

**DEPARTMENT OF ENGLISH**  
**COURSE PROSPECTUS FOR 2011-12 (AS OF 7/19/11)**

The Department of English offers a wide variety of courses appropriate for concentrators as well as for others who wish to write, read, and critically assess literatures. Seminars and special topics offerings intensely explore literary-historical fields through the study of theory and literary forms and often intersect with literatures in other fields.

**Primarily for Undergraduate Students**

**ENGL0110 CRITICAL READING AND WRITING I: THE ACADEMIC ESSAY**

An introduction to university-level writing. Students produce and revise multiple drafts of essays, practice essential skills of paragraph organization, and develop techniques of critical analysis and research. Readings from a range of texts in literature, the media, and academic disciplines. Assignments move from personal response papers to formal academic essays. Enrollment limited to 17 undergraduate students. Fall sections 5, 6, 7, and 10 are reserved for first-year students. Banner registrations after classes begin require instructor approval. S/NC.

**Fall ENGL0110 S01 (CRN11414)**  
**D Hour (MWF 11-11:50am)**  
Lawrence Stanley

**ENGL0110 S02 (CRN11464)**  
**H Hour (TTh 9:00-10:20am)**  
Carol DeBoer-Langworthy

**ENGL0110 S03 (CRN11465)**  
**K Hour (TTh 2:30-3:50pm)**  
Carol DeBoer-Langworthy

**ENGL0110 S04 (CRN11466)**  
**H Hour (TTh 9-10:20am)**  
Lisa Egan

**ENGL0110 S05 (section reserved for first-year students) (CRN11467)**  
**F Hour (MWF 1-1:50pm)**  
Kate Schapira

**ENGL0110 S06 (section reserved for first-year students) (CRN11468)**  
**E Hour (MWF 12-12:50pm)**  
Michael Stewart

**ENGL0110 S07 (section reserved for first-year students) (CRN11469)**  
**B Hour (MWF 9-9:50am)**  
TBA

**ENGL0110 S08 (CRN11470)**

**E Hour (MWF 12-12:50pm)**

TBA

**ENGL0110 S09 (CRN11471)**

**B Hour (MWF 9-9:50pm)**

TBA

**ENGL0110 S10 (section reserved for first-year students) (CRN11472)**

**C Hour (MWF 10-10:50am)**

TBA

**ENGL0110 S11 (CRN11473)**

**B Hour (MWF 9-9:50am)**

TBA

**Spring ENGL0110 S01 (CRN21067)**

**D Hour (MWF 11-11:50am)**

Jon Readey

**ENGL0110 S02 (CRN21068)**

**G Hour (MWF 2-2:50pm)**

Jon Readey

**ENGL0110 S03 (CRN21069)**

**E Hour (MWF 12-12:50pm)**

TBA

### **ENGL0130 CRITICAL READING AND WRITING II: THE RESEARCH ESSAY**

For the confident writer. Offers students who have mastered the fundamentals of the critical essay an opportunity to acquire the skills to write a research essay, including formulation of a research problem, use of primary evidence, and techniques of documentation. Individual section topics are drawn from literature, history, the social sciences, the arts, and the sciences. Writing sample may be required. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

**Fall ENGL0130 S01 (CRN11415)**

**G Hour (MWF 2-2:50pm)**

Jon Readey

**ENGL0130 S02 (CRN11475)**

**F Hour (MWF 1-1:50pm)**

Elizabeth Taylor

**ENGL0130 S03 (CRN15398)**

**K Hour (TTh 2:30-3:50pm)**

Lisa Egan

**Spring ENGL0130 S01 (CRN21070)**  
**K Hour (TTh 2:30-3:50pm)**  
 Lisa Egan

**ENGL0130 S02 The Science Research Essay (CRN21071)**  
**E Hour (MWF 12-12:50pm)**  
 Carol DeBoer-Langworthy

**ENGL0160 JOURNALISTIC WRITING**

An introduction to journalistic writing that focuses on techniques of investigation, reporting, and feature writing. Uses readings, visiting journalists, and field experience to address ethical and cultural debates involving the profession of journalism. Writing assignments range from news coverage of current events to investigative feature articles. Prerequisite: ENGL0110 or equivalent. Writing sample required. Enrollment limited to 17. Banner registrations after classes begin require instructor approval. S/NC.

**Fall ENGL0160 Sec. 01 News and Feature Writing and Reporting (CRN11416)**  
**MW 3:00-4:20pm**

Tracy Breton

Pulitzer Prize-Winning reporter for Providence-Journal teaches news reporting and writing and feature writing. This course is designed to teach students how to report and write hard news and feature stories for newspapers and to hone students' skills as interviewers and observers of daily life. The first half of the semester will focus on hard news writing, everything from police, government and court reporting to news analysis. The second half of the semester will be devoted to feature writing -- profiles and the art of narrative story-telling. There will be a particular emphasis on one genre, the nonfiction short story.

Students will learn how to select a topic, structure and organize material, use description effectively and rid their writing of clutter. Topics covered will include the art of the interview; writing about people and places--the twin pillars on which most nonfiction is built; developing a voice and presenting a point of view while avoiding bias. Journalistic ethics will be discussed. Some of the classes will be held off campus where students will be gathering information for written assignments. There will be writing assignments every class and individual critiques. Prerequisite: ENGL0110 or equivalent. Writing sample required. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0160 Sec. 02 News and Feature Writing and Reporting (CRN11476)**  
**H Hour (TTh 9-10:20am)**

Tracy Breton

See description for Section 01, above.

**Spring ENGL0160 Sec. 01 Journalistic Writing (CRN21072)**  
**AB Hour (MW 8:30-9:50am)**

TBA

This course teaches students how to report and write hard news and feature stories for newspapers. Students learn to gather and organize material, develop interviewing techniques, and hone their writing skills. Students must meet deadlines; writing drills assigned virtually every class. The first half of the semester focuses on "hard" news: accidents, crime, government, and courts. Second half is devoted to writing features, profiles, and the art of narrative story telling. Writing sample required. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0180 INTRODUCTION TO CREATIVE NONFICTION**

Designed to familiarize students with the techniques and narrative structures of creative nonfiction. Reading and writing will focus on personal essays, memoir, science writing, travel writing, and other related subgenres. May serve as preparation for ENGL1180. Enrollment limited to 17. Writing sample may be required. S/NC.

**Fall ENGL0180 S01 (CRN11417)**

**H Hour (TTh 9-10:20am)**

Ed Hardy

**ENGL0180 S02 (CRN11477)**

**B Hour (MWF 9-9:50am)**

Kate Schapira

**ENGL0180 S03 (CRN11478)**

**B Hour (MWF 9-9:50am)**

Michael Stewart

**ENGL0180 S06 (CRN17352)**

**F Hour (MWF 1-1:50pm)**

Jonathan Readey

**ENGL0180 S07 (CRN17353)**

**AB Hour (MW 8:30-9:50am)**

Carol DeBoer-Langworthy

**Spring ENGL0180 S01 (CRN21073)**

**H Hour (TTh 9-10:20am)**

Lisa Egan

**ENGL0180 S02 (CRN21074)**

**C Hour (MWF 10-10:50am)**

Kate Schapira

**ENGL0180 S03 (CRN 21075)**

**F Hour (MWF 1-1:50pm)**

Kate Schapira

**ENGL0180 S04 (CRN21076)**

**B Hour (MWF 9-9:50am)**

Michael Stewart

**ENGL0180 S05 (CRN23220)**

**G Hour (MWF 2-2:50pm)**

Michael Stewart

**ENGL0180 S06 (CRN23221)**

**E Hour (MWF 12-12:50pm)**

Ed Hardy

**ENGL0180 S07 (CRN23662)**

**B Hour (MWF 9-9:50am)**

Ed Hardy

**ENGL0200 SEMINARS IN WRITING, LITERATURES, AND CULTURES**

Offers students a focused experience with reading and writing on a literary or cultural topic. Requires 18-20 pages of finished critical prose dealing with the literary, cultural, and theoretical problems raised. Course goal is to improve students' ability to perform close reading and textual analysis. Enrollment limited to 17.

