

ENGLISH

The English Department offers courses that foster critical thinking about the relationships among literature, culture, and history. Students of English become adept critics of poetry, novels, essays, and plays. They develop knowledge of the history of literary culture and about the evolving genres, forms, and ideologies of literary expression. They study the relation of literary texts to their historical contexts, and they learn to read both literary and non-literary texts critically. As they develop their knowledge, students of English hone their skills as critical writers and explore their potential as creative voices.

FACULTY

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Coordinator, Writing Certificate

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EMERITI

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BA, Bridgewater State College; MA, Brown University; MA, Brown University; PHD, Brown University
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DEPARTMENTAL ADVISING EXPERTS

Several professors serve as Advising Experts each year. Responsibility for transfer of credit and study-abroad courses for non-majors is assigned to a specific faculty member and can change from year to year. Please refer to the department website: wesleyan.edu/english/contact/ (<https://wesleyan.edu/english/contact/>).

- Undergraduate English Major (catalog.wesleyan.edu/departments/eng/ugrd-engl)

ENGL113 A Nation of Immigrants?

America is a nation of immigrants. This ideological epithet has come to define the American experience as one of opportunity, advancement, and national incorporation. This course will interrogate the popularity of this story: How did the American experience become defined through an immigrant experience? What experiences does this narrative absorb and what experiences does it erase?

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

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-WRCT**

Identical With: **WRCT113**

Prereq: **None**

ENGL130 The English Essay

This course will focus on the writing of nonfiction and the forms of the English essay. Readings will be drawn from a range of genres, both nonfiction and fiction, including memoirs and profiles, historical and contemporary commentary, short stories and novels.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL131 Writing About Places

This course is one in a series called "writing about places" exploring the long tradition of writing about travel and places and changing attitudes toward crossing cultural and geographical borders. Readings will focus largely on the writings of 20th-century travelers and will include an examination of the phenomenon of migration. We will examine historical and cultural interactions/confrontations as portrayed by both insiders and outsiders, residents and visitors, colonizers and colonized, and from a variety of perspectives: fiction, literary journalism, travel accounts, and histories. Writing assignments will include critical and analytical essays and will encourage students to examine their own experiences with places and cultural encounters.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL131B Writing About Places: Africa

This course is one in a series called "writing about places" that explore the long tradition of writing about travel and places and changing attitudes toward crossing cultural borders. We will examine historical and cultural interactions/confrontations as portrayed by both insiders and outsiders, residents and visitors, colonizers and colonized--and from a variety of perspectives: fiction, literary journalism, travel accounts, and histories. Writing assignments will include critical and analytical essays as well as encouraging students to examine their own experiences with places and cultural encounters.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **CGST131B**

Prereq: **None**

ENGL132 Writing Medicine and the Doctor-Writer

In this course students read a range of works across a variety of literary traditions, mainly by writers who were also medical practitioners (including Chekhov, Bulgakov, Lu Xun, William Carlos Williams, and Che Guevara), but also nondoctors who write compellingly about medically related subjects (Camus in *THE PLAGUE*, Tracy Kidder on Paul Farmer, and Anne Fadiman on cultural clashes).

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **CGST132**

Prereq: **None**

ENGL135 Writing about Research: U.S. Style

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

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-WRCT**

Identical With: **WRCT135**

Prereq: **None**

ENGL140F Literature, Laughter, Philosophy: Tristram Shandy (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL141F Slavery, Latifundio, and Revolution in Latin American Literature and Cinema (FYS)

In this course, we will study literatures and cinemas of Haiti, the Dominican Republic, Mexico, Guatemala, Puerto Rico, and Cuba that depict insurrectionist and revolutionary ruptures that take place on plantations, latifundios, and other spaces beyond what those formations could capture. We will study how insurrections (plural), revolution (as a large scale phenomenon), and (sometimes archivally elusive) racialized female insurgencies are deployed by Caribbean and Latin American literary imaginations to critique the dangerous economic situations in the early 20th century of U.S.-backed client states--referred to dismissively in the United States as "banana republics" after the United Fruit Company converted U.S. naval ships into cargo boats that would import exploitatively planted and harvested bananas--and the schemes of "underdevelopment" that aligned with expanding U.S. hegemony in the hemisphere. We will engage narratives, poetics, and music of revolution that expose different systems of oppression, and different scales of radical motion, including the range of events and phenomena in Hispaniola that aggregate as the Haitian Revolution of the late 18th century, insurrections in Chiapas against *casta* and *latifundio* before and after the Mexican Revolution of 1910, and revolts against U.S. economic and military interventions in Guatemala, Puerto Rico, and Cuba in the 20th century. We will attend to the aesthetic, formal, and structural

ways that revolutions are (re)presented as vertical ruptures that explode the past, and as horizontal historical formations that continue select legacies of the past that they claim to critique. While we're at it, we will deconstruct revolutionary progressive discourses of hetero-masculinity, modernity, and development. We'll sense for smaller scales of varied aesthetic, sensorial, and slow forms of something in the neighborhood of revolutions.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL142F Beyond Marvel: Introduction to the Graphic Novel (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL145F Body and Text (FYS)

In this class, students will study authors who are considering their own identities and those of their writings, working through and working out affinities. Readings will generate larger discussions about language, art, genre, (body) politics, and aesthetics. Students will also write texts of various types--stories, notebooks, essays, fictions, and/or poetry.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL146F Three Big Novels (FYS)

In this class we will read three long novels, from three different societies and eras, for the pleasure and enlightenment of their contents and style and also to examine the unique phenomenon of long-form attention to a vast fictional world.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL150F American Crazy: Four Myths of Violence and National Identity (FYS)

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: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL152F The Armchair Adventurer (FYS)

At the turn of the 20th century, stories of travel, action, and adventure enjoyed enormous market success and cultural prominence. This course examines the interaction between the adventure stories told in popular genre fiction--science fiction, historical romance, detective novels, children's literature, stories of

overseas adventure, etc.--and their "high" literary cousins. We will read classic works of genre fiction in order to understand the appeal of these stories and storytelling modes, for both writers and readers, and to identify their generic structures, plots, and premises. And we will examine how prestige-oriented fiction drew from, adapted, and altered these conventions.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL153F Ethnicity, Race, and Religion in the Middle Ages (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **CJST153F**

Prereq: **None**

ENGL154F Maps, Globes, Moons: Renaissance Worldmaking (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL155F Utopian Planning from Plato's Republic to UFO Cults (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL157F Caribbean Literature and Writing the Environment (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL162F The Past and Present of American Journalism (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL163F Literature of London (FYS)

This course examines the role of London in the literary imagination of 19th-century Britain. A vibrant multiclass and multiethnic jigsaw puzzle, London was a "world city" at the center of the empire, the seat of crown and parliament, and a place of both danger and opportunity. In addition to being the economic and political center of Great Britain, some authors viewed London as the nation's narrative center as well. Together, we will explore how writers depicted the city, how they envisioned the relationship between urban living and modern life, how they understood London's inhabitants and their plots, and how they placed the city in networks of stories reaching around the world.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

ENGL165F Querying the Nation: American Literature and Ethnic Studies (FYS)

This course poses the study of American literature as a way to explore issues of race and ethnicity in the United States. From 1960s student strikes demanding ethnic studies courses in California to recent dismantlings of the field in some high schools and colleges, the role of ethnic studies in education has been a topic of heated debate. We will examine a range of multiethnic texts to understand how they have generated critical frameworks for cultural study that are attuned to the contradictions of various American ideals. Toward the end of the course, we will direct some of our energies to investigating how ethnic studies has circulated at Wesleyan.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL175F Staging America: Modern American Drama (FYS)

Can modern American drama--as cultural analysis--teach us to reread how America ticks? Together we will explore this question as we read and discuss some of the most provocative classic and uncanonized plays written between the 1910s and the present. Plays by Susan Glaspell, Eugene O'Neill, Mike Gold, workers theater troupes, Clifford Odets, Tennessee Williams, Arthur Miller,

Amiri Baraka, Arthur Kopit, Ntozake Shange, Luis Valdez, David Mamet, Tony Kushner, Ayad Akhtar, and others will help us think about what's at stake in staging America and equip us as cultural analysts, critical thinkers, close readers of literature, and imaginative historians of culture and theater. This seminar will introduce first-year students to the kind of critical thinking developed in majors such as English; American Studies; African American Studies; Feminist, Gender, and Sexuality Studies; College of Letters; Theater Studies; and the Social and Cultural Theory Certificate.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST125F, COL125F, AFAM152F, FGSS175F, THEA172F**

Prereq: **None**

ENGL176F August Wilson (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **THEA175F, AFAM177F**

Prereq: **None**

ENGL186 The Changing American Novel: From Jack Kerouac to Maggie Nelson

This course will discuss eleven novels, exploring changes in the styles, concerns, and attitudes of fiction from World War II to the present. The first half of the course addresses the hegemony of certain forms and issues in novels written primarily by white male authors between 1945 and 1965. The second half is devoted to diverse novels that represent some of the literary, social and political forces that have led to the heterogeneity of the contemporary American novel. The course will explicitly address ways of reading and interpreting.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **COL186**

Prereq: **None**

ENGL190F Place, Character, and Design: Techniques in Writing Nonfiction and Fiction (FYS)

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201C Ways of Reading: Texts and Territories

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

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

This course will deal with issues of territory and land in literary texts from the 12th century to the 21st century. We will focus on questions both of how texts negotiate their places and how specific territories generate texts.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201D Ways of Reading: Reading for Genre: Form, History, Theory

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201E Ways of Reading: Gifts, Debts, and Promises

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201G Ways of Reading: Contact Zones

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201H Ways of Reading: Influence, Imitation, Invention

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201J Ways of Reading: Literary Form and Forms

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201K Ways of Reading: Borrowing and Stealing: Authorship and Originality in Literature

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

Ways of Reading courses develop strategies for careful and close reading, and techniques for the analysis of literary forms such as poetry and drama, and prose

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201L Ways of Reading: Forms of Difference

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201N Ways of Reading: Adaptations: From Page to Stage

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

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 and prose memoir of Lucille Clifton, and will encounter similar pairings over the course of this semester. We will explore the formal dimensions of lyric poetry by analyzing the ways that figurative language simultaneously compresses and expands meanings, the significance of where one line ends and another begins, and the creation of a speaker and addressee. When reading prose, we will study larger structures of meaning, and learn how to track the accretion of detail over many pages, and will explore our expectations for how a first-person account should be structured. Throughout, we will be exploring how literary language represents a human life.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201Q Ways of Reading: The Pleasures of the Text

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

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

This course introduces the bundle of characteristics we think of as "literary" and the methods for studying them, with an eye toward pleasure: What spurs us to read, and what spurs us to return to certain texts? We will develop strategies for careful and close reading and techniques for the analysis of poetic and narrative forms; we will examine the idea of literature as a social institution and explore ways of making connections between textual details and the world beyond the text.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

