We will also examine critical texts to understand how the archive can discipline knowledge, yet when used creatively and critically, can help us come to know that which we don’t know. Students will conduct 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, HA-ENGL, 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. Readings will be tailored somewhat to the interests of the class.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, 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 four 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, HA-ENGL, HA-ENGL
Identical With: AMST297, AMST297, AMST343, AMST297, AMST297, AMST343, AMST297, AMST297, AMST343
Prereq: None

ENGL344 Violence: Spoken and Unspoken
Two powerful but conflicting accounts have animated contemporary discussions about violence. On the one side have been those, from Walter Benjamin to Michel Foucault, who have insisted that violence is intimately related to and even primarily disseminated through discourse. Increasingly powerful in recent years has been a very different view that—paradoxically—may have emerged from the former. In this account, violence is essentially unspeakable, resistant to the organizing mechanisms of cognition and representation. What theories of language, violence, cognition, and history underwrite these views? In what kinds of political arguments are they enmeshed? What is at stake in claiming that violence is either all we speak or always unspeakable? This course will trace out these views as they are articulated by both theorists and novelists, paying particular attention to role literature has played in shaping and playing out these competing conceptions of violence.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: FGSS345
Prereq: None

ENGL345 American Literature as American Studies
Together we will consider how literature can advance American studies as an interdisciplinary critical and self-critical project. Literature—like life, and like American studies—is not divided into disciplines. Indeed, literature functioned as a form of “American studies” long before American studies took shape as a field in the 1930s. Literature investigated some areas of American experience well before historians recognized and researched these areas as “history” and focused on key theoretical concerns well before theorists formulated and abstracted these concerns as “theory.” We will read a variety of literary forms: novels (Twain, Adams), stories (Hawthorne, Hughes, Cheever), plays (Glaspell, Odetes, Gold Kopit), essays (Emerson, London), literary cultural criticism (Eastman, Du Bois), utopian fiction (Bellamy), memoirs (Cabeza de Vaca). And, we will reflect on writing by some key critics (Trilling, Bercovitch) and theorists (Marx, Williams, Eagleton, Bourdieu, Butler). Our goal is to reassess how literature can help us develop as creative American studies thinkers.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AMST, HA-AMST
Identical With: AMST331, FGSS333, AMST331, FGSS333
Prereq: None

ENGL346 The Black South
This course will examine the enduring and often unanticipated connections between African American and Southern literature. We will consider the ways in which the American South remains a space that simultaneously represents and repels an African American ethos.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AFAM313, AFAM313, AFAM313, AFAM313
Prereq: None

ENGL347 Special Topic: Day Books, Diaries, Notebooks, Etc.
This class will take as its focus both creatively and critically the daily and episodic tracking of our own and others' insights, observations, inspirations, motivations; incidents and encounters that seem worthy of (personal) note, whether this be for instant gratification, imprint, or later expansion; simple records as well as flights of writing. We will read and keep journals of various kinds. Very little will be out of bounds.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347, WRCT347
Prereq: ENGL292 OR ENGL296 OR (ENGL216 OR ENGL292 OR ENGL296)

ENGL348 Latina/o Literary Cultures and Countercultures
In this course we will examine instances of countercultural expression in Latina/o literature, performance, and popular media. Counterculture in this context refers to a variable set of subject positions and aesthetic forms that include feminist and queer art and criticism, socialist political movements, punk, the avant-garde, sexual cultures, and the paraliterary (comic books, zines, speculative fiction). We will approach Latinidad—the feeling of being Latina/o—as having a fluctuating sense of value from text to text, appearing and disappearing according to the exigencies of the artist situated at a particular historical, political, and cultural juncture. We will encounter moments in major Latina/o texts where to be Latina/o is a concrete experience, placed at the center of the subject's encounters with the world and built up strategically to enable protest, recognition, and inclusion.
In other, minor moments in Latina/o writing, Latinidad will seem deconstructed down to subtle transmissions of linguistic style, poetics, humor, and feeling. We will also consider Latina/o literature’s relationship to major American literary movements, such as realism, the Beat generation, and postmodernism. Texts will include novels, plays, poems, graphic novels, scholarly monographs, art, film, and performance footage. We will draw insights from the fields of queer studies, performance studies, and literary theory and history. We will also maintain a blog on which you will post your own critical ventures into Latina/o counterculture.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: FGSS348, THEA347, FGSS348, THEA347
Prereq: None