**Fall ENGL0201B Rebels with a Cause: The Figure of the Rebel from Marlowe to Milton (CRN16820)**

**B Hour (MWF 9-9:50am)**

James Beaver

Examines representations of the rebel in early modern literature as a figure who is fundamental to definitions of social order. To what extent is the rebel integral to the social, political, and sexual structures s/he challenges? What do God and Satan, king and traitor, Puritan and sodomite have in common? Readings include Marlowe, Kyd, Shakespeare, Middleton, Webster, Marvell, Hobbes, and Milton. Enrollment limited to 17. WRIT

**Spring ENGL0201C Birds, Beasts, and Bots: American Literature between the Wild and the Wired (CRN26570)**

**D Hour (MWF 11-11:50am)**

Sean Keck

19th-and-20th-century American writers have often contemplated the relation of human beings to nature and machinery. This course examines the diverse ways American writers of this period have represented human interactions with natural elements (animals, wilderness) and artificial components (robots, factories, cities). We will focus especially on the question of whether human life is characterized in these texts as increasingly natural or programmed. Readings include works by Thoreau, Dickinson, Crane, London, Sinclair, Stevens, Eliot, Bradbury, Dick, and Dillard. Enrollment limited to 17 undergraduate students. WRIT

**ENGL0201D Feeling Queerly (CRN26571)**

**E Hour (MWF 12-12:50pm)**

Devon Anderson

Explores "queerness" in all of its connotations in American and European literature from the late nineteenth to the mid-twentieth century. Analyzes the ways that a range of embodied feelings and emotional states (like shame, disgust, envy, embarrassment, and passivity) shapes formal aspects of literary works and effectively hinders speech, action, and self-expression. Authors include Melville, Woolf, Stein, Beckett, Baldwin, Crane, Genet. Enrollment limited to 17 undergraduate students. WRIT

**ENGL0201E World Wide: Globalization from Shakespeare to Rushdie (CRN26572)**

**F Hour (MWF 1-1:50pm)**

Swetha Regunathan

Explores the idea of globalization and its resonances with 17th and 18<sup>th</sup> century conceptions of a global network. How did early modern authors treat the ideas of cosmopolitanism, competing loyalties between home and the world, conflicts between self and other? How do contemporary authors take up or respond to these issues? Readings include Shakespeare, Milton, Dryden, Swift, Kant, Amitav Ghosh, and Salman Rushdie. Enrollment limited to 17 undergraduate students. WRIT

**ENGL0201F Ravishing verse: the lyric and spiritual crisis (CRN26573)**

**G Hour (MWF 2-2:50pm)**

Andrew Naughton

This seminar explores the tension between the language of the spiritual and the language of the sensual in lyric poetry. How does a poet's inner struggle over questions of belief engage the individual with the larger community; how does this struggle confront the lyric tradition? Poetry and prose readings will include Spenser, Donne, Herbert, Marvell, Milton, Hopkins, Mahon, and Longley. Enrollment limited to 17 undergraduate students. WRIT

**ENGL0201G Killing them Softly: Satire and Stereotype in African-American Literature (CRN26574)**

**J Hour (TTh 1-2:20pm)**

Perry Hull

Examines the possibilities and limitations of satire within the field of 20th-century African-American literature. We will consider the ways in which the satirical form is deployed by writers seeking to examine questions of authenticity, community, and stereotypical representation. Authors include Schuyler, Ellison, Killens, Reed, Beatty, and Everett. Screenings of works by Spike Lee and Dave Chappelle. Enrollment limited to 17 undergraduate students. DVSP WRIT

**ENGL0210 INTRODUCTORY GENERAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

These introductory general topics courses are designed to give students a coherent sense of the literary history and the major critical developments during a substantial portion of the period covered by the department's Area I research field: Medieval and Early Modern Literatures and Cultures. English concentrators are required to take at least one of these courses to apply toward the Area I English concentration requirements. Different sections may be taken for credit. Enrollment limited to 30.

**Fall ENGL0210H New Selves, New Worlds (CRN17286)**

**G Hour (MWF 2-2:50pm)**

James Egan

How did pre-modern and early modern writers imagine the self? How were these notions of the self transformed when individuals traveled to unfamiliar places? How do these new selves imagine certain fundamental questions, such as the power one has to control one's emotions, social environment, and ultimate fate. Authors may include Chaucer, Shakespeare, and Milton. Enrollment limited to 30.

**Spring ENGL0210F Beowulf to Aphra Behn: The Earliest British Literatures (CRN26486) (MDVL0210F)**

**C Hour (MWF 10-10:50am)**

Elizabeth Bryan

Major texts and a few surprises from literatures composed in Old English, Old Irish, Anglo-Norman, Middle English, and Early Modern English. We will read texts in their historical and cultural contexts. Texts include anonymously authored narratives like *Beowulf* and *Sir Gawain and the Green Knight*, selected *Canterbury Tales* by Chaucer, and texts by Sir Thomas Malory, Spenser, Shakespeare, and Aphra Behn. Not open to seniors.

**ENGL0250 INTRODUCTORY SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

First-year seminars in Medieval and Early Modern Literatures and Cultures. Limited to 20 first-year students.

**Fall ENGL0250E The Medieval King Arthur (CRN16756) (MDVL0250E)**

**H Hour (TTh 9:00-10:20am)**

Elizabeth Bryan

Where did King Arthur come from? We will read the earliest Celtic, Anglo-Norman, and Middle English narratives of King Arthur and his companions, to examine Arthur's varying personas of warrior, king, lover, thief. Attention to the literary qualities of the Arthurian texts, as we explore the evolution of the Round Table, the Holy Grail, Lancelot and Guenevere, and Merlin. Enrollment limited to 20 first-year students. FYS.

**ENGL0250G The Green Renaissance (CRN16821) (REMS0250G)**

**G Hour (MWF 2:00-2:50pm)**

Jean Feerick

Modern ecological crises suggest that nature is a powerful agent, but that such views were prevalent in the renaissance, when empirical science was transforming nature into an object, needs investigation. How did renaissance poets and dramatists figure their own relationship to the natural world? We will seek answers by reading Shakespeare, Donne, Milton, and Marvel, among other writers. Enrollment limited to 20 first-year students. FYS

**ENGL0400 INTRODUCTORY SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

**Fall ENGL0400A S01 Introduction to Shakespeare (CRN11418) (REMS0400A)**

**D Hour (MWF 11-11:50am) (Lecture)**

Jean Feerick

This course will explore issues of concern to Shakespeare's audiences from his time to ours--love, war, race, sex, good and evil--through a representative selection of plays. Lectures will discuss historical contexts, theatrical conditions, and critical strategies. Designed for students beginning college-level study of Shakespeare. Two lectures and one discussion meeting weekly. Students should register for ENGL0400A S01 and will be assigned to conference sections by the instructor during the first week of class. LILE.

**ENGL0410 INTRODUCTORY GENERAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

These introductory general topics courses are designed to give students a coherent sense of the literary history and the major critical developments during a substantial portion of the period covered by the department's Area II research field: Enlightenment and the Rise of National Literatures and Cultures. English concentrators are required to take at least one of these courses to apply toward the Area II English concentration requirements. Different sections may be taken for credit. Enrollment limited to 30.

**Fall ENGL0410A Literature and the Fantastic (CRN16757)**

**D Hour (MWF 11-11:50am) (Lecture)**

Vanessa Ryan

Considers the changing ways Renaissance, Romantic, Victorian, and late-nineteenth century authors incorporate non-realistic and fantastic themes and elements in literature. Special attention to the relationship between realism and fantasy in different genres. Readings include stories (gothic, ghost, and adventure), fairy tales, short novels, plays, and poems. Shakespeare, Swift, Brothers Grimm, Blake, Wordsworth, Coleridge, Keats, Tennyson, Robert Browning, Christina Rossetti, Stoker, Lewis Carroll, Dickens, Henry James. Two lectures and one discussion meeting weekly. Students will be assigned to conference sections by the instructor during the first week of class. LILE

**ENGL0410G Literature and Revolutions, 1640-1840 (CRN17263)**

**K Hour (TTh 2:30-3:50pm)**

William Keach

Key developments in British and American literature understood in relation to the historical and cultural forces that produced the English Revolution, the American Revolution, the French Revolution, and the Industrial Revolution. Readings in major writers such as Milton, Paine, Blake, Wollstonecraft, Emerson, Barrett Browning, and Dickens, and in some of their non-canonical contemporaries. Focus on the emergence of a transatlantic literary culture. Enrollment limited to 30.

**Spring ENGL0410K The Transatlantic Novel: Robinson Crusoe to Connecticut Yankee (CRN27032)**

**I Hour (TTh 10:30-11:50am)**

Philip Gould

How does the "American" novel change if we read it across national borders? This course reads novels written in/about America with this question in mind, focusing on such topics as slavery, exploration, seduction, and cosmopolitan ideals. Readings range from Aphra Behn to Mark Twain. Enrollment limited to 30.

**ENGL0450 INTRODUCTORY SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

First-year seminars in the Enlightenment and the Rise of National Literatures and Cultures. Enrollment limited to 20 first-year students.