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

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

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

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

This Ways of Reading course is dedicated to a sonically playful displacement of the technique of close reading into a synesthetic, or multisensorial and improvisational, "poetic listening." The field of this Ways of Reading course is marked on some sides by what Fred Moten calls "philosophy's color line" or "the problem of feeling" (In the Break 77), and by what Jacques Derrida calls "the problem of the cry--of that which one has always excluded, pushing it into the area of animality or of madness ... and the problem of speech (voice) within

the history of life" (Of Grammatology 166). We will engage texts by a range of minoritarian and queer writers who compose an American poetics that makes a lot of sounds, has a lot of problems, and opens swishy, stiff, curvy, porous, disturbing, and bent pleasures. Rhetoric, prosody, literary terms and devices, and genre will help us along this path of study.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL201T Ways of Reading: Literature About Literature

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL203 American Literature from the Colonial Period to the Civil War

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST243**

Prereq: **None**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST243A**

Prereq: **None**

ENGL204 American Literature, 1865--1945

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST235**

Prereq: **None**

ENGL204A American Literature, 1865--1945

This course considers the way a large range of American writers responded to the industrial transformation of the United States. We will look at the way writers conceived and understood the rise of the corporation, the growth of the metropolis, the surge of migration, and the expansion of American power through war and settlement, and we will consider the way such visions related to the writers' understanding of the nature of American culture and the significance of literary expression. Among the authors discussed will be William Dean

Howells, Charles Chesnutt, Henry James, Mark Twain, Stephen Crane, Sarah Orne Jewett, Mary Wilkins Freeman, Kate Chopin, Edith Wharton, Frank Norris, T. S. Eliot, Willa Cather, F. Scott Fitzgerald, Langston Hughes, Ernest Hemingway, Jean Toomer, and Richard Wright.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL205 Shakespeare

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **THEA210**

Prereq: **None**

ENGL206 British Literature in the Enlightenment: Individualism, Consumer Culture, and the Public Sphere

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **COL204**

Prereq: **None**

ENGL207 Chaucer and His World

In this course, we will read Chaucer's fascinating dream-visions, *The Book of the Duchess* and *The House of Fame* and his best-known work, *The Canterbury Tales*. We will also read selections from Chaucer's sources and consider how he adapts these texts in his own literary works. Some of the topics we will explore are the various genres of Chaucer's poetry (allegory, epic, romance, satire), medieval ideas about psychology and dreams, the ideology of chivalry, Chaucer's reinvention of the classical world, and views of gender and sexuality. All readings will be in Middle English, so we will read slowly and carefully, with attention to the language.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST207**

Prereq: **None**

ENGL208 Feminist Theories

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-FGSS**

Identical With: **FGSS209**

Prereq: **None**

ENGL209 From Seduction to Civil War: The Early U.S. Novel

This course examines the relationship between nation and narrative: the collective fantasies that incited reading and writing into the 19th century. We will study the novel as a field of literary production both in dialogue with European models and expressive of changes in national culture, a form that both undermined and reinforced dominant ideologies of racial, gender, and class inequality during this turbulent period of national formation and imperial expansion. We will consider the ways the pleasure of novel-reading depends upon, even as it often disavows, the world outside the story. Throughout our reading, we will trace the ways these novels both reflect and participate in the historical development of the United States during a period that spans national founding, the consolidation of northern capitalism and an exacerbated North/South division, expansion into Mexico and the Pacific, and civil war. Through close attention to literary form, we will continually pose the question, What is the relationship between literary culture and historical change? We will examine who was writing, for whom they wrote, and the situation—political, commercial—in which the American novel was produced and consumed. We will begin with the novel of sentiment and seduction and conclude with reflections on slavery and racial revolution on the eve of the Civil War, all the time asking about the ways the novel might seduce us into either tolerating or resisting the way of the world.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST298**

Prereq: **None**

ENGL210 The Rise of the Novel

The novel as we know it emerged in 18th-century England. The real questions are, how and why? Were novels first written by white men, expressing the attitudes and capitalizing on the reading practices of an emergent middle class? Or did they evolve from a somewhat less respectable tradition of romance writing by and for women? Did novelistic prose draw on scientific and economic discourses as it naively sought to present a realistic picture of the world? Or was the genre playfully self-aware, from its very origins, of the difficult relationship between reality and language? This course will explore some of the complexities of the rise of the novel, one of the most important and oft-told tales of literary history. As we read fictions full of criminals, love letters, scandals, and satirical self-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 past and to the novel as a form?

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL211 Ethics of Embodiment (FGSS Gateway)

Why is the human body such a contested site of ethical concern? Why are bodies thought to be so in need of description and regulation? Sexual practices, gendered presentations, bodily sizes, physical aptitudes, colors of skin, styles of hair--all are both intimately felt and socially inscribed. Bodies exist at the intersection of the most private and the most public and are lived in relation to powerful social norms. In this course, we turn to the critical work of feminist and queer scholars committed to analyzing how bodies matter.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-FGSS**

Identical With: **FGSS210, AMST281**

Prereq: **None**

ENGL212 Edgar Allan Poe and Literary Culture

Edgar Allan Poe is best known for his grotesque characters and macabre plot-twists. But though Poe seems capable of offering readers only a very specific form of literary experience - dark, brooding, atmospheric - what's striking about his work when taken as a whole is its variety. Poe was a writer of short stories, a poet, a novelist, an essayist, and an editor. He invented the detective story, wrote science fiction, and published tales of romance, family discord, and horror. This course sets out to appreciate Poe's eclectic literary output in the context of the emergent nineteenth-century publishing industry, seeing Poe - whether playing the role of novelist, poet, or critic - most of all as a writer struggling to earn a living in the 1830's and 1840's.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST212**

Prereq: **None**

ENGL213 Contemporary British and American Fiction

This course will introduce students to some of the most influential British and American novels of the past 35 years. In addition to close readings of these challenging and rewarding texts, this course will introduce students to key terms in postwar literary history such as postmodernism, romance, postcolonialism, realism, and magical realism. Central to our investigation of Anglo-American fiction will be the divergent political and economic fortunes of the United States, on the one hand, and the U.K., on the other.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL214 Writing Nonfiction

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

Charles Barber is the author of two works of nonfiction and a novel in progress. He is a lecturer in psychiatry at Yale Medical School and a visiting writer at the College of Letters.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL201**

Prereq: **None**

ENGL215 Place, Belonging, and Sound in the 20th c. Latina/o/x, Black, & Caribbean Imaginations--NYC

Throughout the latter 20th century, various aesthetic renderings of New York City have positioned it as a site of voyeuristic allure and racialized excess and pleasure--simultaneously posh, unfriendly, tourist-trapped, "seedy," "gritty," and segregated. Through select literary, cinematic, and performance optics of Latina/o/x, black, and Caribbean writers and artists, especially queer and bisexual writers and artists, this course will focus on memory, representation, form, sound, and the imagination in the layered and shifting site of mid-20th- to 21st-century New York City--and even more specifically, of Harlem, the Bronx, the Lower East Side, Brooklyn, and Elizabeth, N.J. Fictionalizations, poetizations, and performances of first-person memories and reimaginations of overheard stories from older generations about life in the U.S. South and life in the Caribbean will feature in the works that we will study in this course.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST238, FGSS225**

Prereq: **None**

ENGL216 Techniques of Poetry

This course introduces students to the fundamentals of writing poetry and to some of the major issues in contemporary poetics. Emphasis will fall on reading and discussing contemporary poetry, writing in both open and closed forms, working with structural elements beyond traditional poetic forms, and developing a methodology for critical discussion.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL217 Recent American Fiction

This course explores American fiction of the 21st century. We will discuss the particular demands that contemporary texts place on their readers while developing a map of the styles and preoccupations that mark our own moment of literary production.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL218 Shakespeare and the Tragedy of State

Power, rebellion, class, and justice in English Renaissance tragedy.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **THEA218**

Prereq: **None**

ENGL219 Homer and the Epic

In this course we will read both the Iliad and the Odyssey (in English translation). These two great epics are recognized as the first major texts of the Western literary tradition, and they have had an incalculable influence on everything from literature, to history, to the visual arts. Through a close reading of both epics, we will consider issues such as Homeric composition and poetic practice, heroes and the heroic code, the relation between humans and gods, the role of fate, and the structure of Homeric society (e.g., the status of women; clan and community).

We will also read a number of contemporary critical essays to help us frame our discussions.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-CLAS**

Identical With: **CCIV220**

Prereq: **None**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL221 The African Novel I: Nervous Conditions

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

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

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM222, FGSS221**

Prereq: **None**

ENGL223 The African Novel II: After Achebe

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM225**

Prereq: **None**

ENGL224 Medieval Drama: Read It and Be in It

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST224, THEA224**

Prereq: **None**

ENGL225 Darwinian Fictions

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **SISP225, AMST257**

Prereq: **None**

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

This course examines the Romantic fascination with psychological, political, aesthetic, and geographical extremes. We will explore how Romantic writers,

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL227 Reading The Victorians

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL228 Life Writing: Writing About the Self and from Experience

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL227, WRCT227**

Prereq: **None**

ENGL229 Afro-Surrealism

Amiri Baraka coined the term "Afro-Surreal" to describe the writer Henry Dumas's "skill at creating an entirely different world organically connected to this one." In his 2009 "Afro-Surrealist Manifesto," D. Scot Miller builds on Baraka's observations and distinguishes Afro-Surrealism from Afrofuturism in the former's concern with the "RIGHT NOW." Indeed, in the "right now" of 2018, Afro-Surrealism seems to be having a moment, with the success of films like "Sorry to Bother You" and "Get Out," the musical and filmic work of Donald Glover/Childish Gambino, the visual art of Kara Walker and Kehinde Wiley, and the literature of Paul Beatty and Colson Whitehead, among others. This course

will examine this contemporary resurgence of the Afro-Surreal, and trace its echoes in black popular music, in the work of African American literary figures like Dumas, Toni Morrison, Bob Kaufman, Ralph Ellison, Jean Toomer, and Zora Neale Hurston, and through its African and Afrodiasporic foundations in the work of artists inspired by Léopold Senghor's Négritude movement. All of these artists "distort reality for emotional impact," as Miller puts it, and we will aim to connect these distortions of the "right now" to the material reality of life under regimes of anti-blackness and racial oppression that these Afro-Surreal works lays bare.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-AFAM**

Identical With: **AFAM226**

Prereq: **None**

ENGL230 Introduction to Asian American Literature

This course introduces students to Asian American literature, literary criticism, and culture by surveying how meanings of "America" have long depended on "Asian America." Conventional understandings of this relationship in US literature and history tend to emphasize Chinese Americans in California, Asian exclusion laws, model minority myths, changing patterns in Asian immigration following relaxed restrictions between 1965-68, and the institutionalization of Asian American studies in higher education in the 1970s. We will pay attention to these contexts, but we will also focus on emergent trajectories, including representations of Asian Americans in the South, critical refugee studies, and how global cultures such as breakdancing stage Asian American self-representation. By examining a range of genres and the critical apparatuses that these works have generated, we will explore how representing Asian America has shaped the making of American culture.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST264, CEAS231**