ENGL349 Historicizing Early Modern Sexualities
This course will examine recent historical and theoretical approaches to the history of sexuality in early modern English literature. Our focus will be the historical construction of sexuality in relation to categories of gender, race, nationality, ethnicity, religion, and social status in poetry and dramatic literature, and other cultural texts, such as medical treatises, travel narratives, and visual media. Some of the topics we will cover include sexed/gendered/racialized constructions of the body, forms of sexuality prior to the homo/hetero divide, and the history of pornography and masturbation.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Prereq: [FGGS210 or ENGL211 or AMST281] OR [FGGS269 or HIST179 or COL323] OR [FGGS207 or ANTH207]

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 responded to 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 the theories of citizen, state, race, and sexuality implicit in these legal structures, with an eye for who may be incorporated into the body and what it means that a number of these love stories have found their way to television and film.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AFAM318, AFAM318
Prereq: None

ENGL353 Medieval Ethnicities and Ethnographies
This course concerns premodern ideas of ethnicity and the people who invented them. Our focus will be on a selection of medieval texts dealing with the encounters of Western European Christians with Jews, Muslims, and other cultures—real or imaginary. The readings will begin historically with the Crusades and the chronicles written by Christian, Muslim, and Jewish authors. Other genres will include religious polemics, autobiographical narratives of religious conversion, and travel accounts by missionaries and spies. We will also read some early “ethnographic” writings like Gerald of Wales’ HISTORY AND TOPOGRAPHY OF IRELAND and Mandeville’s TRAVELS. The greater part of the course will deal with literary texts—romances, plays, lyrics, etc.—but we will take a truly “cultural studies” approach to this material.

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

ENGL354 Translation: Theory and Practice
This course treats the reading of theoretical texts on translation and the production of creative texts in the literary mode of translation as complementary heuristic procedures for opening an investigation into certain problems of language and meaning. Readings will include literary, philosophical, historical, and linguistic accounts of translation in conjunction with (and sometimes directly partnered with) influential and experimental translations from a range of 20th-
century writers. We will familiarize ourselves with the practical choices that face a translator, from classical distinctions between free and literal translation through contemporary concerns regarding domestication and foreignization, (post-)colonial power relations, and translation across media.

Written assignments will consist of intra- and interlingual translations that will provide firsthand experience with the choices a translator must make and the resistances that language can offer, as well as a space for exploring the limits of rewriting, manipulation, and transformation within a rubric of translation. Final projects will be hybrids of creative and critical writing, with students producing readings of their chosen foreign-language texts through some interaction between translation and more conventional forms of criticism. Students who are working on a longer translation project (e.g., as part of a senior thesis) will be allowed to focus on this text for many of the assignments during the semester.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: WRTCT255, GRST255, COL335, RUSS335, CESAS355, FRST335, SPAN335, RLIT335, WRTCT255, GRST255, COL335, RUSS335, CESAS355, FRST335, SPAN335, RLIT335, WRTCT255, GRST255, COL335, RUSS335, CESAS355, FRST335, SPAN335, RLIT335, WRTCT255, GRST255, COL335, RUSS335, CESAS355, FRST335, SPAN335, RLIT335, WRTCT255, GRST255, COL335, RUSS335, CESAS355, FRST335, SPAN335, RLIT335, WRTCT255, GRST255, COL335, RUSS335, CESAS355, FRST335, SPAN335, RLIT335

ENGL355 Special Topics in Creative Writing: The Use of Humor
In this prose writing workshop, we will explore a variety of ways that humor can be deployed, in works ranging from the obviously comic, such as César Aira’s novel THE LITERARY CONFERENCE (wacky hilarity) to works that might not be thought of as comic, such as Lynne Tillman’s NO LEASE ON LIFE (jokes as a formal element in an otherwise grim fictional landscape), and Wayne Koestenbaum’s HUMILIATION (a serious meditation with many funny examples and an antic voice). Other readings by Donald Barthelme, Renee Gladman, David Rakoff, Mary Robison, and Lynne Tillman. Students may write fiction or nonfiction; humor is optional.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: WRTCT335, WRTCT335, WRTCT335, WRTCT335, WRTCT335, WRTCT335, WRTCT335, WRTCT335