**Fall ENGL0450D The Simple Art of Murder (CRN16762)**

**I Hour (TTh 10:30-11:50am)**

Deak Nabers

A survey of the role of criminal enterprise in American literary history. Authors to be considered include Poe, Hawthorne, Harper, Chandler, Alcott, Twain, Hammett, Highsmith, and Wright. Limited to 20 first-year students. FYS

**ENGL0450E Inventing America (CRN15846)**

**C Hour (MWF 10-10:50am)**

Jim Egan

One of the distinguishing features of American literature may be its seemingly constant struggle with the idea of America itself. For what, these authors wonder, does/should America stand? We will examine the rhetorical battles waged in some major works of American literature over the meaning and/or meanings of our national identity. Authors include Franklin, Hawthorne, Melville, and Fitzgerald. Limited to 20 first-year students. FYS LILE WRIT

**ENGL0600 INTRODUCTORY SPECIAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

**Spring ENGL0600O Modern Fiction and the Sea (CRN26575)**

**I Hour (TTh 10:30-11:50am)**

Stuart Burrows

This class examines one of the most distinctive of literary genres: the sea novel. Varying from stories of marvelous places and events to realistic portrayals of mutiny and shipwreck, these texts are also highly self-conscious examinations of what it means to be an eye-witness of a world irretrievably lost. Novels and films will include Moby-Dick, Lord Jim, Apocalypse Now, and The Witness.

**ENGL0610 INTRODUCTORY GENERAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

These introductory general topics courses are designed to give students a coherent sense of the literary history and the major critical developments during a substantial portion of the period covered by the department's Area III research field: Modern and Contemporary Literatures and Cultures. English concentrators are required to take at least one of these courses to apply toward the Area III English concentration requirements. Different sections may be taken for credit. Enrollment limited to 30.

**Spring ENGL0610E Postcolonial Literature (CRN 26488)**

**I Hour (TTh 10:30-11:50am)**

Olakunle George

Examines fiction, drama, poetry, travel writing, and cultural theory by contemporary writers from former colonies of the British Empire. We study works by Anglophone African, Caribbean, and South Asian writers. Issues include: nationalism and globalization; cultural identity and diaspora; individual interiority and collective aspirations; literary form and the very idea of "postcolonial" literature. Authors include: J. M. Coetzee, Amitav Ghosh, V. S. Naipaul, Michael Ondaatje, Caryl Phillips, Derek Walcott, Zoë Wicomb.

**ENGL0610F Introduction to Modernism: Past, Future, Exile, Home (CRN 26489) (COLT0811A)**

**D Hour (MWF 11-11:50am)**

Ravit Reichman

An introduction to European Modernism with an emphasis on British literature. We will address ideas of personal and national history through literary and aesthetic innovations of the first half of the twentieth century, as well as the relationship—literary, cultural, historical and psychological—between constructions of home and abroad. Texts include James, Conrad, Forster, Joyce, Proust, Woolf, Faulkner, Waugh, and Freud, as well as films by Sergei Eisenstein and Fritz Lang. Students will be assigned to conference sections by the instructor during the first week of class.

**ENGL0610J Contemporary British Fiction (CRN26493)**

**I Hour (TTh 10:30-11:50am)**

Timothy Bewes

This course is an introduction to the study of 20th century literature in English. We consider central terms of and approaches to literary criticism by reading some of the most important British writers of the last fifty years. We will also take into account theories of culture, ideology and nationhood, and attempt to bring into focus a Britain defined as much by its ways of looking as by historical and geopolitical situation. Readings include Kingsley Amis, Greene, McEwan, Zadie Smith, Spark, Kelman, Banville, Naipaul and Sebald.

**ENGL0650 INTRODUCTORY SEMINARS IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

First-year seminars in Modern and Contemporary Literatures and Cultures. Enrollment limited to 20 first-year students.

**Fall ENGL0650H Realism and Modernism (CRN11419)**

**D Hour (MWF 11-11:50am)**

Paul Armstrong

The novel as a genre has been closely identified with the act of representation. What it means to represent “reality,” however, has varied widely. This seminar will explore how the representation of reality changes as modern fiction questions the assumptions about knowing, language, and society that defined the great tradition of realism. English and American novels will be the primary focus of our attention, but influential French, German, and Russian works will be studied as well. Limited to 20 first-year students. Banner registration after classes begin requires instructor approval. FYS LILE

**ENGL0650M Believers, Agnostics, and Atheists in Contemporary Fiction**

David Jacobson

This is a first-year seminar offered in Judaic Studies. Interested students must register for JUDS 0050A.

**Spring ENGL0650K Roaring Twenties (CRN26494)**

**H Hour (TTh 9-10:20am)**

Tamar Katz

The 1920s helped solidify much of what we consider modern in 20th-century U.S. culture. This course reads literature of the decade in the context of a broader culture, including film and advertising, to think about the period's important topics: the rise of mass culture and public relations, changes in women's position, consumerism, nativism and race relations. Writers include Fitzgerald, Hemingway, Larsen, Toomer, Parker. Enrollment limited to 20 first-year students. FYS

**ENGL0800 INTRODUCTORY SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

**Spring ENGL0800I Global South Asia (CRN27064)**

**C Hour (MWF 10-10:50am)**

Madhumita Lahiri

This course provides an introduction to contemporary fiction by South Asia and its diaspora. We will read novels written in North America, the Caribbean, Australia, Africa, the United Kingdom, and of course South Asia, paying particular attention to issues of identity, ethnicity, and transnational circulation. Authors include Adiga, Hanif, Lahiri, Meeran, Mistry, Naipaul, Roy, Rushdie, Selvadurai, and Sinha. DVSP

**ENGL0800J Introduction to Asian American Literature (CRN27041)**

**L Hour (TTh 6:30-7:50pm)**

Daniel Kim

This course is intended to familiarize students with key issues that have shaped the study of Asian American writings and to provide a sense of the historical conditions out of which those works have emerged. As a literature course, it will focus on textual analysis—on how particular texts give representational shape to the social, historical and psychological experiences they depict. Readings consists primarily of works that have a canonical status within Asian American literary studies but also include newer works that suggest new directions in the field. It also strives to provide some coverage of the major ethnic groups. DVSP

**ENGL0910 INTRODUCTORY SPECIAL TOPICS IN LITERATURES AND CULTURES IN ENGLISH**

**Fall ENGL0910B The Bible as Literature**

David Jacobson

This is a course offered in Judaic Studies. Interested students must register for JUDS 0260.

**Spring ENGL0910A How to Read a Poem (CRN26495)**

**J Hour (TTh 1-2:20pm)**

Melinda Rabb

*It is difficult/To get the news from poems/Yet men die miserably every day/For lack/Of what is found there.* These lines from William Carlos Williams begin to articulate the purpose of this course. The human species for thousands of years has found ways to intensify and order experience through the language of poetry. The ability to read this kind of language well is an enduring life skill. Designed for non-concentrators and English concentrators, the course addresses both conceptual and practical issues of understanding poetry. Readings draw on a wide range of British and American writers, including Wyatt, Shakespeare, Donne, Blake, Keats, Dickinson, Cummings, Frost, Bishop, and Heaney. LILE

**ENGL0910F Literature, Trauma, and War (CRN26576) (COLT0811K)**

**H Hour (TTh 9-10:20am)**

Marc Redfield

This course surveys many genres and periods in order to consider and think about two traditional kinds of literary responses to war—glorifying it, and representing its horrors. We'll examine texts by Homer, Shakespeare, Milton, Wordsworth, Byron, Whitman, Hardy, Crane, Freud, Levi, Pynchon, and Sebald, among others; we may also screen one or two films. Limited to undergraduates. Students will be assigned to conference sections by the instructor during the first week of class.