Prereq: **None**

ENGL231 Contemporary Puerto Rican Art and Literature

This course studies the works of contemporary Puerto Rican filmmakers, performance artists, poets, novelists, painters, conceptual artists, musicians and sound artists. Puerto Rico continues to be one of the U.S. military's and its corporate guises' favorite laboratories; its beauty and complexity are part of what filmmaker Beatriz Santiago Muñoz calls a "chimerical ecology." In this course, we will think with this key phrase, "chimerical ecology," and many aesthetic survival strategies generated by contemporary Puerto Rican literature and art. We will consider the many forms of camouflage set into play in this "chimerical ecology," which reveal the multiple forms of destruction at work by the U.S. war machine, the debt crisis, tourism, and other forces, and the forms of resistance, transformation, and life that only art help us sense. How do you prepare to see what is camouflaged? How do you get ready for what you don't know? Can we reshape our sensorium to feel out and make possibilities that capitalism and settler colonialism render impossible? We will study what appears to hide out in language and visual codes, along with the disidentifying discourses, counter-discourses, aesthetics, poetics, and live art forms that transform the sensorial experiences of space. Students who do not read and think in Caribbean Spanishes are very welcome to take this course, but a minimally playfully bilingual attitude is encouraged.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST251**

Prereq: **None**

ENGL232 Mystics and Militants: Medieval Women Writers

In this class we will read a wide range of works written by European women between ca. 1100–1400, including courtly, devotional, and polemical texts. The course will explore ideologies of gender in the Middle Ages and examine the ways in which our authors confronted the misogynist discourses of their eras with learning and imagination. We will consider such topics as constructions of sexuality and the body, "courtly love," mystical religious experience, heresies, humanism, and utopian realms. In short, we will read works by women who created their own forms of authority and in doing so, both influenced and defied the authorities of their time.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST238, FGSS224**

Prereq: **None**

ENGL233 All Ah We: Contemporary Afro-Caribbean Drama & Performance

What are the dramatic utterances of Afro-Caribbean artists? How do Afro-Caribbean playwrights and other narrative-based performance artists present "Caribbean" and/or "West Indian" subjectivities in ways that are shared, yet critically different? In what ways are Afro-Caribbean dramas and performance pieces repositories for the practical, the theoretical, the sociological, the political, the imagined, and the lost? In answering these questions and more, we examine these textual and embodied expressions from the complicated crossroads of class, creolization, diaspora, ethnicity, folklore, gender, history, indentured servitude, isolation, language, race, religion, and slavery. At all times, this course revels in the polyphony that is Afro-Caribbean drama and performance.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM233, THEA233**

Prereq: **None**

ENGL235 Childhood in America

Probably the first literature we fall in love with, children's literature shapes individuals and cultures in profound ways, investing us with important mythologies and guiding our identities and behaviors. This course will examine fairy tales, some works from the "golden age" of children's stories, and some contemporary works. We will enrich our reading of the fiction with some of the central theorists of this genre, including Bruno Bettelheim, Jack Zipes, and Maria Tatar.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST241**

Prereq: **None**

ENGL236 The British Modernist Novel, 1900–1945

This course will introduce students to British novels from the modernist period of 1900–1945, a time of massive formal innovation. We will explore the formal, thematic, and philosophical features of British modernist fiction through close readings of novels and through occasional readings in essays of the period and more recent criticism. This course will provide a broad, if necessarily selective, picture of modernist fiction in all its considerable variety. In addition to some iconic examples of high modernism, we will read some arguably minor novels as well. Much of our attention will be on modernism's recurrent concern with the meaning of modernity itself. Are modernism and modernity identical, antagonistic, or mutually dependent? How is modernism implicated in Britain's waning imperial fortunes? Is modernism avant-garde or canonical, elitist or engaged with popular culture?

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL238 Contemporary African American Poetry and Its Past

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

By engaging the traditions upon which contemporary African American poets build their own poetics, students will gain a deeper understanding of the poetry itself. In addition, students will read critical works by the poets as part of their course-work gaining insight into the poets' creative processes. In addition to developing their critical voices through analytical papers, students will have a chance to develop their own poetics through a semester-long poetry collection assignment.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM247**

Prereq: **None**

ENGL239 The Empire Writes Back: Readings in Postcolonial Literature

This course is organized around some central concerns of postcolonial thought and considers works by both colonial and postcolonial writers, theorists, and filmmakers. Topics of discussion include the role of literature and culture in processes of colonization, decolonization, and neocolonization; relationships between oral, written, and visual cultures; and connections between physical conquest and literary authority. Case studies are 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**

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 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. The courses will focus on the ways African Americans used literature to document their New World experiences, bear witness to enduring traditions, and shape American society. We will work with poetry, drama, short fiction, essays, and novels, alongside music and visual culture, as we explore African American literary and cultural aesthetics, African American literary history, and issues of class, gender, and place.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM202, AMST275**

Prereq: **None**

ENGL242 Storied Places: Revival, Renewal, and African American Landscapes

Conceptions and histories of place figure prominently and powerfully in African American literary, social, and cultural histories. Writers and artists have used the written word, images, and film to explore issues of presence and absence, claim and trespass, ownership and dispossession, as well as safety and vulnerability. We will use this course to think about how African American writers and artists in particular have used word, image, sound, and movement to highlight the histories of iconic places and terrains and to reclaim erased histories and disappeared bodies. We also will consider how revival and renewal function both as essential tropes and necessary efforts in the work to make African American life and history visible. Readings may include works by Gwendolyn Brooks, Octavia Butler, Langston Hughes, Randall Kenan, Gloria Naylor, Marilyn Nelson, Natasha Trethewey, Alice Walker, Dorothy West, and Richard Wright.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM314**

Prereq: **None**

ENGL243 Caribbean Writers in the U.S. Diaspora

The Caribbean cloaks a complex history in a Club Med exterior. While white sands and palm trees proclaim it the "antidote to civilization," Caribbean writers undertake to represent a fuller picture of the individual in a world shaped by colonialism, slavery, nationalism, and cultural striving. This course will examine selected literary texts as part of an ongoing dialogue among the region's history, mythology, and aesthetics.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST247, AFAM243, LAST247**

Prereq: **None**

ENGL244 Kill Anything That Moves: The Vietnam War in Literature and Film

This course examines various forms of literature and film to understand the legacies of one of the most transformative events in American culture and history: the Vietnam War. "Kill anything that moves" were the orders that American soldiers reportedly received while on the ground in Vietnam, yet, to a large extent, the historical focus on the American experience of the conflict has overshadowed other perspectives. Thus, this class will take a comparative approach, exploring works by canonical and noncanonical American, Southeast Asian, and Southeast Asian American authors and directors. Among the diverse genres we will study are prose, poetry, graphic narrative, and narrative and documentary film. To think about the Vietnam War's broader relevance, we will situate the works under study within current debates concerning refugees, genocide, human rights, and the complex politics and aesthetics of war representation. Students will have the opportunity to investigate an understudied aspect of the Vietnam War toward the end of the semester.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST363**

Prereq: **None**

ENGL245 The Book as Object

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

This course is an exploration of the material forms in which we encounter the written word--from the scroll and the codex to the Word document and the website. Medium matters, and our goal will be to understand how. We will ask how different media technologies shape us as readers and writers; why books have come to mean so much to us as cultural objects; and how moments of media shift (like the rise of the Internet) transform our relation to words. Readings will set essays in the history of the book and media studies alongside literary case studies, and projects will engage with textual materiality through the creation of book-objects of our own.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL246 Personalizing History

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

The memoir is a distinct genre, with topics/themes particular to it. Some of the most important are memory itself, childhood, place and displacement, language, loss/trauma/melancholia/nostalgia, self-invention or transformation, family, and generational differences. The class will engage with these topics in the analysis of the readings and also in the writing of memoirs. Specific techniques will be highlighted for writing practice: the catalog, diction, dialogue, metaphor, description, point of view, and narrative structure, including temporal organization, the doubled narrative, and the narrative frame.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **SBS-AMST**

Identical With: **AMST245**

Prereq: **None**

ENGL247 Narrative and Ideology

When ballads were popular songs that told stories, Andrew Fletcher (1655--1716) emphasized the importance of controlling dominant narratives: "If a man were permitted to make all the ballads, he need not care who should make the laws of a nation." Nowadays, stories take various forms, among them cinematic, and they circulate and are consumed in vast quantities. People make stories, and the consumption of those stories, in turn, "makes" people, helping to construct individual subjectivity and collective discourse. How do narratives function as the vehicles for both overt and covert ideologies? How do stories change as they become such vehicles, and how do ideologies change when they are embedded in stories? This course pursues these questions through the analysis of the narrative structure of post-1980 American films, supplemental by reading some film theory. It combines short lectures (mainly in the first few weeks) with much discussion.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL249**

Prereq: **None**

ENGL248 Shakespearean Revolutions

Shakespeare's works emerged during a period of revolutionary social, political, religious, economic, and cultural change, including the Protestant Reformation, the rise of print culture, the transition from feudalism to mercantile capitalism, early colonialism, global trade, and the emergence of the first, purpose-built, commercial playhouses. Innovations in dramatic form and genre, which Shakespeare helped craft, sought in varying ways to make sense of these momentous shifts for diverse theater publics. Revivals and adaptations of his works on stage and screen during times of revolutionary change have rendered the Shakespearean canon a site of subsequent social and cultural contestation. This class considers the "revolutionary" dimension of four Shakespeare plays both in their own time and place, and in later theatrical and filmic productions and adaptations. We will trace first-, second-, and third-wave feminist reimaginings of "The Taming of the Shrew"; Second World War- and Vietnam War-era renderings of "Henry V"; civil rights and anti-apartheid era restagings of "Othello"; and attempts to decolonize "The Tempest."