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, HA-COL
Identical With: COL336, COL336, COL336, COL336

ENGL357 Toni Morrison
Winner of the Nobel and Pulitzer prizes, Toni Morrison is an undeniable literary and cultural force. This course will enable students to explore her entire body of work as well as its impact on modern American culture, particularly concerning issues of race, gender, sexuality, memory, and identity.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM

ENGL358 Special Topics: The Representation of Work in Fiction
Among the most common pieces of advice established fiction writers give to new ones is to “write what you know.” One thing that people tend to know a great deal about is their jobs, and yet the detailed treatment of work—other than police work—in fiction is unusual. In this course, we study the way that European and American novelists of the 19th and 20th centuries depict work and write about work ourselves.

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

ENGL359 Southern Literature as Migration Studies
There is no shortage of critical discourse on the historical experience, and the continuing impact, of American acts of migration, and the South remains a place Americans—and American writers—want in equal measure to abandon and return to. This course will examine literary representations of southern migrants and will use historical and theoretical texts to rehistoricize and retheorize migration. We will consider the figure of the uprooted southerner, ideas of urbanization, and the phenomenon of the Great Migration (alongside the fact that, as Houston Baker has pertly commented, “No matter where you travel, you still be black”). We will also investigate the phenomenon of reverse migration, in which northerners head southward, and its attendant “immersion narratives.”

How does Southern literature contribute to (or help create) our understanding of migration and of migration studies? How does the experience of migration vary according to class, to race, to gender? What do migration and relocation mean for a people who have been, in Toni Morrison’s words, continually “moved around like checkers”?

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

ENGL360 Special Topics: Writing Lives
In this course you will read profiles, biographies, and theories of biography; you will develop an understanding of the history of the genre; and you will begin to write in this genre yourself. Throughout the semester, we will ask, Where might a biographical portrait begin, and how does it evolve? What constitutes evidence of a life? What are the details that make someone come alive on the page? What kinds of research are necessary? What gets left out? What are the ethics of a writer’s relationship to his or her subject, and how does that relationship inform the portrait?
We will conclude by looking at one of the most successful forms of postmodern language, and gender (BORDERLANDS, DICTEE, and THE NEW WORLD BORDER). B. TOKLAS), and several works from the 1980s that cross boundaries of genre, THE GREAT GATSBY, an “autobiography” written by another person (Stein’s ALICE

narratives, and the autobiographies of two major African American writers (Zora Neale Hurston and Richard Wright). We will also study works that challenge conventional conceptions of the genre, including a first-person novel, THE GREAT GATSBY, an “autobiography” written by another person (Stein’s ALICE B. TOKLAS), and several works from the 1980s that cross boundaries of genre, language, and gender (BORDERLANDS, DICTEE, and THE NEW WORLD BORDER). We will conclude by looking at one of the most successful forms of postmodern autobiography: graphic memoirs that combine word and image to represent the self in entirely new forms.

ENGL361 Novel Forms
In this course students examine the modern and contemporary novel, that chameleon of form and style, with particular focus on structure, time sequence, arc, and revelation.

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

ENGL362 The Body as Text in Latina/o Theater and Performance
How does one read a body, a body of work? This course will take as its basic premise that all bodies ask to be read, whether these bodies are socially, culturally, racially, sexually coded or bodies of work. Students will be exposed to the historical underpinnings of Latina/o theater movements and performances, from the 1960s to the present, to underscore the contingent relationship between exercises of everyday life and acts on stage. The Latina/o body is not only marked by modalities of difference but is an essential instrument of the subject—oftentimes unheard, unsayable, and unnoticed. Therefore, in this course, a double gesture in bodily reading will occur: one that brings to the fore a particular type of theater and performance as an intellectual corpus and the other that highlights specific enduring bodies in time. To accomplish such ends, students will be exposed to plays, performance scripts, media works of performances, theoretical companion pieces focused on Latinidad, and theorizations of the body.