## For Undergraduates and Graduates

**ENGL1140 CRITICAL READING AND WRITING III: TOPICS IN LITERARY AND CULTURAL CRITICISM**

For advanced writers. Situates rhetorical theory and practice in contexts of cutting-edge literary, cultural, and interdisciplinary criticism, public discourse, and public intellectual debate. Individual sections explore one or more of the following subgenres: rhetorical criticism, hybrid personal-critical essays, case studies, legal argument and advocacy, documentary, satire, commentaries, and review essays. A writing sample will be administered on the first day of class. Class list will be reduced to 12 after writing samples are reviewed. Prerequisite: ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**Spring ENGL1140A The Literary Scholar (CRN21020)**

**F Hour (MWF 1-1:50pm)**

Lawrence Stanley

For the advanced writer. This course centers its literary inquiries on cognitive poetics. From this critical perspective, we will examine the histories of literary criticism (Wimsatt, Brooks, et alii), literary theory (Saussure, Foucault, Derrida, et alii), and English literature (from Beowulf to Philip Larkin); we will look at reader response theory, stylistics, literary linguistics, rhetorical theory, and philology. Writing will emerge from critical reading but will not be constrained by it and hence will range from reforming conventional literary critical discourse to experimenting with nontraditional forms. Prerequisite: ENGL0130, 0160, 0180, or a 1000-level nonfiction writing course. Class list will be reduced to 12 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1140B The Public Intellectual (CRN21021)**

**N Hour (Wed 3-5:20pm)**

Catherine Imbriglio

This course offers advanced writers an opportunity to practice sophisticated, engaged critical writing in academic, personal, and civic modes. Emphasis will be on writing "public" essays (general audience essays that do intellectual work or academic essays that address public topics), ideally in fluid, "hybrid," audience-appropriate forms. Areas of investigation will include (but are not limited to) the review essay, the cultural analysis essay, literary documentary, and the extended persuasive/analytic essay. It will include some brief "touchstone" investigations into rhetorical theory, with the aim of helping to broaden our concepts of audience, analyze the constitutive and imaginative effects of language, increase the real-world effectiveness of our own language practices, and situate our writing within current political, cultural, aesthetic and intellectual debates. Students must have sophomore standing or higher in order to be admitted to the class. A writing sample will be administered on the first day of class. Prerequisite: ENGL0130, 0160, 0180, or a 1000-level nonfiction writing course. Class list will be reduced to 12 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1160 SPECIAL TOPICS IN JOURNALISM**

For advanced writers. Class lists will be reduced after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Enrollment limited to 12 or 17, depending on section. S/NC.

**Fall ENGL1160D The Common Critic (CRN11421)**

**Q Hour (Th 4-6:20pm)**

Richard Eder

For the advanced writer. Aimed at the cultivated consumer of books, magazines and newspapers-- what has traditionally been called the common reader. Students will attend films, plays, art shows, concerts or dance performances and write weekly reviews based on these experiences. Readings include Orwell, Woolf, Shaw, Kael, Tynan, Clive James, Zbigniew Herbert, and current reviews. Writing sample submitted at first class; also a previous sample, if possible, submitted at the same time. Class list will be reduced to 12 after writing samples are reviewed during the first week of classes. Banner registrations after classes begin require instructor approval. S/NC.

**Spring ENGL1160A Advanced Feature Writing (CRN21022)**

**P Hour (T 4-6:20pm)**

Tracy Breton

For the advanced writer. Nothing provides people with more pleasure than a "good read." This journalism seminar helps students develop the skills to spin feature stories that newspaper and magazine readers will stay with from beginning to end, both for print and on-line publications. Students will spend substantial time off-campus conducting in-depth interviews and sharpening their investigative reporting skills. The art of narrative storytelling will be emphasized. Prerequisite: ENGL0160 or published clips submitted before the first week of classes. Class list will be reduced to 17 after writing samples are reviewed. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1160E Advanced Journalism: Investigative and Online Reporting (CRN27065)**

**Mon. 5:30-7:50 pm**

TBA

The goal of this class is to rigorously test and improve the reporting and nonfiction writing abilities of students seriously considering a career in journalism. By reading award-winning articles; reporting and writing five nonfiction pieces on campus or in Providence; and rigorously critiquing each other's writing, students will gain a sense of the promise and perils of journalism. Prerequisite: ENGL0160. S/NC.

**ENGL1180 SPECIAL TOPICS IN CREATIVE NONFICTION**

For the advanced writer. A writing sample will be administered on the first day of class. Class list will be reduced to 17 after writing samples are reviewed. Prerequisite: ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**Fall ENGL1180J Tales of the Real World (CRN16764)**  
**O Hour (Fri 3-5:20pm)**

Elizabeth Taylor

For the advanced writer, this section offers a chance to practice the pleasures and challenges of nonfiction analysis and story-telling in the forms of literary journalism, historical narrative, and personal essay or memoir. Inspirations will include Truman Capote, Sebastian Junger, Jamaica Kinkaid, and Maxine Hong Kingston. Intensive practice in researching, interviewing, redrafting, and editing. Writing sample required. Prerequisite: EL 13, 16, 18, 114, 116, 118, or 119 (ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190). Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. S/NC.

**ENGL1180K The Art of Literary Nonfiction (CRN11422)**  
**C Hour (MWF 10-10:50am)**

Catherine Imbriglio

For the advanced writer. Based on Roland Barthes' notion of the fragment, this workshop features an incremental, literary approach to writing nonfiction, in both traditional and experimental formats. In response to daily assignments, students will produce numerous short pieces and three extended "essays," to be gathered into a chapbook at the end of the course. Writing sample required. Prerequisite: ENGL0130, 0160, 0180, or any 1000-level nonfiction writing course. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1180P Further Adventures in Creative Nonfiction (CRN14600)**  
**J Hour (TTh 1-2:20pm)**

Ed Hardy

A workshop course for students who have taken EL 18 or the equivalent and are looking for further explorations of voice and form. Work can include personal essays, literary journalism and travel writing. Readings from Ian Frazier, Joan Didion, David Sedaris, John McPhee and others. Writing sample required. Prerequisite: ENGL0130, 0160, 0180, or any 1000-level nonfiction writing course. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1180R Travel Writing: Personal and Cultural Narratives (CRN15435)**  
**E Hour (MWF 12-12:50pm)**

Jon Readey

For the advanced writer. Helps students build skills in the growing genre of travel writing, including techniques for reading, observing, interviewing, composing, and revising travel pieces. Students will read the best contemporary writing about national and international travel in order to develop their own writing in areas like narrative, setting, characters, and voice. The course will feature interactive discussions, instructor conferences, and workshops. Prerequisite: ENGL0130, 0160, 0180, or any 1000-level nonfiction writing course. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. S/NC.

**Spring ENGL1180E Lifewriting (CRN26496)**

**P Hour (Tues 4-6:20)**

Carol DeBoer-Langworthy

Features theoretical and practical study of lifewriting's various forms--memoir, diary, essay, and autobiography-- and the crafting of personal narrative. Students read books, view films, and keep an electronic diary and paper notebook. Requirements include a personal critical essay and autobiography. Writing sample required. Prerequisite: EL 13, 16, 18, 114, 116, 118, or 119 (ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190). Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. S/NC.

**ENGL1180G Lyricism and Lucidity (CRN21023)**

**I Hour (TTh 10:30-11:50am)**

Catherine Imbriglio

For the advanced writer. This course will explore two subsets of the personal essay that blur or cross boundary lines--the lyric essay and the photographic essay-- in both traditional and experimental formats. Writing sample required. Prerequisite: ENGL0130, 0160, 0180, or any 1000-level nonfiction writing course. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1180Q Narrating History (CRN26497)**

**O Hour (Fri 3-5:20pm)**

Elizabeth Taylor

For the advanced writer: the protocols of historical narrative and essay for a general audience. Using the archives of Brown, the Rhode Island Historical Society, and the student's family (if feasible), each writer will research primary and secondary sources, use interviews and oral histories, to help shape three engaging, instructive true stories of the past. Intensive library work, revisions, and peer editing. Writing sample required. Prerequisite: ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1190 SPECIAL TOPICS IN NONFICTION WRITING**

For the advanced writer. A writing sample will be administered on the first day of class. Class list will be reduced to 17 after writing samples are reviewed. Prerequisite for most sections: ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**Fall ENGL1190M S01 The Theory and Practice of Writing: Writing Fellows Program (CRN15436)  
I Hour (TTh 10:30-11:50am)**

Douglas Brown

**ENGL1190M S02 The Theory and Practice of Writing: Writing Fellows Program (CRN15437)  
J Hour (TTh 1-2:20pm)**

Douglas Brown

For students accepted as Writing Fellows, this course offers the study of literary essays and composition theory to help develop their own writing with a critical awareness of the elements of an essay. Students will write essays throughout the semester and will confer with each other for every paper, thereby gaining experience in peer tutoring and becoming better writers through the help of an informed peer. They will also respond to the writing of a cohort of students in another designated Writing Fellows class. Enrollment is restricted to undergraduates who have been accepted into the Writing Fellows Program in the preceding July. Instructor's permission required. S/NC.

**Spring ENGL1190A "The Arrangement of Words": Liberating Fiction(s) (CRN26498)**

**B Hour (MWF 9-9:50am)**

Lawrence Stanley

For the advanced writer. The fiction writer's perception of writing is often excluded from or seen as marginal to academic studies. Concentrating on American fiction writers 1918-1945 (Hemingway, Faulkner, Welty, O'Connor, others), we examine their nonfictional and fictional prose on writing fiction. Journals, weekly response papers, three formal essays; does not include writing fiction. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Prerequisite for all sections: Prerequisite: EL 13, 16, 18, 114, 116, 118, or 119 (ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190). S/NC.