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **CHUM248**

Prereq: **None**

ENGL249 The Great American Novella

Why is it important that Americans write great novels, and what would it mean to think of American novellas as being great, too? Can a novella even be great? Why are novellas more likely to be "startling," as the New Yorker described Philip Roth's "Goodbye, Columbus," or "shimmering," as The Seattle Times called Teju Cole's "Every Day Is for the Thief," or pretty much ignored, as Herman Melville's "Benito Cereno" was for decades after its publication? In this class we will study the internal mechanics of the novella, considering how formal categories like "character" and "plot" operate in a genre that is out of whack with our normal sense of narrative scale. We will also think about how external conditions in literary culture have influenced the production and consumption of novellas in the US, such as the emergence of magazine culture at the end of the 19th century, and the rise of the creative writing program after World War II. This course, in short, examines 10 great American novellas in the hope of gaining a better understanding of American literary history, the novella as a genre, and "greatness" as a label of critical and institutional consecration.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL250 Technologies of the Self

Where does the idea of an authentic self come from? This desire to represent the authentic self informs the narrative genre of the confession and memoir and the visual one of the selfie alike. Yet both the memoir and the selfie "self" are mediated, first, via the technologies of print and screen, and second, via the conventions of particular genres that make these legible as a memoir and selfie, as opposed to, for example, an interview or a portrait. In this course, we will examine how different technologies not only represent but produce the self. These technologies include "writing" technologies: print and digital; genre and medium (autobiography, the slave narrative, memoir, self-portraits, and selfies); and technologies of the state, which produce citizens, subjects, and humans.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM237, AMST223**

Prereq: **None**

ENGL251 Epic Tradition

This course studies the poem of history, tracing its evolution from the heroism of strife to the heroism of consciousness and studying the construction of the soul, death, the state, the patriarch, and sexuality from the dawn of history to the emergence of the modern age.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL252 Animal Theories/Human Fictions

The question of "the animal" has become a recent focus of theory, although depictions of nonhuman animals can be traced to the very origins of representation. This course will move among literature, philosophy, art, and theory in an effort to trace the changing conceptions of human-animal difference and human-animal relations from 18th-century fictions of savage men and wild children to current theories of the posthuman. We will consider the ways that the representation of "the animal" intersects with theories of gender and race as it also contests the grounds of representation itself. Authors may include Rousseau, Poe, Sewell, Mann, Colette, Coetzee, Heidegger, Agamben, Derrida, and Harway.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL238, FGSS239**

Prereq: **None**

ENGL253 Science and/as Literature in Early Modern England

Seventeenth- and 18th-century England saw the development and popularization of the "new science." Microscopes, telescopes, airpumps, automata, and experiments captured the popular imagination. The first important scientific societies and journals were founded, and the public learned about new discoveries through sermons and coffeehouse lectures. This course will trace the literary reaction to these cultural changes. A female natural philosopher wrote utopian science fiction, and Jonathan Swift satirically skewered mathematicians and experimenters. While the best of early 18th-century nature poetry takes Newton quite seriously as it depicts the way light glimmers off objects, by the century's end, William Blake villainized Newtonian thought as reductive and deadening. We will try to understand what writers found exhilarating, scary, confusing, hilarious, or important about science at this key moment of its development. At the same time, we will read this science as literature--considering, say, Francis Bacon's symbolically fraught "idols" and Robert Boyle's "literary technology," the role of poetry in spreading scientific ideas, and the importance of analogy and metaphor to the very logic of scientific thought. The disciplines of science and literature were not as 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**

Identical With: **SISP253**

Prereq: **None**

ENGL254 India and the World: Fiction and Film About India and Globalization

India has made international headlines for being a globalization success story and a new global superpower. In this course, we will read literature and watch films that shed light on how globalization has actually impacted the country. We will discuss questions such as, Is globalization a good thing for India? Is it inevitable? Is it really something new? We will read texts that examine key historical and social issues, including Partition, colonialism, and Hindu-Muslim conflict. We

will read English language texts and also fiction translated from Urdu, Hindi, and Bengali.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL255 Writing on the Land of Freedom: The Pastoral in African American Literature

Landscape figures prominently and powerfully in the African American literary imagination. Writers have crafted evocative meditations on the natural world as they grapple with sobering realities of life, dramatic assertions of self, and transformative historical moments. This course will consider African American literary invocations of idealized, mythological, sacred, and knowable land and move toward a delineation of the African American pastoral aesthetic and tradition. We will read novels, poems, short stories, essays, letters, and journal entries by writers such as David Bradley, Charles Chesnutt, Lucille Clifton, Rita Dove, Charlotte Forten Grimké, Zora Neale Hurston, Randall Kenan, Victoria Earle Matthews, Gloria Naylor, and Marilyn Nelson.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM252**

Prereq: **None**

ENGL256 The Emergence of World Literature(s)

In the past four decades, the traditional study of national territories, their cultures, and literatures has been supplemented and challenged by concepts and phenomena such as the transnational, the diasporic, the global, and the cosmopolitan, as well as by new curricular categories such as world history, world politics, and world literature. This course will focus on world literature and will examine literary, historical, and theoretical texts to ask what is at stake in this new area. Topics will include, but are not limited to, the networks along which narratives circulate; the aesthetic and other standards that regulate the selection of plots and themes that appeal to the cultural gatekeepers; the politics of continued domination, subordination, and cultural imperialism; inclusion and exclusion; and margins, peripheries, and centers. There is as yet no single accepted theory, no consensus history, and no established canon or geography of world literature--all are evolving as literary scholars attempt to weave together elements of comparative and postcolonial literatures with the above-mentioned concepts into a new object of readerly experience and critical knowledge. We will use literary and theoretical texts to explore how world literature is being created.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-COL**

Identical With: **COL256**

Prereq: **None**

ENGL257 Literature of the Gilded Age

The decades after the Civil War witnessed a dramatic upheaval in American social experience. This was the period of big business and class conflict; mass urbanization and transportation; race-based segregation and non-Anglo immigration; globalization, imperialism, and the closing of the West; the increased agitation for women's rights; the growth of tourism both at home and abroad; and the rise of professional institutions and institutionalized social reform. This course will examine writers who creatively responded to these massive social changes.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST278**

Prereq: **None**

ENGL258 New World Poetics

God and money, love and beauty, slavery and freedom, war and death, nation and empire: The themes of early American poetry will carry us from London coffeehouses to Quaker meetinghouses, from Massachusetts drawing rooms to Jamaican slave-whipping rooms. Our texts will range from pristine salon couplets to mud-bespattered street ballads, from sweetest love poems to bitterest satire. Digging deeply into the English-language poetry written, read, and circulated after the first English settlement in North America, we will trace the sometimes secret connections between history and poetic form, and we will listen to what these links can tell us about poetry and politics, life and literature in our own time. Our poets ignored false divisions between art and society, and so will we.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST269**

Prereq: **None**

ENGL259 The Art of the Personal Essay

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **WRCT228**

Prereq: **None**

ENGL260 The Word for World is Information: Ideologies of Language in Science Fiction & Film

By the middle of the 20th century, it had begun to seem possible to produce a grand theory of communication that would use language as a basis for understanding all of human thought, behavior, and culture. As competing versions of such a theory circulated through academic disciplines as disparate as anthropology, neurophysiology, and the emerging field of computer science, they also filtered out--sometimes in strangely warped or oversimplified forms--into popular culture.

This course will examine the most interesting and influential of these theories, both in their scholarly origins and in their most puzzling and promising elaborations in works of literary and filmic science fiction. We will be particularly attentive to the ways that the narrative logic of science fiction texts can gloss over certain logical and philosophical inconsistencies in these theories while revealing others.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL258**

Prereq: **None**

ENGL261 Pirates, Puritans, and Pequots: Literatures of the Renaissance Atlantic

This course opens the traditional canon of Renaissance literature westward, examining the connections between English Renaissance authors and the slaves, indigenes, and colonists living in and around England's emerging colonies in the New World. What picture emerges when New World authors ranging from Puritans to pirates to Pequots are put in sustained dialogue with the points of view of investors, planners, and dreamers "at home" in England? We will answer this question by surveying a variety of texts and objects including travel narratives, pirate plays, utopian fictions, indigenous craftwork, maps, eccentric political tracts, diaries, colonial promotion materials, and early ethnographies produced by authors all around the Atlantic rim (some even in 17th-century Connecticut!). Together, we will think about the relationship between these objects and slavery, religious radicalism, indigenous-European relations, inter-European conflict, exploration, and trade.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST261**

Prereq: **None**

ENGL262 Beyond the Talking Book: Reading African American Literature in the Newspapers

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

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM261, AMST262**

Prereq: **None**

ENGL263 Black Performance Theory

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

Hilton Als, Spike Lee, Isaac Julien, Martine Syms, Tavia Nyong'o, and Daphne Brooks.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA266, AFAM266, FGSS276**

Prereq: **None**

ENGL264 Outsiders in European Literature

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

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL274**

Prereq: **None**

ENGL266 Special Topics: Creative Writing for New Media

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL267 The 1850s

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST271**

Prereq: **None**

ENGL268 Reading and Writing Fiction

This demanding, reading- and writing-intensive course focuses on character, structure and plot, sentence structure, development of a strong and idiosyncratic

voice, the role and history of the narrator, points of view, and writing with meaning.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL269 Introduction to Playwriting

This course provides an introduction to the art and craft of writing for theater. In the course of the semester, students will create plot and characters, as well as compose, organize, and revise a one-act play for the final stage reading. The course will help students develop an artistic voice by completing additional playwriting exercises, as well as reading and discussing classic and contemporary plays. The instructor and students' peers will provide oral and written feedback in workshop sessions.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA199**

Prereq: **None**

ENGL270 Writing Creative Nonfiction

Practice in writing literary and journalistic nonfiction--for example a profile, narrative, review, commentary, travel essay, family sketch, or personal essay. Students are also welcome to try science writing, arts or music reviewing, and other specialized writing designed to engage general readers. Readings include work by Joan Didion, Annie Dillard, William Finnegan, George Orwell, Brian Doyle, Andre Aciman and many others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL271 Distinguished Writers/New Voices

The writing exercises in this course give students an introduction to nonfiction writing in several forms, both literary and journalistic. Talks by visiting writers in other genres--fiction, poetry, or drama--offer students a broader sense of writers' techniques and an introduction to interesting contemporary work. Students will attend lectures and readings by the visiting writers, meet in classes and workshop sessions, and work on short writing assignments.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL272 Modernist City-Texts

Since the 19th century, the city has been both a privileged and a problematic object of representation for narrative realism: privileged because urban spaces have increasingly been seen as shaping or producing the very social relations and individual experiences that realism wants to describe; problematic because the city itself, as a coherent totality that might explain those relations and experiences, is too vast, heterogeneous, and complex to be represented through the traditional techniques of realism.

This course will approach the problems and possibilities of the city for realism through a close reading of two large, ambitious texts that attempt to represent the city as a totality: James Joyce's novel *ULYSSES* (1922) and David Simon's television series *THE WIRE* (2002-2008). We will be particularly concerned with two techniques, pioneered by Joyce, for representing the city: stream of consciousness, which creates a tour of the city from the perspective of a single, mobile flâneur; and montage, which creates a map of the city by juxtaposing

various cross-sections of social life or various institutions central to the city's functioning.

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL270**

Prereq: **None**

ENGL273 American Autobiography

This class will explore various forms of life writing--autobiographies, memoirs, graphic narratives, and fictional autobiographies--to understand how authors make and unmake the American "I." We will focus on how autobiographical selves relate to various categories of region, nation, and transnation, as well as how they are shaped by histories and legacies of travel, migration, slavery, and war. Toward the end of the course, we will consider how new technologies of writing the self, from Twitter to Facebook, are transforming the landscape of life writing.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST371**

Prereq: **None**

ENGL274 Caribbean Poetry and Cinema: "Fields of Islands" in an Open Sea

In this course, we will consider poetry and cinema that make radical images, sounds, and shapes of the Caribbean as a "field of islands"--islands that presume other islands, islands of foraging, convening, gathering, and concentrating on the small, in the words of Édouard Glissant--in an open, relational sea.