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

ENGL363 Multilingual American Autobiography: Stories of the Self in Society
From the journals of Christopher Columbus to the latest best-seller list, first-person narratives have been at the center of literature written in the Americas. This seminar asks why the form of autobiography has been so important to the literary history of the U.S. Why do so many authors—from escaped slaves to chroniclers of the most privileged members of society—choose to represent themselves or a fictive self in the first person? What is it about the imagined "I" that so attracts readers? In broader terms, what does the prevalence of autobiography say about the culture—and the racial and ethnic politics—of the U.S. at different moments in history?

Perhaps because autobiography presents a form apparently available to everyone—it crosses many divisions of race, gender, and class. Our readings will provide a way into both these difficult issues and into a number of important aspects of American literature. Our readings will include tales of captivity, slave narratives, and the autobiographies of two major African American writers (Zora Neale Hurston and Richard Wright). We will also study works that challenge conventional conceptions of the genre, including a first-person novel, THE GREAT GATSBY, an “autobiography” written by another person (Stein’s ALICE B. TOKLAS), and several works from the 1980s that cross boundaries of genre, language, and gender (BORDERLANDS, DICTEE, and THE NEW WORLD BORDER). We will conclude by looking at one of the most successful forms of postmodern autobiography: graphic memoirs that combine word and image to represent the self in entirely new forms.

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

ENGL364 Vietnam and the American Imagination
This course looks at comparative representations of Vietnam by considering literary works written by American and Vietnamese American authors. To guide our studies, we will examine diverse primary texts in conjunction with scholarship drawn from literary criticism and Asian American studies. Our cross-cultural approach will be aimed at understanding how representing Vietnam continues to shape changing ideas about American culture, nationhood, and power in Southeast Asia.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL244, AMST363, ENGL244, AMST363, AMST363, AMST363, ENGL244, AMST363, ENGL244, AMST363, AMST363, AMST363
Prereq: None

ENGL365 Querying the Nation: American Literature and Ethnic Studies
This course examines American literature in relation to the field of ethnic studies. We’ll examine how the Third World Liberation Front strikes at San Francisco State and UC Berkeley led to the emergence of ethnic studies as an interdisciplinary field of study, in turn transforming the landscape of American literature and literary history. In addition to analyzing the themes and forms of Native American, Asian American, and Chicano/Latino texts, we will study the recent controversies concerning the place of ethnic studies in education today.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST365, AMST365, CHUM367, CHUM367, CHUM367
Prereq: None

ENGL366 Medieval Disability Studies
Medieval representations of disability offer a surprising range of responses to extraordinary or "abnormal" bodies, from admiration to horror. The physical frame is often portrayed as having a porous relationship to the world around it as well as reflecting the character within. Many times, the body is in the process of transforming, raising questions about a static, contained definition of the self. This course will consider a range of literary texts that explore disability, including BEOWULF, WONDERS OF THE EAST, Norse sagas, Irish tales including sections of the TAIN, the LAIS of Marie de France, and ending with early modern works such as A LARUM FOR LONDON and RICHARD III. We will examine these texts through interdisciplinary lenses, including medieval medical and philosophical texts as well as modern writers on disability such as Rosemarie Garland-Thomson, Lennard J. Davis, and Shelley Tremain.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Prereq: None
ENGL367 Modern American Poetry: High Modernists to Postmodernists
This course will focus on close readings of the major figures of 20th-century modernist poetry and their postwar literary descendants. We will read complete volumes and selected works of several poets (Pound, Eliot, Frost, and Auden) whose innovation, influence, and critical prestige led to their canonization as the central voices of the American poetic tradition. We will look at the work of other leading figures (Stein, Stevens, Williams, and McKay) who inspired alternative traditions of American modern and postmodern poetry among the poets who came to prominence after World War II. We will conclude by studying key volumes of several postwar poets that may include works by such poets as Elizabeth Bishop and Robert Lowell, Robert Hayden and Gwendolyn Brooks, Alan Ginsberg and Frank O'Hara, John Ashbery and Adrienne Rich.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: SISP365, CHUM365, SISP365, CHUM365, SISP365
Prereq: None