**ENGL1190L Creative Nonfiction: Practice and Criticism (CRN26499)**

**J Hour (TTh 1-2:20pm)**

Elizabeth Taylor

For advanced writers. What is Creative Nonfiction? Writers have flocked to it; scholars have questioned it. Does it harm the truth? Is it narrative with too much "I" and too little "Eye"? What makes it significant? To help us explore persistent questions about form, point of view, method, and ethics, readings will include historical examples, recent practitioners, editors, and critics. Intensive reading responses, research, drafting, and revision. Two critical essays; one piece of creative nonfiction. Prerequisite: ENGL0130, 0160, 0180, 1140, 1160, 1180, or 1190. Class list will be reduced to 17 after writing samples are reviewed during the first week of classes. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1200 INDEPENDENT STUDY IN NONFICTION WRITING**

**Fall** and **Spring**. Tutorial instruction oriented toward some work in progress by the student. May be repeated once for credit. Requires submission of a written proposal to a faculty supervisor. Section numbers and CRNs vary by instructor. Instructor's permission required.

**ENGL1210 HISTORY OF THE ENGLISH LANGUAGE**

**Fall ENGL1210 (CRN14853)**  
**C Hour (MWF 10-10:50am)**

TBA

Provides an introduction to the study of the English language from a historical, linguistic, and philological perspective, and an overview of the study of the "Englishes" that populate our globe. While providing students with the ability to identify and explain language change through historical periods, also examines language as a social and political phenomenon. Instructor permission required.

**ENGL1310 SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

**Fall ENGL1310T Chaucer (CRN16765) (MDVL1310T)**  
**J Hour (TTh 1-2:20pm)**

Elizabeth Bryan

Texts in Middle English by Geoffrey Chaucer including the romance *Troilus and Criseyde*; dream vision poems *Book of the Duchess*, *House of Fame*, and *Parliament of Fowls*; Chaucer's translation of Boethius's *Consolation of Philosophy*; his shorter poems; and two *Canterbury Tales*. Prior knowledge of Middle English not required. Not open to first-year students.

**ENGL1311C Milton (CRN16825)**  
**K Hour (TTh 2:30-3:50pm)**

Marc Redfield

A close examination of the poetry and prose of John Milton, from the early lyrics to the polemical prose writings of the 1640s and 50s, to the masterpieces *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*.

**Spring ENGL1310H The Origins of American Literature (CRN26501)**  
**B Hour (MWF 9-9:50am)**

James Egan

Where does American literature begin? Can it be said to have a single point of origin? Can writings by people who did not consider themselves American be the source of our national literary tradition? Does such a tradition even exist and, if so, what are its main characteristics? Authors may include Columbus, de Vaca, Shakespeare, Bradstreet, and Native American tales.

**ENGL1360 SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

**Fall ENGL1360K Shakespeare and Company (CRN16766)**  
**H Hour (TTh 9-10:20am)**

Coppelia Kahn

Shakespeare belonged to a community of actors and playwrights who competed for audiences in a fledgling entertainment industry. How do his plays compare to those of Marlowe or Jonson, Middleton or Webster? Reading Shakespeare in tandem with his contemporaries, we will consider the genres, sources, styles and conventions they shared, the issues that concerned them, and their differing artistic perspectives. Prerequisite ENGL0400A or equivalent. LILE WRIT

**ENGL1360P Shakespearean Tragedy (CRN16767)**  
**K Hour (TTh 2:30-3:50pm)**

Coppélia Kahn

We will read in depth early, middle and late tragedies by Shakespeare, attending to the genre as understood in the Renaissance and as Shakespeare developed it, along with critical readings that explore tragic form. Oral presentations, short papers, and a final research paper. Prerequisite: ENGL 0400A or equivalent. Enrollment limited to 20 juniors and seniors. LILE WRIT

**Spring ENGL1360H Seminar in Old English Literature (CRN24600)**  
**F Hour (MWF 1-1:50pm)**

TBA

**ENGL1360U Europe in the Vernacular (CRN26579) (MDVL1360U)**  
**M Hour (Mon 3-5:20pm)**

Elizabeth Bryan

Why did a few early medieval European authors write not in Latin or Arabic but in vernacular languages like Castilian, Early Middle English, Old Icelandic, or Old French? We will read primary texts by Lázamon, Alfonso X, Dante, troubadours and anonymous others, and assess previous claims about the “rise of the individual” and various proto-nationalisms as we rewrite the story of how, why, and for whom multilingual vernacular writings came to be. Readings in modern English supplemented by medieval languages.

**ENGL1400 UNDERGRADUATE INDEPENDENT STUDY IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

**Fall** and **Spring**. Tutorial instruction oriented toward a literary research topic. Section numbers and CRNs vary by instructor. Instructor’s permission required.

**ENGL1510 SPECIAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

**Fall ENGL1510A By a Lady: Jane Austen and Her Predecessors (CRN16768)**  
**J Hour (TTh 1-2:20pm)**

Melinda Rabb

Before turning to an in-depth consideration of Austen's major work, this course takes a revisionary view of the rise of the novel by studying fiction by women writers from Aphra Behn to Mary Wollstonecraft. Readings include Haywood's *Love in Excess*, Inchbald's *A Simple Story*, Burney's *Evelina*, and, of course, Austen's *Northanger Abbey*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*.

**Spring ENGL1511M Victorian Self and Society (CRN26581)**  
**I Hour (TTh 10:30-11:50am)**

Vanessa Ryan

This multi-genre course studies literature and culture of the Victorian period, looking at the changing ideas of society and the individual's place within that larger community in an age of empire, industrialization, urbanization, class conflict, and religious crisis. Topics include conceptions of the role of art and culture in society, the railway mania of the 1840s, women’s suffrage and the condition of women, and the Great Exhibition of 1851. Readings (essays, poems, stories, plays, and novels) by Carlyle, Charlotte Brontë, Ruskin, Robert Browning, Dickens, Tennyson, Christina Rossetti, George Eliot, and Lewis Carroll.

**ENGL1560 SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

**Fall ENGL1561D Writing and the Ruins of Empire (CRN16770)**

**M Hour (M 3-5:20pm)**

William Keach

An exploration of literary representations of “empire” and “imperialism” from the 18th century to the present. Readings in Gibbon’s *Decline and Fall of the Roman Empire*, Volney’s *Ruins of Empire*, and a wide range of 19th- and 20th-century texts. Some consideration of theories of imperialism and of visual representations of cultures of empire. Prior coursework in 18th- and 19th-century literature advised. Enrollment limited to 20.

**ENGL1561H The Brain and the Book: Thinking in the Novel (CRN16771)**

**M Hour (M 3-5:20pm)**

Vanessa Ryan

Considers mostly nineteenth-century novels in light of theories of cognition, both nineteenth-century and contemporary. This course proposes to study how some of the foundational questions of literary study—the nature of language, the location of meaning, the experience of reading, the power of metaphor, and the sources of creative thought—can also be studied from the perspective of mental science. Authors may include Charles Dickens, Wilkie Collins, George Eliot, Henry James. Limited to juniors and seniors only. Others by permission of the instructor if space allows. Enrollment limited to 20.

**ENGL1561M American Literature and the Corporation (CRN16826)**

**K Hour (TTh 2:30-3:50pm)**

Deak Nabers

A study of the development of the American novel from the Civil War to the present in light of the emergence of the corporation as the principal unit of economic enterprise in the United States. We will survey corporate theory from Lippmann to Collins, and use it to frame the novel’s development from realism through modernism into postmodernism. Corporate theorists to be considered: Lippmann, Dewey, Berle, Drucker, Mayo, Demming, Friedman, Coase. Novelists to be considered: Twain, Dreiser, Wharton, Stein, Faulkner, Steinbeck, Wright, McCullers, Reed, Gaddis, Morrison. Enrollment limited to 20.

**Spring ENGL1560V Lives of a Text (CRN26507)**

**G Hour (MWF 2-2:50pm)**

James Egan

Books are composed not merely of concepts, for they are material objects whose forms, functions, and value can vary widely. We will make extensive use of rare editions at the John Hay Library to help us explore not only the literary content of works but also their production and dissemination in various formats and for various audiences. Authors include Shakespeare, Irving, Poe. Enrollment limited to 15.  
LILE

**ENGL1561E The Western (CRN26508)**

**M Hour (Mon 3-5:20pm)**

Deak Nabers

An examination of the formula Western in American fiction, art, and cinema, with a view toward situating the genre within urban middle-class culture in the late 19th- and 20th-century United States. Authors to be considered include Twain, Harte, Crane, Austin, Cather, Doctorow, Reed, Leonard, and

L'Amour. Films: Destry Rides Again, Stagecoach, Rio Bravo, The Seven Samurai, Fistful of Dollars, Dirty Harry, The Man from Laramie, Paint your Wagon, Act of Violence, among others. Enrollment limited to 20.