We will trace how the Enlightenment installs itself in the longstanding colonial tropes that render the Caribbean as a space outside of time, outside of history, perpetually under the sun, and, were it not for machetes, filled with redundantly bursting vegetation. This course will present an array of 20th-21st century Caribbean poetics and cinemas that deviate from, challenge, escape, and mangle these tropes and their spatio-temporal unimaginativeness. And we will investigate the ways that these texts and forms make use of the figures of sea, plantation, slavery, indigenities, uprising, marronage, desire, revolution, apocalypse, vengeance, and imagination. Concerns of nationalism, development, humanism, capitalism, and subjectivity will manifest.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL275 Race and Place in Early American Writing

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM275**

Prereq: **None**

ENGL276 Diasporic South Asian Writing and American Studies

The South Asian diaspora spans the world; communities are located in Africa, the Middle East, England, North and South America, the Caribbean, as well as Southeast Asia. Using novels, poems, short stories, and film, as well as scholarship on history, this course will focus upon the literary and cultural production of the South Asian diaspora in the United States. We will examine the conditions of historical arrival and identity-making under shifting regimes of politics, economics, and culture. What does being in the United States mean for the claiming of "Indian" and "American" identities, and how is this inflected by relationships with other ethnic or racial communities? The relationship with an often romanticized "India" is a central question, expressed through the concepts of diaspora, exile, and transnationalism. Consequently, what are the conditions of "authenticity," and of cultural authority? What aesthetic forms, questions, and issues express or preoccupy the artists of the South Asian American community?

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-AMST**

Identical With: **AMST273**

Prereq: **None**

ENGL277 Race and Ethnicity on the Shakespearean Stage

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL278 Writing On and As Performance

This course focuses on developing descriptive critical writing skills. Through close readings of texts by authors including José Esteban Muñoz, Jennifer Doyle, Eileen Myles, Lydia Davis, Hilton Als, Claudia Rankine, Eve Sedgwick, and Ann Pellegrini, this course will challenge students to craft ideas and arguments by enhancing critical reading, creative thinking, and clear writing. We will experiment with style and form from academic essays to performative writing, performance lectures, and free form prose. Students will complete in-class writing assignments and exercises in response to written, recorded, and live performances by a range of contemporary artists.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA235**

Prereq: **None**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL280 Staging Race in Early Modern England

This course analyzes the dramatic representation of race in the plays of Shakespeare and his contemporaries. We will examine the historical emergence of race as a cultural construct in relation to related conceptions of complexion, the humoral body, gender, sexuality, and religious, ethnic, and national identity. Readings focus on three racialized groups: Moors, Jews, and Native American "Indians." After reading the play-texts in relation to the historical moment in which they were first produced (using both primary and secondary sources) we will then consider their post-Renaissance performance histories, including literary, theatrical, and film adaptations.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **FGSS320, CHUM289, THEA290**

Prereq: **None**

ENGL281 Award-Winning Playwrights

With textual analysis and intellectual criticism at its core, this course examines the dramatic work of award-winning playwrights through theoretical, performative, and aesthetic frames. The first half of our investigation explores companion texts written by premier playwrights. In the latter end of the course, we examine singular texts written by acclaimed newcomers. A select range of reviews and popular press publications help to supplement our discussions. In all cases, we are interested in surveying the ways in which these playwrights work within varying modes of dramatic expression and focus their plays on such topics as class, ethnicity, era, disability, gender, locale, nationality, race, and/or sexuality.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM279, THEA280**

Prereq: **None**

ENGL282 Narrative: Theory and Practice

What is "narrative" and how does it shape the way we understand the world around us? How are stories constructed in language? How do writers create a sense of time, plot, and character? In this course, we will explore these questions

by identifying the strategies and structures of narrative across various media. Genres under study will include folktales, prose fiction, and film, but also less traditional subjects of narrative inquiry, such as journalism, poetry, photography, and digital media. Students will put theory into practice, investigating the mechanisms of narrative by writing in multiple genres. For the final project, students will have the choice of either a critical essay or a work of creative writing.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL283 Old Poetics for New Poets

We today tend to assume that poetry is lyrical, personal, emotional, and short. These assumptions are not universal truths but products of a specific historical moment; they were popularized by Romantic poets such as William Wordsworth at the turn of the 19th century. This class will explore poetry and poetics before Romanticism, when poems were as often public and political as personal, as often philosophical and scientific as emotional, as often book-length as quite short. These are poems in which metaphors are stretched to their furthest limits, and passions pop to life to figure in allegorical plots. In them, the lyric "I" is less important than the didactic "you," the narrative "he"/"she," or the satirical persona. We will explore the workings of different forms and figures in this old poetics, including 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**

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**

Prereq: **None**

ENGL286 When Harlem Was in Vogue

This course will examine the aesthetics and politics of the first Modern African American cultural movement, known today as the Harlem Renaissance. In our readings of key literary texts by authors such as Alain Locke, Jessie Fauset, Zora Neale Hurston, Eric Walrond, Langston Hughes, Claude McKay, Nella Larsen,

and Jean Toomer, we will discuss both the national and global contexts of so-called "New Negro Writing" and focus on debates surrounding representation, "respectability," and racial authenticity. During this course students will read canonical and popular literary works by early 20th-century African American authors in tandem with the vibrant body of literary criticism that emerged from this cultural moment in order to arrive at a richer understanding of how the early 20th-century African American canon was curated and proliferated. To this end, we will pay special attention to the role of anthologies and literary magazines (such as "The Crisis," "Opportunity," and "Fire!!") in collating an emergent modern African American literary tradition. At the end of this course, students will not only be familiar with the key authors and works of the Harlem Renaissance, but also with the central debates about the direction and uses of African American art.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM286, AMST282**

Prereq: **None**

ENGL287 On The Border: Chicana/o, American, and Mexican Literatures and Cinemas

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST295**

Prereq: **None**

ENGL288 Poets, Radicals, and Reactionaries: Romantic Poetry in Conversation

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL289 Intertextual Aesthetics in African American Culture: From Signifyin(g) to Sampling

Intertextuality, the integration of references to multiple texts into a single artistic work, has long been considered a hallmark of postmodern aesthetics. This course will begin from the premise that this intertextual approach was a foundational aesthetic technique for African American cultural producers long before any discourse around postmodernism entered the lexicon. From David Walker's "sampling" of the Declaration of Independence in making his 1830 anti-slavery Appeal, to Kara Walker's incorporations of imageries and artistic techniques of the antebellum South to comment on contemporary realities of blackness, African American artists have long made use of intertextual aesthetics not merely in the service of postmodern indirection, but in order to represent the realities of black lived experience in America. This course will investigate the transmedial history of this intertextual black aesthetic, examining African

American literature, music, film, and visual art, and will consider various ways in which black intertextual aesthetics have been theorized, from Henry Louis Gates' notion of "signifyin(g)," to discussions of hip hop sampling and Black Twitter. As mass-mediated technologies have proliferated in the 20th and 21st centuries and representations of "Blackness" writ large have exponentially multiplied in the popular imagery, contemporary artists increasingly sample and signify on these representations themselves. So a significant piece of our work in the course will be in analyzing the ways that the intertextual aesthetic is mobilized in the contemporary moment to speak to material realities of postmodern blackness, and to articulate nuanced black subjectivities in the face of subjection.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM276**

Prereq: **None**

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

We begin this writing course with questions central to the students' own work in both nonfiction and fiction: how to establish characters and a narrator's voice and how to frame the spatial and emotional world of the piece. The course encourages writers to explore questions of design and structure while focusing also on style and technique at the sentence level.

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL291 The First Stories: Oral Poetry in Greece and Anglo-Saxon England

An introduction to the themes, techniques, poetics, and ideologies of the oldest surviving poems in Greek and Old English.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL292 Techniques of Nonfiction

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL293 Love, War, and a Few Monsters: An Introduction to Medieval Literature

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST295**

Prereq: **None**

ENGL295 Reading Theories

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **COL339, CCIV393, CEAS340, RL&L290, GRST231, RUSS340,**

RULE340, REES340

Prereq: **None**

ENGL296 Techniques of Fiction

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL297 Creating Children's Books I

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **WRCT264**

Prereq: **None**

ENGL298 Richard Wright and Company

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM298**

Prereq: **None**

ENGL301 Philosophy of Memory in African American Literature

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AFAM**

Identical With: **AFAM304**

Prereq: **None**

ENGL302 Matter, Community, Environment

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM305, SISP303, COL303**

Prereq: **None**

ENGL303 Narrative Theory

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST302, AFAM305**

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**

Identical With: **THEA310**

Prereq: **None**

ENGL307 Britons and Other Life Forms

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM304**

Prereq: **None**

ENGL308 All the Feels: Affect Theory and Cultural Studies

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

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-WRCT**

Identical With: **WRCT302, AMST289, FGSS314**

Prereq: **None**

ENGL309 Entertaining Social Change

"Our problem," Tom Frank writes, "is that we have a fixed idea of what power is, of how power works, and of how power is to be resisted." This is especially true of "entertainment" as a transformative power. Our aim will be to advance critical entertainment studies. A thread that connects all of our texts will be: how has the systemic critique of social contradictions been popularized as fascinating in modern times? We will consider the diverse strategies that progressive songwriters/performers, radical historians (working with cartoonists), and mainly moviemakers have developed to entertain Americans--to teach, persuade, provoke, seduce, and move them through laughter, tears, and not least of all ideas--so that Americans will be more inclined to entertain social critique that inspires social change. We will explore the popularizing (and sometimes the selling) of social critique in several genres: graphic history (Howard Zinn, Paul Buhle); songs/song lyrics of folk-protest singers (such as Woody Guthrie, Pete

Seeger, and Phil Ochs), of folk-rock stars (such as Jackson Browne, Ani DiFranco, and Father John Misty), and of the developers of hip-hop (such as Gil Scott-Heron, Public Enemy, and NWA); and politically edgy comedy (Jon Stewart, Stephen Colbert). We will devote most of our attention to movies (*STRAIGHT OUTTA COMPTON*, *THE PEOPLE SPEAK*, *MALCOLM X*, *MEDIUM COOL*, *NETWORK*, *EL NORTE*, *SMOKE SIGNALS*, *BEFORE THE FLOOD*, *THE BLACK PANTHERS: VANGUARD OF THE REVOLUTION*, *SALT OF THE EARTH*, *MATEWAN*, *99 HOMES*, *THE WOLF OF WALL STREET*, *THE BIG SHORT*). And we will place special emphasis on self-reflexive movies about entertainment and about labor/social movement organizing.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **SBS-AMST**

Identical With: **AMST315, FGSS315**

Prereq: **None**

ENGL310 The Medieval Beast

How did medieval writers think about the distinction between human and animal? This course will examine the categories of soul and body, ruler and ruled, language and thought--among others. We will also read about human-animal hybrids like werewolves and bird-men in order to think through some of these binaries. Texts will include Marie de France's "Lais and Fables," Chrétien de Troyes's "Knight of the Lion," William of Palerne, Sir Gawain and the Green Knight, and Chaucer's "Parliament of Fowls" and "Nun's Priest's Tale"; also bestiaries (encyclopedias of beasts) and some treatises about hunting and falconry.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST312**