ENGL368 Early American Literature, 1492-1800
This course considers a wide variety of texts, from the first European representations of the "New World" to the rise of a new national literature that self-consciously attempts to represent the aspirations, tensions, and unresolved contradictions of the newly formed "United States" 300 years after first contact. Beginning with the premise that experience is discursive—that how we represent the world shapes what we experience as the world—we will give close attention to the language, metaphors, and literary conventions used by European explorers and colonists in their first encounters with the Americas. Early readings will include several genres, such as captivity narratives (Cabeza de Vaca, Rowlandson, Equiano), public histories (Bradford), and spiritual memoirs (Bunyan, Taylor) that provide a historical context and conceptual frame for understanding the range of expressive possibilities available to the writers of the early national era. In the second half of the course, we will consider how these writers adapted, expanded, and contested earlier forms in their efforts to create imaginative literature that expressed (sometimes unintentionally) the preoccupations of the new nation. We will read a comic drama (Tyler), several seduction novels (Brown, Foster, Rowson), and a gothic novel (Brockden Brown). All works that contribute to and help constitute contemporary debates about national identity, individual agency, and various threats (real or imagined) to the new nation.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: AMST368, AMST368, CSPL368
Prereq: None

ENGL369 Performing Black Womanhood: Theorizing African American Women's Identity in 20thC Politics & Culture
African American women's identity is a highly contested social, cultural, and political—not to mention deeply personal--site. Throughout the 20th century, black and white men and white women generated the dominant images of black women in literature, theater, film, music, and the media, casting them as mammy, peola, jezebel, welfare queens, quota queens, and nappy-headed hos. Cultural producers, politicians, and spin doctors have dismissed, castigated, objectified, sexualized, and demonized black women. Yet, simultaneously, black women have defined themselves and fought bitterly to claim control of their bodies, representations, and rights as citizens of the United States.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-AFAM, HA-AFAM
Identical With: AFAM307, AMST312, AFAM307, AMST312
Prereq: None

ENGL370 The Graphic Novel
Since the ground-breaking 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, HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Prereq: None

ENGL371 Henry James and the Giant Peach: Teaching the Fundamentals of Literary Analysis
This course is designed to give students a chance to apply their knowledge and skills in literary analysis to the teaching of reading comprehension strategies to older elementary school children at Macdonough Elementary in Middletown. Each student will spend two hours a week working with small groups of children using key skills and terms learned in the major. Weekly readings will consist largely of scholarly articles on narrative theory, pedagogical practice, and the relationship between the teaching of elementary school reading skills and the undergraduate study of literary texts.
Students will write weekly reflections on both the course content and their teaching sessions. They will also write a final paper for the course.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: FGSS371, THEA371, AFAM371
Prereq: None

ENGL372 Literature and Visual Culture in Shakespeare's England
This interdisciplinary course explores the relationship between literature and visual culture as conceived and developed by poets, playwrights, and painters of the English Renaissance. We will examine the relationship between the word and the image in a broad range of texts including aesthetic treatises, poems, plays, and court masques and consider how they influenced and were influenced by contemporary visual culture. Equal attention will be paid to the production and reception of the verbal and visual field: How did poets, playwrights, and painters conceive and materially produce the relation of the verbal to the visual in their respective media? And how was this relation in turn received by readers, audiences, and spectators? Several trips to Olin Library's Special Collections will allow us to see firsthand how early printed books materially shaped their meanings, both verbally and visually. Topics covered will include iconoclasm and iconophobia, the tradition of "ut pictura poesis" (as is painting, so is poetry), the paragone (competition or comparison) between the verbal and visual arts,
visual poetics and rhetorical tropes (e.g., ekphrasis, enargia, hypotyposis), the
gendered discourse of “face-painting” (portraiture, cosmetics), the influence of
visual culture on dramatic literature and stagecraft.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: CHUM372, CHUM372, CHUM372, CHUM372, CHUM372,
CHUM372, CHUM372, CHUM372, CHUM372
Prereq: None

ENGL373 Beyond the Grail: Medieval Romances

Romance was one of the most popular genres of literature in the Middle Ages. 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. 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
governance, Christian mysticism and the Holy Grail, and, of course, the concept
of so-called “courty love” and medieval sexualities.