**ENGL1561J The Poetics of Confession (CRN26582) (MCM1202A) (COLT1421S)**

**Q Hour (Th 4-6:20pm)**

Jacques Khalip

This course explores the theoretical structures and models of confession in various literary and cinematic sources, with a special emphasis on work from the nineteenth and twentieth centuries.

Authors might include: St. Augustine, Rousseau, De Quincey, Foucault, Wordsworth, Bronte, Wilde. LILE

**ENGL1561K Restoration and Eighteenth-Century Drama (CRN26583)**

**Q Hour (Th 4-6:20pm)**

Melinda Rabb

After almost two decades of closure, public theaters re-opened in 1660. This new beginning occasioned new plays, new kinds of performance and production, and new intersections between the stage and society. We will study works by Etherege, Wycherly, Congreve, Dryden, Behn, Gay, Lillo, Sheridan, and others.

**ENGL1561L Revolution, War, Poetry: Wordsworth in the 1790s (CRN26584)**

**N Hour (Wed 3-5:20pm)**

Marc Redfield

William Wordsworth's poetic experiments during the 1790s are often said to have invented modern poetry as the poetry of consciousness; they are also efforts to find language adequate to a time of revolution, war, and modernity. This seminar examines texts by various writers of the revolutionary era, but focuses on Wordsworth's poetry from the early 1790s to the 1805 Prelude. Open to juniors and seniors concentrating in English, Comp. Lit., or MCM. Graduate students and others require instructor permission. Pre-requisite ENGL0410 or equivalent.

**ENGL1600 INDEPENDENT STUDY IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

**Fall** and **Spring**. Tutorial instruction oriented toward a literary research topic in the Enlightenment and the Rise of National Literatures and Cultures. Section numbers and CRNs vary by instructor. Instructor's permission required.

**ENGL1710 SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

**Fall** **ENGL1710K Plain Folk: Literature and the Problem of Poverty (CRN16774)**

**I Hour (TTh 10:30-11:50am)**

Rolland Murray

Explores poverty as a political and aesthetic problem for the American novelist. Examines the ways that writers have imagined the poor as dangerous others, agents of urban decay, bearers of folk culture, and engines of class revolt. Also considers these literary texts in relation to historical debates about economic inequality. Writers may include Crane, Faulkner, Wright, Steinbeck, and Hurston. Open to undergraduates only.

**ENGL1710P The Literature and Culture of Black Power Reconsidered (CRN16775)**

**K Hour (TTh 2:30-3:50pm)**

Rolland Murray

This course reexamines the Black Power movement as a signal development in American literature and culture. We will read classics from the period with a view toward reassessing the nuances and complexities of their form and politics. At the same time, we will recover less familiar texts that complicate conventional understandings of what defines this movement. Authors include Malcolm X, Huey P. Newton, Angela Davis, Eldridge Cleaver, John Edgar Wideman, Ernest Gaines, and Amiri Baraka. DVSP

**Spring ENGL1710I Harlem Renaissance: The Politics of Culture (CRN25173)**

**D Hour (MWF 11-11:50am)**

Rolland Murray

The Harlem Renaissance was a remarkable flowering of culture in postwar New York as well as a social movement that advanced political agendas for the nation. This course takes up the relationship between literature and politics by exploring such matters as the urbanization of black America, the representation of the black poor, the influence of white patronage, and the rise of primitivism. Writers may include Hughes, Hurston, Larsen, Fisher, Locke, and McKay. DVSP

**ENGL1710Y American Literature and the Cold War (CRN26585)**

**D Hour (MWF 11-11:50am)**

Deak Nabers

A study of American literature in the context of the broad intellectual culture--strategic, ideological, philosophical, aesthetic, and economic--engendered by the conflict between the United States and the Soviet Union from 1945 to 1991. We will assess the role of the bomb, McCarthyism, game theory, the military industrial complex, and strategic doctrines of containment and deterrence in the rise of postmodernism in American literature. Authors to be considered include Bellow, Highsmith, Millar, Ellison, McCarthy, Mailer, Pynchon, Wideman, Coover, DeLillo. Students should register for ENGL1710Y S01 and may be assigned to conference sections by the instructor during the first week of class.

**ENGL1760 SEMINARS IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

**Fall ENGL1760Q James Joyce and the Modern Novel (CRN16776)**

**O Hour (F 3-5:20pm)**

Paul Armstrong

One measure of James Joyce's achievement as a writer is his influence (as an inspiration, an antagonist, or a competitor) on novelists who came after him. Our primary concern will be with Joyce's formal innovations: How did his audacious narrative experiments transform the novel as a genre? Do his stylistic games break with the realistic tradition or expose its linguistic and epistemological workings? In addition to *Dubliners*, *Portrait of the Artist*, and *Ulysses*, we will read novels by Woolf, Faulkner, Beckett, and Nabokov. Banner registrations after classes begin require instructor approval. Enrollment limited to 20. Not open to first-year students.

**ENGL1761V The Korean War in Color (CRN16827)**

**N Hour (W 3-5:20pm)**

Daniel Kim

We examine how the Korean War was depicted in U.S. popular culture as it was taking place with a particular focus on how it catalyzed a wholesale transformation of both domestic and transnational narratives of race. In addition to looking at Hollywood film, newspaper and magazine coverage from the 1950, we also analyze how this event has been imagined by Asian American authors many years later. We will read the fiction of Susan Choi, Ha Jin, Richard Kim, and Chang-Rae Lee.

**ENGL1761W Modern South Asia: Literature and Theory (CRN17293)**

**E Hour (MWF 12-12:50pm)**

Madhumita Lahiri

This seminar provides an overview of 20th and 21st century writing from and about South Asia. It will serve, in addition, as an introduction to postcolonial studies. Theoretical readings will focus on issues of diaspora; transnational cultural circulation; and subaltern historiography. Fiction will be primarily Anglophone (Anand, Du Bois, Forster, Naipaul, Rushdie, etc.), with some vernacular texts in translation (Chughtai, Limbale, Premchand, Tagore). Enrollment limited to 20.

**Spring ENGL1760K Reading New York (CRN26513) (URBNXLIST)**

**K Hour (TTh 2:30-3:50pm)**

Tamar Katz

We will explore narratives of New York City, both fictional and nonfictional, from the early 20th century to the present. Topics to be addressed include immigration, segregation and mobility, cosmopolitanism and the neighborhood, celebrity and postmodernism. Authors may include John Dos Passos, Ann Petry, E. B. White, Jane Jacobs, Rem Koolhaas. Registration limited to English and Urban Studies concentrators. Students from other concentrations should attend class on the first day and will be admitted if space is available. Not open to first-year students. Enrollment limited to 20. Prerequisite: two previous literature classes.

**ENGL1760L Bloomsbury and Modernism (CRN26514)**

**H Hour (TTh 9-10:20am)**

Paul Armstrong

This course will explore the contribution of the so-called "Bloomsbury Group" to the development of modernism in Britain. The focus will be on the central literary figures (Virginia Woolf, E. M. Forster, T. S. Eliot), but attention will also be paid to the visual arts (especially Roger Fry and Post-Impressionism) and social criticism (Lytton Strachey, Leonard Woolf, and John Maynard Keynes). A major question will be how the controversies swirling around Bloomsbury exemplify important debates about modernism. Enrollment limited. Not open to first-year students. Banner registrations after classes begin require instructor approval.

**ENGL1760T Literary Africa (CRN23975)**

**J Hour (TTh 1-2:20pm)**

Olakunle George

Explores the sense in which the word "Africa" has come to carry a range of disparate moral, epistemological, and political connotations in literary and related discourses. We will study 19th century autobiographical and travel writing by black African agents of Christian missionary organizations (Ajayi Crowther, Birch Freeman, Philip Quaque, Joseph Wright); critical essays by contemporary scholars of postcolonial cultures (Appiah, Bhabha, Mudimbe, Peel, Pratt); and imaginative literature by African writers (Achebe, Soyinka, Ngugi, Marechera, Vera). Enrollment limited. Not open to first-year students. DVSP

**ENGL1761P Yeats, Pound, Eliot (CRN23514)**

**O Hour (Fri 3-5:20pm)**

Mutlu Blasing

Readings in the poetry and selected prose of Yeats, Pound, and Eliot. Enrollment limited to 20.