Prereq: **None**

ENGL311 Modernist Writers: Virginia Woolf and Jean Rhys

This course will allow readers to explore and engage with the oeuvres of two important but very different female modernist writers. We will read major and minor works of both novelists, but we will also dip into their short stories, essays, diaries, and/or memoirs. In addition, we will also read some of the most significant criticism on both authors to understand how their critical status has been established and modified in the decades since their works were first published.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL312 Special Topic: Girls: Character Development Across Genres

In this special topics course we will study the craft of character building. We will focus on how novelists, short story writers, film makers, poets and essayists over the 20th and the beginning of 21st century have crafted the female child in literature to have a broad but challenging conversation about narration, voice, subjectivity, and agency. We will use the course materials and discussions as impetus to write characters that challenge easy tropes while also contributing to ongoing conversations about literature and writing.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL292 OR ENGL296**

ENGL314 Circulating Bodies: Commodities, Prostitutes, and Slaves in 18th-Century England

In the newly booming consumer culture of 18th-century England, people were constantly buying and selling things--bespoke suits and manufactured trinkets as well as prostitutes and slaves. This course will explore the period's circulating bodies as they were passed from hand to hand, valued and revalued, used, abused, and discarded. We will trace processes of circulation in 18th-century novels and poetry and listen as the "things" themselves tell stories: in the period, commodities, prostitutes, and slaves all wrote memoirs (or had ones imagined for them). We will read these texts alongside contemporary debates about economics, abolition, and women's rights, and we will return again and again to fundamental questions about personal identity, individual agency and passivity, commodification, objectification, and the very limits of the human.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL315 Writing and Drawing Comics

This is an intensive workshop course for students interested in making comics. We will read comic strips and books that vary widely in genre and style, and learn to identify and emulate cartooning techniques.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL316 Rethinking World Literature

Globalization has changed the speed at which people, goods, information, and ideas circulate in space. It has also changed how we read and write, and what we read and write. What does the "world" in "world literature" mean, and who writes world literature? To better understand how recent economic, cultural, environmental, technological, and political transformations affect our understanding of world literature, we will read key theoretical works that interrogate world literature as a category, along with literary works that thematize the scales of global comparison.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL317 Special Topics: Plot

In this special topics course, we will study classic and contemporary novels, stories, and television dramatic series that immerse the reader and viewer in an absorbing fictional plot. Our priorities will be close reading and watching for the pleasure and enlightenment of the works as wholes, as well as an examination of the choices storytellers make to snag our imaginations, drag them into a fictional world, and keep them there. The study will culminate in new creative work: short stories you will write and the class will critique in a workshop setting.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **WRCT317**

Prereq: **ENGL292 OR ENGL296**

ENGL318 Special Topics: Living Room: Place and Structure in the Novel and Short Story

In this special topics course we will study the craft of structure and setting. We will focus on how novelists and short story writers have made use of architecture and the environment as a means to shape story, reveal character, and direct

plot. We will apply our learning to our own fiction by writing work that reveals a sophisticated awareness of the relationship between content and form.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL292 OR ENGL296**

ENGL319 Crossing the Color Line: Racial Passing in American Literature

Narratives of racial passing have long captivated readers and critics alike for the way in which they provocatively raise questions about the construction, reinforcement, and subversion of racial categories. This course will consider several examples of the "literature of passing" as it has been established as a category within African American literature alongside more ambiguously classified 20th-century narratives of ethnic masquerade and cultural assimilation as a way of exploring how literary and filmic texts invoke, interrogate, and otherwise explore categories of race, gender, class, and sexual identity.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AMST**

Identical With: **AMST279**

Prereq: **None**

ENGL320 The Senses and the Subject in Cinema and Poetry

In this course, we will study a mixture of emotionally stimulating and structurally difficult cinema and lyric poetry to intensify our capacity to articulate a notion of the senses. Do the senses presume the subject? How do poetry and cinema imagine, racialize, gender, and play with the relation of the senses to the subject? While these two art forms might seem like strange neighbors, this course specifically imagines cinema and lyric poetry as "repositor[ies] of synesthesia" wherein feelings move fugitively, where one sense dubs into and disturbs the imagined discrete domain of the other in measured intervals of time that are generative of sounds, images, and of that which overflows the visual.

The films and poetry selected may carry students into cuts of the Caribbean, the black Atlantic, France, Sweden, Mexico, the U.S., Senegal, Mali, and Spain at distinctly urgent moments in the mid-20th to early 21st century. The threads that will sew the course's images together and bind them to the human subject and senses are the celestial and terrestrial, creation, decomposition, displacement, migration, fascism, colonialism, globalization, and love.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST304, FGSS310**

Prereq: **None**

ENGL322 American Modernism

This research seminar considers the renaissance in avant-garde and innovative writing that transformed American literature during the first decades of the 20th century. We will seek to identify some of the major schools and fashions of the era's new literature, and we will attempt to understand their relation to developments in the history of publishing and media, as well as to broader developments in American culture and politics.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-AMST**

Prereq: **None**

ENGL323 What Was the Public Sphere?

The democratic revolutions of the 18th century are often thought to have originated with the emergence of modern reading publics--groups of strangers who, through the alchemy of print, came to understand themselves as coherent

entities capable of exercising political power against the state. The "public sphere" is central to American identity in particular, from the debates that raged in newspapers before the ratification of the Constitution to the calls for civility that have appeared more recently on Twitter and in New York Times op-eds. This course will explore the relationship between print culture and political action by reading 18th- and early-19th-century American literature. We will consider the material and social conditions that gave rise to the public sphere. We will examine the role of rational discourse in adjudicating political claims. We will ask whether the public sphere ever actually existed, and whether it does--or can--exist in our current historical moment.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST234**

Prereq: **None**

ENGL324 Black Power and the Modern Narrative of Slavery

The historical moment immediately after the civil rights and black power movements saw an explosion of African American writing about slavery. In the past half-century, black writers have written award-winning novels that have given unprecedented attention to the intricacies of the life of people who are enslaved and to slavery as a system that they suggested could help us better understand late-20th-century American culture. We will read some of the most important works written by contemporary African American writers to see how and why they transformed the first autobiographical form for black writers--the slave narrative--into a fictional form that has served them as they dissect their own cultural moment.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM324, AMST334**

Prereq: **None**

ENGL325 Intermediate Nonfiction Workshop

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL326 Advanced Nonfiction Workshop

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL327 Criticism and Psychoanalysis

This course introduces some classical psychoanalytic methods of reading and interpretation, with accent on the four concepts Jacques Lacan identified as foundational: the unconscious, repetition, the transference, and the drive. We will approach psychoanalysis as a style of close reading whose influence on forms of interpretation--especially literary interpretation--has been immeasurable. One central concern will be the capacity of psychoanalysis to force us to read ourselves reading, to make the interpretive situation itself the object of our

analysis. Students with an interest in literary-critical methods will benefit from the course, as will students with an interest in the internal logic of an important body of thought.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL328 Brown, Black, and Queer Forms and Feelings

Given how brutally not neutral the world is to black, brown, and queer forms of life and pleasure, this course thinks with "otherwise" spaces, figures, and feelings, like the queer club, the dance floor, abnormality, errancy, illegality, fugitivity, rage, indifference, and love. We will take up José E. Muñoz's invocation of a "minoritarian theory of affect" that insists that "whiteness is a cultural logic which can be understood as an affective code that positions itself as the law." We will study affect beyond whiteness through attention to sonic forms and "audio-visual shapes" in African diasporic, Latina/o/x, and Caribbean arts. We will consider the diasporas and collectives grouped together in the terms "minoritarian," "brown," and "black" as abnormals that generate alternative modes of moving through and feeling ourselves in the world. We will study for radical potentiality in the beautiful, obscene, and off-kilter affects of brown, black, and queer aesthetic and poetic forms.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST327, AFAM328, FGSS308**

Prereq: **None**

ENGL329 Special Topic: Writing and Reading Short Stories

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL292 OR ENGL296 OR ENGL325 OR ENGL339**

ENGL330 Writing History

This course is an intermediate-level playwriting workshop. We will examine plays that use different dramaturgical strategies to grapple with, question, and invigorate the historical record, including Miller's *The Crucible*, Jacob Jenkins's *An Octaroon*, Miranda's *Hamilton*, and Shakespeare's histories. We will then write original plays that spring from, react to, and grapple with the past as it has been told and hidden from telling. In addition to numerous short exercises, students will research and write a 40-page history play.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA289**

Prereq: **[THEA199 or ENGL269]**

ENGL331 Artifacts of US Empire: Post-Cold War Narratives of Migration and Multiethnic Literature

This course focuses on post-cold war literature about migrating to the US. By reading diasporic fiction coming out of and about Indian, Iranian, Cuban, Dominican, Filipino, Vietnamese, and Korean diasporas, students will examine

how stories of migrating to the US are noteworthy artifacts of US empire. Importantly, we will question the ways in which these texts are tasked with the work of representing empire, imperialism, trauma, violence, and, for that matter, assimilation, meritocracy, and the US as benevolent nation-state. How do they challenge these expectations? Rescript them? Fall into their alluring traps?

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-WRCT**

Identical With: **WRCT303, AMST263**

Prereq: **None**

ENGL333 Special Topic: Novel Forms

In this special topics course, we will undertake a study and writing in long-form prose work. While our primary examples might most easily be classified "fiction," we may also engage periodically in complicating such designation. Engagement with the reading list will be based upon arising concerns within current and more historical pieces. Classroom discussion will help us develop a series of theories and practices beyond the pale of the standardized.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL216 OR ENGL292 OR ENGL296**

ENGL334 Special Topic: Something in the Air: Mining the Oral/Aural Tradition in African American Poetry

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM334**

Prereq: **ENGL216 OR ENGL336 OR ENGL337**

ENGL336 Intermediate Poetry Workshop

How does poetry express what, at first, might seem inexpressible? In this project-based workshop, we will explore this question in an attempt to say the unsayable. Guided by immersive writing and reading experiments into language's limits, students will craft a cohesive, project-centered body of poems while cultivating an engaged daily writing practice.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL337 Advanced Poetry Workshop

This seminar-style course will focus on the reading and constructive discussion of poetry submitted by members of the workshop. We will explore an extensive reading list of contemporary poetry as well as philosophies of art-making written

by both writers and artists. A final book arts project—consisting of 15 pages of revised poetry and a statement of poetics—is due at the end of the semester.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL337A Advanced Poetry Workshop: Radical Revision

"Poetry," writes Yusef Komunyakaa in his essay collection *Blue Notes*, "is an act of meditation and improvisation. And need is the motor that propels the words down the silent white space." In this intermediate poetry workshop, students will consider various perspectives on the revision process and explore strategies for redrafting poems-in-progress. While this class is open to any poetry student with previous workshop experience, those who stand to gain the most are those who've already amassed a sizable body of work—poems, drafts, notes—with which they are, for the most part, dissatisfied and eager to improve. It is imperative that students come with an open mind and a willingness to surprise themselves and one another.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL216 OR ENGL336 OR ENGL337**