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

ENGL374 American Autobiography

This class will explore various forms of life writing—autobiographies, memoirs,
graphic narratives, 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 revolution, slavery, coolie labor,
and migrant labor. 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, HA-ENGL, HA-ENGL
Identical With: ENGL273, AMST371, ENGL273, AMST371, AMST371, ENGL273,
AMST371, ENGL273, AMST371, ENGL273, AMST371, ENGL273
Prereq: None

ENGL375 British Poetry Between Milton and Wordsworth

We all have heard about Milton’s Renaissance epic, PARADISE LOST (1667), and
Wordsworth’s ROMANTIC LYRICAL BALLADS (1798), but we do not often hear
much about the poetry written during the century in between. Popular literary
consciousness often ignores 18th-century poems, in part because these texts do
not always behave as we think poetry should. (This led one 19th-century writer
famously to say that even the greatest 18th-century poets are better thought
of as “classics of our prose” than “of our poetry”). Certainly, this poetry does not
conform to later critical standards; it’s stranger—at once more seriously engaged
with received literary forms and more playfully open to generic experimentation.
Where is the line between poetry and prose, anyway? In this class, we will
explore the weird and sometimes wild world of poetry written between the
Renaissance and the Romantics. There are long, learned philosophical poems
about the meaning of life and satirical squibs about prostitutes and prime
ministers. Mock-epics and mock-pastorals are written alongside quite straight-
faced poems about farming and sofas, and poets could capture the cadences of
everyday gossip conversation, the sublimity of the Newtonian cosmos, or
the hard realities of working-class life. Our class will attend to the nuances of
language and the workings of form as we glimpse an understanding—quite
different from our own—of what poetry can do and be.

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

ENGL376 The New York Intellectuals

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, HA-ENGL
Prereq: None

ENGL377 The View from Abroad on the Early Modern Stage

This course looks at the ways in which seven fascinating early modern plays
produced by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger
emerged from, responded creatively to, and even challenged narratives about a
period in which many situate the origins of globalization. Written from 1580
to 1630 for the first public, commercial theaters of the Western world (in
Madrid and London), these plays explore the anxieties, hopes, dangers, and
pleasures generated by a century of displacements—of peoples, ideas, goods,
capital, and diseases—that had transformed the look, feel, and taste of daily life
even in remote villages of Spain and England. From Cervantes’ use of Roman
history to dramatize the contemporary wages of empire, to Massinger’s and
Cervantes’ evocations of Christian captivity in Tunisia and Algiers (which Cervantes
experienced in the flesh for five years), to Lope’s and Webster’s markedly
distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed
by her brothers for marrying the commoner steward of her household), to
Shakespeare’s and Lope’s romantic comedy exploration of conflicting loyalties
and shifting gender roles in a world of accelerated social mobility, these plays
often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis,
Renaissance Milan and Naples) to examine the exoticism, immorality, internal
conflicts, and injustices of the supposedly familiar worlds of their audiences
in Madrid and London. Organized around the careful reading of seven key
plays—texts in English, together with historical, critical, and theoretical readings,
this seminar will offer students multiple ways to approach early modern plays
through printed, online, and Olin Special Collections resources. We will pay
particular attention to the local conditions that help explain why Spanish and
English theatrical cultures were so similar despite divergent political and religious
trajectories (their commercial orientation, for instance) and also why, on the
other hand, even plays that drew on the same sources could differ so markedly
(because, for instance, of the prominence of actresses on the Spanish stage).
These interests in translation and performance will have opportunities to
pursue them in class presentations, papers, and final projects.