**ENGL1761Q W. G. Sebald and Some Interlocutors (CRN26515) (MCM1503D) (COLT14210)**

**K Hour (TTh 2:30-3:50pm)**

Timothy Bewes

The works of W. G. Sebald have received a huge amount of critical attention since his death in 2001, particularly from critics interested in the question of the ethics of literature after Auschwitz. But what is Sebald's literary heritage, and who are his interlocutors? What internal and external connections do his works establish? Besides Sebald's works, readings will include Stendhal, Kafka, Walser, Borges, Bergson, Resnais, Lanzmann. Banner registrations after classes begin require instructor approval. Enrollment limited to 20. Not open to first-year students.

**ENGL1800 INDEPENDENT STUDY IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

**Fall** and **Spring**. Tutorial instruction oriented toward a literary research topic in Modern and Contemporary Literatures and Cultures. Section numbers and CRNs vary by instructor. Instructor's permission required.

**ENGL1900 SPECIAL TOPICS IN CRITICAL AND CULTURAL THEORY**

**Fall ENGL1900R Queer Relations: Aesthetics and Sexuality (CRN16779) (MCM1201K) (COLT1812U)**

**Q Hour (Th 4-6:20 pm)**

Jacques Khalip

A study of the relationship between aesthetic thought and sexuality in a variety of literary and cinematic works. We will supplement our readings with ventures into queer theory, emphasizing how art is related to identity, community, race, gender, and ethics. Authors include Wilde, Pater, James, Winterson, Cole, Guibert, Foucault, Bersani, Edelman. Films by Julien and Jarman. DVPS

**ENGL1900T The Postcolonial and the Postmodern (CRN16780)**

**J Hour (TTh 1-2:20 pm)**

Olakunle George

Explores the contexts and conceptual implications of theories of postmodernism and postcolonialism. Particular attention to intersections and disjunctions between both concepts as attempts to grapple with the challenges of modernity from the vantage point of the late-20th century. Course will end with two novels that address related issues with the tools of fictional narrative: Coetzee's *Foe* and Rushdie's *Midnight's Children*. Readings include: Butler, Hall, Jameson, Laclau, Lyotard, Spivak. Not open to first-year students. Enrollment limited to 20.

**ENGL1900W Aesthetic Theory/Cultural Studies (MCM1503E, CRN16846)**

This is a course offered in Modern Culture and Media. Interested students must register for MCM1503E (CRN16846).

**Spring ENGL1900D Literature and Politics (CRN26519) (MCM1202B)**

**K Hour (TTh 2:30-3:50pm)**

William Keach

Literature as a changing historical formation that often represents and is always shaped by the practices of organizing, asserting, and controlling power in society. Sustained focus on writings by Raymond Williams, Leon Trotsky, Michel Foucault, Edward Said, Gayatri Spivak, and Terry Eagleton, and on literary texts read from the perspectives of these six theorists (possibly Shakespeare, Milton, Marvell, Swift, Dickens, Gaskell, the Brontes, Victor Serge, Anna Akhmatova).

**ENGL1900F Interpretation (CRN26520)**

**J Hour (TTh 1-2:20pm)**

Paul Armstrong

This course will introduce students to the central issues in the theory of interpretation and their implications for critical practice. Topics will include the causes and consequences of interpretive conflict, the availability of tests for validity, the roles of the author and the reader, and the historical, social, and political dimensions of understanding. Readings will include major theoretical statements as well as critical essays and background materials related to three controversial novels.

**ENGL1900I Critical Methodologies: Contemporary Literary Theory (CRN27039) (MCM1503F)**

**Q Hour (Th 4-6:20pm)**

Ellen Rooney

A survey of theories of literature from the early 20th-century to the present, with particular attention to relations between "literary theory" and the broader phenomena of cultural studies and Critical Theory writ large. We will examine the New Critics; structuralism, post-structuralism and new historicism; cultural theory, including psychoanalysis, marxism, and aesthetic theory. Topics will include literariness and textuality, the reader and subjectivity, narrative and mimesis, and the reemergence of form in contemporary literary studies. Enrollment limited to 20. Not open to first-year students or graduate students.

**ENGL1900V Camera Works: The Theory and Fiction of Photography (CRN26589) (MCM1202C)**

**N Hour (Wed 3-5:20pm)**

Stuart Burrows

This class focuses both on literature influenced by and theoretical considerations of photography. Texts and films to include Barthes' *Camera Lucida*, essays by Benjamin, Kracauer, and Krauss, Cortazar's "Blow-Up," Antonioni's *Blow-Up*, Fitzgerald's *Tender is the Night*, Sebald's *The Emigrants*, West's *The Day of the Locust*, Frampton's *Nostalgia*, Egoyan's *Calendar*, Rancière's *The Future of the Image*, and poetry by Rich, Ashbery, and Larkin. Not open to first-year students and sophomores. Open to English concentrators only.

**ENGL1910 SPECIAL TOPICS IN LITERATURES AND CULTURES IN ENGLISH**

**Spring ENGL1910A Dreamworlds: Utopia from Plato to the Present (CRN26521)**

**J Hour (TTh 1-2:20pm)**

Jean Feerick

Can acts of writing change the world? This course looks at a number of famous utopias and dystopias from classical time to the modern period and analyzes how the genre's literary experiments transform reading into a political act. Works by Plato, More, Montaigne, Shakespeare, Swift, H. G. Wells, and Le Guin. Films will include *Blade Runner* and *Pleasantville*.

**ENGL1950 SENIOR SEMINAR**

This rubric will include seminars designed specifically for senior-year English concentrators. They will focus on a range of theoretical, thematic, and generic topics that will provide advanced English undergraduates to explore more profoundly or more synthetically fundamental issues connected to the study of literature in general and literature in English in particular. Although English Honors seniors will be allowed to register for them, these courses will provide a "capstone" experience for all English concentrators during their senior year. Enrollment limited to 20 seniors.

**Fall ENGL1950A Form and Feeling in Renaissance Poetry (CRN17196) (REMS1950A)**  
**M Hour (Mon 3-5:20pm)**

Stephen Foley

Renaissance poets laid claim to the ethical power of poetry to move people through imagination. How does formal imitation and innovation create fields of feeling in the poetry of Spenser, Sidney, Shakespeare, Donne, Jonson, and Milton? Enrollment limited to 20 seniors.

**Spring ENGL1950B Literature and the Ideology of the Aesthetic (CRN26963) (MCM1503H)**  
**M Hour (Mon 3-5:20pm)**

William Keach

Theoretical and historical exploration of the idea of literature understood as writing that has the status of art—and of the relation of this idea to the emergence and elaboration of discourses of the aesthetic. First six weeks: decisive eighteenth- and nineteenth-century developments in the meaning of literature as it relates to the aesthetic. Second six weeks: recent positions (especially poststructuralist and Marxist) that figure prominently in current debates. Enrollment limited to 20 students.

**ENGL1991 SENIOR HONORS THESIS IN LITERATURES AND CULTURES IN ENGLISH**

Seminar and workshops led by the Advisor of Honors in Literatures. Introduces students to sustained literary-critical research and writing skills necessary to successful completion of the senior thesis. Particular attention to efficient ways of developing literary-critical projects, as well as evaluating, incorporating, and documenting secondary sources. Enrollment limited to English concentrators whose applications to the Honors in Literatures program have been accepted. Permission should be obtained from the Professor Mutlu Blasing, Honors Advisor for Literatures and Cultures in English.

**Fall ENGL1991 (CRN11429)**  
**M Hour (Mon 3-5:20pm)**

Tamar Katz

**ENGL1992 SENIOR HONORS THESIS IN LITERATURES AND CULTURES IN ENGLISH**

**Fall (CRN17331) Spring (CRN21030).** Independent research and writing under the direction of a faculty member. Open to senior English concentrators pursuing Honors in Literatures and Cultures in English. Permission should be obtained from Professor Tamar Katz, Honors Advisor for Literatures and Cultures in English.

**ENGL1993 SENIOR HONORS SEMINAR IN NONFICTION WRITING**

This course is designed for students accepted into the nonfiction honors program. It will be run in workshop format, and will focus on research skills and generative and developmental writing strategies for students embarking on their thesis projects. Weekly assignments will be directed toward helping students work through various stages in their writing processes. Students will be expected to respond thoughtfully and constructively in peer reviewing one another's work. Open to seniors who have been admitted to the Honors Program in Nonfiction Writing. Instructor permission required.

**Fall ENGL1993 (CRN17138)**  
**N Hour (Wed 3-5:20pm)**

Catherine Imbriglio

**ENGL1994 SENIOR HONORS THESIS IN NONFICTION WRITING**

**Fall (CRN17332) Spring (CRN26949)** Independent research and writing under the direction of the student's Nonfiction Writing honors supervisor. Permission should be obtained from the Honors Advisor for Nonfiction Writing. Open to senior English concentrators pursuing Honors in Nonfiction Writing.