ENGL338 Serial Sensations

Regardless of their medium or period, serial texts are often associated with sensationalism. Not only do they frequently feature sensational plots, but by virtue of producing intense fan cultures the texts themselves become public sensations. From "Bleak House" to Marvel comics, and from "Game of Thrones" to the podcast "Serial," serials have produced vibrant if not fanatical fan forums and fan cultures. This course will examine the aesthetics and politics of serial texts ranging from didactic novels to gory and racy ones, and from television shows to podcasts and audio books. Throughout the course of the semester, students will engage in forms of serial reading, listening, and writing, and will discuss the effect of the serial format on plot, characterization, and genre. Moreover, they will examine the ways in which the serial format shapes narrative desire, and the ways in which it molds reading and viewing habits—that is, the mechanisms and logics through which a serial reader, listener, or viewer is produced.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL339 Intermediate Fiction Workshop

This workshop is for students who already have a basic understanding of how to write literary fiction, either by having taken an introductory course (e.g., ENGL296 *Techniques of Fiction*) or by other means.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL339A Intermediate Fiction Workshop: Vernacular

This workshop examines English-based vernaculars from around the world. Students will compose at least two short-stories incorporating the vernacular.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL296**

ENGL340 Special Topics: Ecopoetics - Experimental Poetry in the Anthropocene

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **ENVS330**

Prereq: **None**

ENGL341 Archiving America

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL342 Advanced Fiction Workshop

This course in short fiction is for people who have already had an introduction to fictional technique and, preferably, an additional course in creative writing. Students will generate and engage in their own writing projects.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL343 Contesting American History: Fiction After 1967

The American novel of the late 1960s onward is preoccupied with history and the American past. Indeed, this obsession with history is central to what critics mean when they talk about postmodernism. This course will explore the theories of history fostered by novelists over the past five decades. What visions of American history do these novels construct and contest? How, if at all, do they change our notion of what counts as history? This course will try to understand

what is at stake in the turn to history, how it shapes our understanding of the past, and what claims for and against fiction it makes.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL344 Women's Lib, Women's Lit

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **FGSS345, CHUM348**

Prereq: **None**

ENGL345 Forms of Presence in Renaissance Lyric

Lyric poems depend on immediacy--on the sense that, when we read them, we hear a real voice, speaking right now. Yet the presence that lyrics create is always at risk of being exposed as fantasy, an illusion conjured by the written texts in which we encounter them. How, then, do lyrics bring voices to life? What gives those voices the thrill of immediate presence? And what do lyrics do to us, the readers whom they seek out or evade, seduce or resist, sometimes all at once?

These questions were particularly urgent in early modern England, where an astonishing outpouring of lyric poetry coincided with the rise of print. In this course, we will take this historical coincidence seriously: studying the major lyric poets of the period by paying special attention to the material forms in which their poems reached readers. Our approach will be guided by readings in lyric theory and the history of the book; together, they will prompt us to ask how the book as medium shapes and troubles lyric's imagined presences--and the problems of self, love and desire, of sex and gender, of religious belief and political commitment, with which lyric wrestles.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL346 Utter Nonsense: Modernist Experiments with Meaning

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

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

This course will survey some of literary modernism's most defamiliarizing texts, ones that challenge interpreters by withholding or avoiding that digestible (and perhaps soporific) "meaning" Eliot referred to. We will look at modernist formal

experiments from Gertrude Stein and Guillaume Apollinaire through Dada, surrealism, the French New Novel, and the theater of the absurd, alongside the less prominent but equally influential exploration of aleatory, procedural, and machine-generated poetry by writers such as Jackson Mac Low and the Oulipo. Working with authors' manifestos and critics' interpretations alongside the primary texts, we'll pay special attention to the varied relationships to meaning that can be found at work in texts that a casual reader might lump together as simply meaningless or nonsensical.

As the semester progresses and we get a clearer sense of what these texts require from their readers, we'll begin to ask (with the help of some basic readings in semiotic and psychoanalytic literary theory) how our interpretive behavior when confronted with seeming nonsense might relate to the various things we do when we read normal or typical texts--ones that strike us as already or obviously meaningful. Is making sense something that a text can ever do on its own or something that we must always do to (or for) the text?

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL338**

Prereq: **None**

ENGL347 Special Topics: Day Books, Diaries, Notebooks, Etc.

This class will take as its focus both creatively and critically the daily and episodic tracking of our own and others' insights, observations, inspirations, motivations; incidents and encounters that seem worthy of (personal) note, whether this be for instant gratification, imprint, or later expansion, simple records as well as flights of writing. We will read and keep journals of various kinds. Very little will be out of bounds.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **WRCT347**

Prereq: **ENGL292 OR ENGL296**

ENGL349 Historicizing Early Modern Sexualities

This course will examine recent historical and theoretical approaches to the history of sexuality in early modern English literature (ca. 1580-1680). Our focus will be the historical construction of sexuality in relation to categories of gender, race, religion, and social status in a variety of sources, both literary and nonliterary, verbal and visual, including poetry, plays, masques, medical treatises, travel narratives, and visual media. Topics covered include intersecting constructions of the sexed/gendered/racialized body; diverse sexual practices; sexual identities prior to the homo/hetero divide; and the histories of pornography and masturbation.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **FGSS350, CHUM345**

Prereq: **ENGL201**

ENGL350 The Law, the Citizen, and the Literary and Cinematic Imaginations

In this course, we will study several major legal events that highlight the contradictions and injustices in the history of U.S. citizenship and the ways this history has been reimagined in literature and cinema. Among the topics discussed will be the slave codes, the Treaty of Guadalupe Hidalgo, the Fugitive Slave Act, the Jim Crow order, the Bracero program, sodomy laws, and SB 1070. We will consider theories of citizen, state, race, and sexuality implicit in these legal structures, with an eye for who may be incorporated into the body politic and who is unassimilable by design, and on what terms. In addition, we will consider the way literary and cinematic texts engage the rhetoric and psychic

effects of the law and the way they present different imaginaries of human bodies, communities, and temporalities. Our focus will be on African American, African diasporic, Latina/o/x and Indigenous literatures and cinemas, as they reveal the rifts and conjunctions among the categories citizen, "savage," "gente sin razón," slave, illegal, pervert, and deviant.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST350, AFAM350**

Prereq: **None**

ENGL351 Debate and Destruction: Jews and Christians in the Middle Ages

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST351, RELI351, CJST351**

Prereq: **None**

ENGL352 Developing a Perspective: Looking at the World Afresh

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL353 Race, Ethnicity, and Religion in Medieval Literature

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST353**

Prereq: **None**

ENGL354 Reading and Rereading Moby Dick

For many, Herman Melville's Moby Dick is the greatest novel in all of American literature, an undisputed classic. "It is a great book, a very great book," D.H.

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL356 Theories of Translation

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

Offering: **Crosslisting**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-COL**

Identical With: **COL336**

Prereq: **None**

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

In this interdisciplinary, mixed-genre writing seminar, students will create works of creative non-fiction--book and film reviews, op-ed pieces, and memoirs--and short fictional pieces as they explore the ways contemporary literature and film

have depicted the post-9/11 War on Terror. They will watch documentaries by Laura Poitras, as well as Alex Gibney's *We Steal Secrets: The Story of WikiLeaks*. They will read fiction by Mohsin Hamid, Elina Hirvonen, Deborah Eisenberg, and Martin Amis, and nonfiction prose by Dunya Mikhail, Pankaj Mishra, and George Packer. There will be a significant workshop component to this course. Students will focus on presenting their ideas in sophisticated, accessible prose, paying close attention to language, style, and syntax at the line and paragraph levels.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL292 OR ENGL296**

ENGL359 Criticism and Marxism

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL360 Special Topics: Writing Lives

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

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **FGSS360**

Prereq: **None**

ENGL361 After Orientalism: Asian American Literature and Theory After 2000

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AMST313, CEAS361**

Prereq: **None**

ENGL362 Friendship and Collaboration: In Theory, In Practice

How do we conceive of friendship, collaboration, love, and collectivity? In an interview, Michel Foucault stated that the relational task of the homosexual was to "invent, from A to Z, a relationship that is still formless, which is friendship: that is to say, the sum of everything through which they can give each other pleasure." This course considers theories and performances of relationality, queer belonging, and friendship with an emphasis on forms of belonging and recognition that exceed normative protocols. We will ask how queer practices, black thought, brown study, and indigenous epistemologies inform our own imaginings of collaborative projects. Beginning with philosophical determinations of friendship, we will branch out to imagine ways in which artists, lovers, friends, and/or cohabitators enact togetherness. Artists and projects to be discussed include: Andy Warhol's Factory, Hugo Ball, Emily Johnson, Black Salt Collective, My Barbarian, Harriett's Apothecary, General Sisters, the Critical Indigenous Photographic Exchange, Betalocal and more.

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA364, AFAM364**

Prereq: **None**

ENGL363 The Sounds of Black and Brown Performance

This course organizes itself as a scene of listening with care to black and brown sounds, where listening is conceived as a mode of audience engagement of performances informed by avant-garde, queer, and critical race theories. Listening, then, is part of the artistic-theoretical practices that students will both read about and act out in this course. Here, we will engage theater, dance, and performance with the demand of listening in brown for the distinct sounds made in different performances, whether by identifiably racialized artist-subjects or not, and how they compel us to think of embodiment. If to say black is to say abjection, prison, AIDS, as well as the generative, the contra-rationally beautiful (Moten), and if to say "gender-y" is to say threatening, off-kilter, violatable, as well playful, and transformative (Sedgwick, Doyle), then what happens when we listen in brown, that is, with the headphones of melancholia, depression, as well as wildness, the excessive, the "hot and spicy" as critiques of the violence of the whitened norm (Muñoz)?