Offering: Crosslisting
Grading: A-F
how are they part of readers' actualizations of the texts they read? Our texts will promise more than social privilege? What are the locations of reading, and byproduct of modernity's decadence? Or are there ways of getting close to texts portable and roots others profoundly to their places of origin? Who has time readers, that is, to move them somewhere else? What makes some readings so many of these texts depicted—or tried to enact—the social transformation of social worlds represented within the texts and implied outside them. Why have intensive style of reading in modern times, and we will ask questions about the Social location shapes the specific qualities of our attention to literary objects. This course considers the question by suggesting something else in its place? This course focuses on the interplay between local specificity and claims to universality. Caribbean literary epics, in addition, direct the reader's attention with repetition, retrospection, anachronism, simultaneity, and/or seriality? What kinds of temporal experiences characterize grief, passion, illness, sleep, activism, regret, reading, and writing?

Prereq: None
ENGL378 Queer Times: The Poetics and Politics of Temporality
What are the relationships among textuality, temporality, and sexuality? The course will explore this question by analyzing a range of literary, visual, and critical works from the early 20th century to the present day. Reading several iconic modernist texts as well as contemporary queer literary, visual, and theoretical works, we will pay attention figurations of time and to the time of reading; to theories, practices, and representations of history; to forms of embodiment and narratives of physical transformation and duress, in modernist fictions and in narratives about AIDS. We will ask, How do these texts engage with repetition, retrospection, anachronism, simultaneity, and/or seriality? What kinds of temporal experiences characterize grief, passion, illness, sleep, activism, regret, reading, and writing?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL
Identical With: WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260, WRCT260

Prereq: None
ENGL379 The Caribbean Epic
The epic is one of the grand literary genres, claiming world stature and universality. Caribbean literary epics, in addition, direct the reader's attention to the local place: its history, its people, its geography, its flora and fauna. This course focuses on the interplay between local specificity and claims to universality.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: CHUM325, AMST339, AFAM326, LAST297, CHUM325, AMST339, AFAM326, LAST297

Prereq: None
ENGL380 In Place of Reading: Social Location and the Literary Text
To read, Michel de Certeau wrote, is to travel. True enough, but de Certeau is using a metaphor, and traveling has appeared in place of reading. Why is this? We are reading fiction and in narratives about AIDS. We will ask, How do these texts engage with repetition, retrospection, anachronism, simultaneity, and/or seriality? What kinds of temporal experiences characterize grief, passion, illness, sleep, activism, regret, reading, and writing?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: AMST382, AMST382, AMST382, AMST382, AMST382, AMST382

Prereq: None
ENGL381 Advanced Fiction
This course will delve deeply into the works of two Nobel Prize-winning authors--William Faulkner and Toni Morrison--whose fiction interrogates and challenges what it means to be an American, what it means to be an African American, and, much more broadly, what it means to be human. Through close study of their novels, the seminar will consider questions of narrative (form, function, and scope); history (national and personal, real and imagined), and identity (racial, gender, geographical).

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
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, HA-ENGL, HA-ENGL, HA-THEA

ENGL397 Creating Children's Books II
In this course each student, already experienced in writing for children, will create and illustrate a children's book, at the picture book or illustrated chapter book level. Assignments include examining a variety of children's books (from 1930 to the present) and emulating specific authors and illustrative techniques as we develop original work. We will discuss both text and illustration in published picture books, and the creative assignments and workshop discussions will focus on both components, and their interaction.

We will look at a range of questions: What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life—things like love, desire, satisfaction, hurt, difference, sickness, and death? What values or norms does it establish—or subvert? What do the words and pictures do to each other? What values or expectations are at stake as the story or pattern unfolds? We'll 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, HA-ENGL, HA-ENGL
Identical With: WRTC266, WRTC266, WRTC266, WRTC266, WRTC266, WRTC266, WRTC266
Prereq: None
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

ENGL465 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

ENGL466 Education in the Field, Undergraduate
Offering: Host
Grading: OPT

ENGL467 Independent Study, Undergraduate
Offering: Host
Grading: OPT

ENGL469 Education in the Field, Undergraduate
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

ENGL470 Independent Study, Undergraduate
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: None
Prereq: None

ENGL491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

ENGL492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

ENGL496 Research Apprentice, Undergraduate
Offering: Host
Grading: Cr/U

ENGL502 Individual Tutorial, Graduate
Offering: Host
Grading: OPT