**Primarily for Graduate Students**

**ENGL2360 GRADUATE SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

**Fall ENGL2360R Civil Wars, Restoration, and Early Georgian Literature (CRN16828)**

**M Hour (Mon 3-5:20pm)**

Melinda Rabb

The seminar will consider major works from the English Civil Wars to the first years of the eighteenth-century, with attention to cultural and theoretical contexts for understanding important developments such as print culture, war, nation-formation, the marketplace, and public/private spheres. Writers will include Milton, Rochester, Behn, Restoration playwrights, Dryden, Swift, and others. Additional readings will include selections from Adorno, Pocock, Anderson, Zizek, Brown, Johns, and others. Enrollment limited to 15 graduate students.

**ENGL2360S Alternative Miltons**

**Q Hour (Thurs 4-6:20pm)**

Richard Rambuss

This seminar undertakes a close reading of Milton's monumentally significant epic *Paradise Lost*. We will also consider the current state of Milton criticism. What's new in Milton criticism? What approaches have been holding fort? Has Milton criticism been slower to take to critical and theoretical innovation than Shakespeare criticism? If so, why, and what might we do about it? On that account, the seminar will engage a range of newer approaches—disability studies, queer theory, trauma theory, eco-criticism, animal studies, technoculture studies, and popular culture studies—to consider what they have to offer by way of new perspectives on Milton. Enrollment limited to 15 graduate students.

**Spring ENGL2360P Thinking with Romance in the Renaissance (CRN26591) (REMS2360P)**

**N Hour (W 3-5:20pm)**

Jean Feerick

Modernity defines romance as escapist, a mode that flies from the "real." Yet Renaissance writers placed it at the center of debates about politics, ethics, and knowledge. Tracking its generic fingerprint in Spenser's romance-epic, we will consider its adaptation for the stage as tragicomedy and its relation to epistemological shifts dividing science from fiction, knowledge from pleasure. Authors include Raleigh, Spenser, Shakespeare, Fletcher, Massinger, Bacon, Cavendish. Open to graduate students only.

**ENGL2400 GRADUATE INDEPENDENT STUDY IN MEDIEVAL AND EARLY MODERN LITERATURES AND CULTURES**

**Fall and Spring.** Section numbers and CRNs vary by instructor. May be repeated for credit. Instructor's permission required.

**ENGL2560 GRADUATE SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

**Fall ENGL2561B Things Not Entirely Possessed: Romanticism and History (CRN16829) (MCM2300E) (COLT2820X)**

**Tues. Noon-2:20 pm**

Jacques Khalip

This course explores how Romanticism *thinks through* the historical, and in particular, it engages Romantic mediations of historical knowledge through aesthetic form. What is the relationship of the aesthetic to the historical? How is subjectivity an effect of a poem's negotiation of the past? And what role does the "future" play in Romanticism? Authors will include Liu, Pfau, Levinson, McGann, Goodman, Chandler, Ferris, Pyle. Enrollment limited to 15 graduate students.

**Spring ENGL2560E Liberalism (CRN 26524)**

**Q Hour (Thurs 4-6:20pm)**

Philip Gould

An interdisciplinary approach to American culture and literary history through the lens of liberal ideologies. Readings include Franklin, Thoreau, sentimental novel, and Ellison's *Invisible Man*. Enrollment limited to 15 graduate students. Exceptions with permission by instructor.

**ENGL2561C Intellectuals and the Public Sphere (CRN26592)**

**O Hour (Fri 3-5:20pm)**

Vanessa Ryan

Considers the relationship of the artist to the public sphere, focusing on the late-nineteenth-century. We will look back from debates today over the "public intellectual" to Victorian debates over the "intellectual." Attention to how narratives of intellectual decline in the late nineteenth and twentieth centuries portray the figure of the artist: as prophet, intellectual, professional, critic, genius, woman, madman, aesthete, scientist, and social celebrity. Readings will include literary writers and essayists (such as Dickens, Trollope, James, Pater, Shaw, Wilde, Wells), alongside theorists (Humboldt, Weber, Brecht, Benjamin, Habermas, Bourdieu, Latour, Kittler). Enrollment limited to 15 graduate students.

**ENGL2600 GRADUATE INDEPENDENT STUDY IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES AND CULTURES**

**Fall and Spring.** Section numbers and CRNs vary by instructor. May be repeated for credit. Instructor's permission required.

**ENGL2760 GRADUATE SEMINARS IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

**Fall ENGL2760M Postcoloniality, Globalism, Diaspora (CRN16784)**

**N Hour (Wed 3-5:20pm)**

Olakunle George

Introduces students to the intellectual current that has come to be called "postcolonial theory" in contemporary criticism. We read influential theoretical writings alongside literary texts by writers and critics associated with concepts of postcoloniality, transnationalism, or diaspora. We thus combine theoretical with literary texts in order to explore intersections or disjunctions between idioms, genres, and philosophical investments on such inter-related concepts and problematics as: nationalism, biopower, globalization, diaspora, or the claims of literature on the arena of the present. Texts by: Coetzee, Fanon, Gordimer, Naipaul, Said, Spivak, and Walcott. Enrollment limited to 15 graduate students.

**ENGL2760P The '50s in Color: Race, Empire, and U.S. Cold War Culture (CRN17323)**

**O Hour (Fri 3-5:20pm)**

Daniel Kim

Examines U.S. cultural texts of the '50s in relation to both domestic race politics and foreign policy concerns. Explores issues of assimilation, conflict, containment, development, and integration in a transnational as well as a national framework. Writers we study may include Ralph Ellison, Jack Kerouac, Phillip Roth, John Okada and Jade Snow Wong. This course is limited to graduate students.

**Spring ENGL2760A American Modernist Poetry and Poetics (CRN26899)**

**Tues 12-2:20pm**

Mutlu Blasing

Study of the poetry and prose of Eliot, Pound, Stevens, Williams, H.D., Moore, and Hughes, with additional readings in criticism and theories of modernism. Enrollment limited to 15 graduate students.

**ENGL2760Z African American Literature After 1965: Nationalism and Dissent (CRN26594)**

**O Hour (Fri 3-5:20pm)**

Rolland Murray

Since the late 1960s, major theoretical and literary currents in African American letters have been profoundly influenced by black nationalism. This seminar examines the persistence of nationalist thought in ongoing debates about racial authenticity, gender inequality, black aesthetics, and diasporic politics. In so doing we will attend to both the complexity of nationalist ideology and the dissent generated by it. Authors include Baraka, Cruse, Giovanni, Morrison, Senna, Whitehead, and Gilroy. Open to graduate students only.

**ENGL2800 GRADUATE INDEPENDENT STUDY IN MODERN AND CONTEMPORARY LITERATURES AND CULTURES**

**Fall** and **Spring**. Section numbers and CRNs vary by instructor. May be repeated for credit. Instructor's permission required.

**ENGL2900 ADVANCED TOPICS IN CRITICAL AND CULTURAL THEORY**

**Fall ENGL2900M The Reading Effect and the Persistence of Form (CRN17317) (MCM2110E)**

**Q Hour (Thurs 4-6:20pm)**

Ellen Rooney

This course examines the "reading effect" as it emerges in work on the question of form and contemporaneous scholarship on the problematics of reading. We will trace the ways in which these related but distinct critical idioms negotiate concepts of mutual concern (interpretation, representation, the reading subject/reading brain). Topics include "new formalism," cognitive studies, symptomatic reading. Theorists from Althusser and deMan to Marcus, Wolfson and Zunshine. Enrollment limited to 15 graduate students; undergraduate seniors may enroll with instructor permission.

**ENGL2950 SEMINAR IN PEDAGOGY AND COMPOSITION THEORY**

An experimental and exploratory investigation into writing as preparation for teaching college-level writing. Reviews the history of writing about writing, from Plato to current discussions on composition theory. Against this background, examines various processes of reading and writing. Emphasizes the practice of writing, including syllabus design. Priority given to students in the English Ph.D. program. Undergraduates admitted only with permission of the instructor.

**Fall ENGL2950 (CRN11435)**

**P Hour (T 4-6:20pm)**

Lawrence Stanley

**ENGL2970 PRELIMINARY EXAMINATION PREPARATION** (no course credit)

**Fall (CRN11436)** and **Spring (CRN21037)**. For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing for a preliminary examination.

**ENGL2990 THESIS PREPARATION** (No Course Credit)

**Fall (CRN11437)** and **Spring (CRN21038)**. For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing a thesis.