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-CHUM**

Identical With: **CHUM366, THEA366, AFAM362**

Prereq: **None**

ENGL364 Special Topic: Experiments in Fiction

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL365 Ethics and Literature

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL366 Special Topic: Magical Realism

This course offers a history of the term "Magical Realism" with an examination of texts from the foundational "Boom" writers of Latin America, together with more contemporary writers of the genre. Towards the end of the course, students will compose a short-story utilizing this form.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL367 Nature Description: Literature and Theory

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

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **SISP365**

Prereq: **None**

ENGL368 Incarceration and American Literature

This course offers a consideration of the image of imprisonment in American literary and cultural expression and its relation to the history of corrections and criminal justice in the United States and to prominent ideas about democracy, freedom, and citizenship.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **CSPL368**

Prereq: **None**

ENGL369 Sex, Death, and God: English Metaphysical Poetry from Donne to Marvell

This course surveys 17th-century English metaphysical poetry, a body of verse known for both its formal experimentation and its transgressive choices and combinations of subject matter. Surveying poetry by the major metaphysicals (e.g., Donne, Herbert, Marvell), as well as lyrics by more minor poets, we will examine the central concerns of the metaphysical lyric: sex, death, God, and politics. We will think about how these authors used poetry to imagine a whole range of bodies and desires, from Crashaw's homoerotic "liquid poetics" to Donne's intertwined desires for profane and divine love to Marvell's imaginative preoccupation with plant bodies and their sexuality. We will discuss how these poems think about the prospect of death and what comes after, as their authors imagine their future selves as skeletons, as angels, as dust and their poems as tombstones, as wills, as relics. We will talk about 17th-century Christianity, asking how these poems characterize the relationship between the human, organized religion, and the divine, as well as how these poems imagine other religious traditions. Finally, we will think about politics, asking how and if these famously self-contained, abstract lyrics engaged with contemporary political issues from changes in agricultural labor to New World exploration to the regicide of Charles I.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL370 The Graphic Novel

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL371 Sister Acts: Black Feminist/Womanist Theater of the African Diaspora

This course surveys the dynamism and scope of contemporary feminist/womanist drama written by black women playwrights of the African Diaspora. Reading select plays from Africa, Canada, the Caribbean, England, and the United States, alongside theory and criticism, we examine the impact of race, gender, identity, and sexuality politics on black feminist/womanist theater. Throughout our study of these dramatic texts, their performances, and their subsequent critiques, we are equally invested in the bridges and the gaps, the audibles and the silences, and the overlaps and the divides, as they are formed. Significantly, this analytic undertaking involves a simultaneous critique of the role of the

playwright, the spectator, and the critic of black feminist/womanist theater.

At all times, consideration is given to the ways in which these playwrights collectively use theater as a platform to explore black and female and diasporic subjectivities across regional, national, and, at times, linguistic differences.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **FGSS371, THEA371, AFAM371**

Prereq: **None**

ENGL372 Race, Violence, and Resistance: Pauline Hopkins and Charles Chesnut

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM372**

Prereq: **None**

ENGL373 From Courtly Love to Cannibalism: Medieval Romances

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **MDST373**

Prereq: **None**

ENGL374 Special Topic: Unreliable Narrators

An unreliable narrator may be devilish or deceitful, but any of us can become unreliable narrators when forced to confront and explain unpleasant truths. In this special topics course we will study the unreliable narrator in both fiction and nonfiction. We will examine how the subjectivity of all narrators gives them limited access to the truth, and how we can use this interesting psychological phenomenon in our own writing.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL292 OR ENGL296**

ENGL375 Black Global Cities

In this course, we will analyze representations of cities and Black urban modernity in Afro- diasporic literature of the twentieth and twenty-first century.

Placing special emphasis on the global hubs of London, Cape Town, Kinshasa Lagos, New York, Marseilles, and Kingston, we will ask what makes these former imperial sites Black global cities? We will read literary works on and from Black Global Cities alongside sociological texts on urbanization, globalization and discuss the extent to which literary representations either collude with or challenge dominant national and transnational narratives about Black urban modernity. Although each week's readings will focus on a different location, we will approach these locales as nodes in larger global networks of people, texts, and goods rather than as discreet, bounded places. To this end, we will trace how histories of racial formation move across borders and are transposed onto different spaces, and to what effect. Authors we will read include: Claude McKay, James Baldwin, Gabeba Baderoon, Petina Gappah, Kei Miller, and Teju Cole. We will also watch films such as *Girlhood* (2014), *Black Panther* (2018), *The Harder They Come* (1972), *Bad Friday: Rastafari After Coral Gardens* (2011), *Welcome to Nollywood* (2007).

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **AFAM375, AMST375**

Prereq: **None**

ENGL376 The New York Intellectuals

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL378 Queer Times: Poetics, Activisms, Temporalities

This course will analyze literary, visual, and theoretical works from the early 20th century to the present day paying particular attention to relationships among textuality, sexuality, race, temporality, and political activism. Works studied range from iconic modernist writings to contemporary queer activist, artistic, and theoretical production, with a focus on responses to the AIDS epidemic.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **FGSS326**

Prereq: **None**

ENGL379 Special Topic: Writing the Sonnet

The sonnet is one of our oldest and most ubiquitous poetic forms. For centuries, writers as disparate as William Shakespeare, Marilyn Nelson, Wanda Coleman, and David Wojahn have dabbled, innovated, succeeded, and sometimes failed with the form. In this course, we will explore the demands and nuances of the sonnet, in an effort to discover what has attracted and continues to attract so many practitioners. By semester's end, students will possess greater facility

with the form itself, as well as skills and techniques that may be of use when composing future poems, whether formal or free-verse.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL216 OR ENGL336**

ENGL380 Special Topics: Prosody and Poetic Forms

In this course, we will study various forms--received and organic, traditional and non--from the inside out. We will also explore the uses and effects of metered verse. By the end of the semester, students will possess both a historical and applied understanding of prosody and of each form covered. More importantly, they'll know why, when, and how some conventions and techniques work better than others, and will be able to apply what they've learned to their own poems, formal or otherwise.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL216**

ENGL382 Reading Between Freedom and Necessity

Mostly the culture of literacy has taken shape within a realm of freedom, seemingly distant from the needs of the body and the demands of sustenance. At the same time, the world represented within so much of the world's narratives, both truth and fiction, has been saturated in struggle and deprivation. In this seminar we will try to make some sense of this juxtaposition, freedom on one side and necessity on the other, to explore the flip side of the drama of revolution in modern times. For us, revolutions, those great upheavals that unite hope with practical action, will be the background against which we will try to understand the gravity and persistence of dispossession itself: the pull of past or residual forms of unfreedom in the sphere of cultural representation, within and against new or emerging expressions of emancipation, themselves accompanied or countered in modern times by ever-novel styles of exploitation.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **CHUM383**

Prereq: **None**

ENGL385 Survey of African American Theater

This course surveys the dynamism and scope of African American dramatic and performance traditions. Zora Neale Hurston's 1925 play *COLOR STRUCK* and August Wilson's 2006 play *GEM OF THE OCEAN* serve as bookends to our exploration of the ways in which African American playwrights interweave various customs, practices, experiences, critiques, and ideologies within their work.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Identical With: **THEA323, AFAM323, FGSS323**

Prereq: **None**

ENGL386 Special Topics: Improvisation--Collaborating with the Unknown

To improvise is to compose as one goes along, to arrange the unexpected, to make work from whatever materials and sources are at hand without previous planning. In this course, students will cultivate their relationships with what lies outside their realm of knowledge or experience in order to invent unforeseen but dynamic written works. We will study contemporary practitioners (e.g., poets, composers, essayists, dancers, and visual artists), who use found materials, somatic experiments, creative acts of translation, divination, and other

innovative modes of improvisation to generate work. Together, while always keeping language close, we will create a forum in which bewilderment guides us. The class will culminate in an installation of creative writing projects spanning fields.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL292 OR ENGL296 OR ENGL216**

ENGL387 Literature of London

This course examines the role of London in the literary imagination of 19th-century Britain. A vibrant multi-class and multi-ethnic jigsaw puzzle, London was a "world city" at the center of the empire, the seat of crown and Parliament, and a place of both danger and opportunity. In addition to being the economic and political center of Great Britain, some authors viewed London as the nation's narrative center as well. Together, we will explore how writers depicted the city, how they envisioned the relationship between urban living and modern life, how they understood London's inhabitants and their plots, and how they placed the city in networks of stories reaching around the world. Along the way, we will read works of literary and social theory from the 19th century to the present, and we will conduct our own investigations. This is a research seminar, and students will choose whether to undertake a single project culminating in a long paper (fulfilling the research requirement for honors thesis writers) or several smaller projects, which may also have a creative component.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL388 Calderwood Seminar in Public Writing: The Literature of the American 1960s

This workshop course will give students experience in writing for public audiences about literary and social history, along with practice in editing and collaborating to produce effective prose. Our focus will be on the literary and social history of the 1960s in the U.S. Each student will select an author or publication to research and report on and will work collaboratively with classmates to sharpen his or her writing. Featured genres in which students will practice will include: book review, interview, profile, memoir and others.

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL397 Creating Children's Books II

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

Offering: **Host**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **None**

ENGL399 Advanced Playwriting: Long Form

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

Offering: **Crosslisting**

Grading: **A-F**

Credits: **1.00**

Gen Ed Area: **HA-THEA**

Identical With: **THEA399**

Prereq: **[THEA199 or ENGL269]**

ENGL401 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ENGL402 Individual Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ENGL407 Senior Tutorial (downgraded thesis)

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

Offering: **Host**

Grading: **A-F**

ENGL408 Senior Tutorial (downgraded thesis)

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

Offering: **Host**

Grading: **A-F**

ENGL409 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ENGL410 Senior Thesis Tutorial

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ENGL411 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ENGL412 Group Tutorial, Undergraduate

Topic to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **OPT**

ENGL419 Student Forum

Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

Offering: **Host**

Grading: **Cr/U**

ENGL420 Student Forum

Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

Offering: **Host**

Grading: **Cr/U**

ENGL420A Student Forum

Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

Offering: **Crosslisting**

Grading: **Cr/U**

ENGL420B Student Forum

Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.

Offering: **Crosslisting**

Grading: **Cr/U**

ENGL450 Senior Seminar in Creative Writing

This course is for seniors interested in the chance to devote more time to their creative writing. Structured as a space for workshop and exchange, the goal of this class will be fostering a community of ideas for students who may be pursuing a creative writing thesis or other project, as well as those who might be working more independently. Our concerns and topics will be generated as a group with an eye toward flexibility with commitments. In part we will be exploring what it might mean to be a writer beyond the classroom. A spirit of generosity and adventure will be expected. We will be open to considering work in all its stages, and participants will have a part in setting readings to introduce issues and supplement concerns pertinent to ongoing writing, as we embark from inspirations to questions of generating goals, both as a group of writers and as individual artists.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **HA-ENGL**

Prereq: **ENGL216 OR ENGL292 OR ENGL296 OR ENGL325 OR ENGL336 OR ENGL339 OR ENGL326 OR ENGL337 OR ENGL342**

ENGL465 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

ENGL466 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

ENGL467 Independent Study, Undergraduate

Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.

Offering: **Host**

Grading: **OPT**

ENGL469 Education in the Field, Undergraduate

Students must consult with the department and class dean in advance of undertaking education in the field for approval of the nature of the responsibilities and method of evaluation.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

ENGL470 Independent Study, Undergraduate

Credit may be earned for an independent study during a summer or authorized leave of absence provided that (1) plans have been approved in advance, and (2) all specified requirements have been satisfied.

Offering: **Host**

Grading: **OPT**

Credits: **1.00**

Gen Ed Area: **None**

Prereq: **None**

ENGL491 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

ENGL492 Teaching Apprentice Tutorial

The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.

Offering: **Host**

Grading: **OPT**

ENGL496 Research Apprentice, Undergraduate

Project to be arranged in consultation with the tutor.

Offering: **Host**

Grading: **Cr/U**