DEPARTMENT OF ENGLISH
COURSE PROSPECTUS FOR 2013-14 (AS OF 1/23/14)

THE FOLLOWING RUBRICS HAVE BEEN RENUMBERED:
 0210, 0250, 0400, 0410, 0450, 0600, 0610, 0650, 0800,
 1210, 1400, 1410, 1600, 1610, 1650, 1800, 2400, 2600, 2800

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 wide range of texts in literature, the media, and academic disciplines. Assignments move from personal response papers to formal academic essays. Fall sections 01, 03, 08, 09, and 12 are reserved for first-year students. Spring section 01 is reserved for first-year students. Enrollment limited to 17. Banner registrations after classes begin require instructor approval. S/NC.

Fall
ENGL0110 S01 (section reserved for first-year students)  CRN:14603
B Hour (MWF 9-9:50 pm)
Adam Golaski
Worthwhile writing is the product of both good ideas—be they the result of scholarship, inspiration, or more likely a combination of the two—and good technique. In this section, we will develop our ability to think critically (by examining ideas), and we will work to write with clarity (by considering technique). Though we will study music writing, our conversations and essays will not be limited by the subject of our readings; rather, the essays we study will demonstrate useful approaches for any academic subject. Enrollment limited to 17 undergraduate students. S/NC.

CANCELLED ENGL0110 S02 (section reserved for first-year students)
B Hour (MWF 9-9:50 am)
TBA

ENGL0110 S03 (section reserved for first-year students)  CRN:14605
E Hour (MWF 12-12:50 pm)
Adam Golaski
See description for Section 01, above.

ENGL0110 S04 CRN:14606
I Hour (TTh 10:30-11:50 pm)
Andrew Lack
A practical introduction to the college-level essay across the disciplines, designed to demystify the writing process, from generating ideas to drafting to revision. Attending to rhetoric, argument, and underlying assumptions, we will read short stories and critical essays, from David Foster Wallace to
Malcolm Gladwell. The course prepares students to approach any writing assignment with confidence, in the university and beyond. S/NC.

ENGL0110 S05 CRN:14607  
G Hour (MWF 2-2:50 pm)  
Anna Solomon  
This section will help prepare students to read, write, and think with confidence and pleasure – at Brown and beyond. Working to demystify the writing process, we’ll harness everyday skills, such as analyzing, questioning, and arguing, as the basis for intelligent and engaged academic writing. Emphasis will be placed on learning to read as writers, gaining control over the writerly choices we make, and developing concrete tools and techniques for pre-writing, drafting, research, and revision. A broad range of interdisciplinary texts as well as daily and long-term research and writing assignments will build around themes of family, place, and society. Frequent private conferences and peer-to-peer workshops will encourage rigorous, imaginative critical expression. S/NC.

ENGL0110 S06 CRN:14608  
AB Hour (MWF 8:30-9:50 am)  
Robert Ward  
In its various forms, the essay allows scholars to put forward ideas and arguments, to shift ways of seeing and understanding, and to contribute to ongoing intellectual debate. This course offers an introduction to the style and purpose of writing and gives you the opportunity to work on three essay forms. You will read and discuss an eclectic range of personal and academic essays and participate in workshops, critical reviews, and symposia. You will develop an understanding of the techniques of scholarly work and acquire academic skills that will enable you to engage successfully with the challenges and opportunities of studying at Brown. S/NC.

ENGL0110 S07 CRN:14609  
K Hour (TTh 2:30-3:50 pm)  
John Murillo  
Throughout this course, we will embrace and channel our confusion and difficulty with writing. We will write three academic essays drawn from readings spanning academia, the media, and popular culture. This will be a semester of reading, writing, watching, thinking, and, happily, being confused together. In and with that confusion, we will all begin to develop the keen minds and deft hands of skilled writers. S/NC.

ENGL0110 S08 (section reserved for first-year students) CRN:14610  
K Hour (TTh 2:30-3:50 pm)  
Jonathan Readey  
This section is designed to help prepare students to write at the university level and for the job world beyond by providing instruction in developing persuasive arguments, organizing texts at the paragraph and sentence levels, controlling a range of prose styles, and conducting critical reading and research. Our classes will feature energetic and interactive discussions, workshops, frequent instructor conferences, and informal and formal written assignments with an emphasis on revision. Our texts will range from academic essays to fiction and popular films, and we will focus on examining and writing about the broad notion of inequality—in areas like class, gender, and race—both within the U.S. and internationally. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.
ENGL0110 S09  (section reserved for first-year students)  CRN:14611
B Hour (MWF 9-9:50 am)
Lawrence Stanley
“Re-visioning Writing” encourages a meditative and reflective approach to language. It will familiarize you with the processes of close and intertextual reading, with different modes of analytical thought, and with the practice of translating reading and thinking into writing. We will carefully examine essays that cover a range of issues from ideas about reading and writing to culture and identity; writing assignments, which stress revision, will explore the articulation of your perceptions and thoughts with the rigor and discipline necessary to university studies. This section is reserved for first-year students. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0110 S10  CRN:14612
C Hour (MWF 10-10:50 am)
Kate Schapira
This is a class designed to stretch our powers of thinking, writing, reading and speaking academically. What makes a text, a conversation or a mindset “academic”? Among other things, a particular kind of attention to, focus on and consideration of language as well as topics and ideas. Through class discussion, reading, writing and especially revising, we’ll become better academic communicators—better at understanding what others say and write, and better at saying and writing what we mean. We'll read texts by Cornell West, Marjane Satrapi, Virginia Woolf, Azar Nafisi, Melissa Harris-Perry and Stephen Jay Gould, among others, and create a portfolio of essays with varying lengths, styles, and goals. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0110 S11 CRN:14613
F Hour (MWF 1-1:50 pm)
Kate Schapira
See description for Section 10, above.

ENGL0110 S12  (section reserved for first-year students)  CRN:14614
D Hour (MWF 11-11:50 am)
Catherine Imbriglio
This section offers an introductory forum for responsible, engaged critical reading and writing for academic audiences. Its primary thematic focus will be issues of power, knowledge, and authority—in public spaces and in private—as seen through such interdisciplinary lenses as literature, philosophy, urban studies, visual studies, science, and psychology. There will be daily as well as long-term writing assignments, with strategies for college-level inquiry (exploration, reflection, analysis, synthesis, revision, and evaluation) strongly emphasized. Our main goal for the semester will be to explore, re-envision and deepen our sense of what it means to be imaginative critical thinkers, readers, and writers—dynamic participants in the ongoing intellectual conversations that take place here at Brown. The course is designed to meet the needs of entering students and is therefore limited to 17 incoming first-year students. S/NC.
ENGL0110 S13  CRN:14615
H Hour (TTH 9-10:20 am)
Michael Stewart
The primary goal of this section is to help you develop a personal academic voice. To this end, most of our time will be spent in workshops and private conferences. Our discussions will explore questions of authoritative language and rhetorical strategy, and we will look at research as a creative process as well as an essential element of academic writing. The readings will be a blend of contemporary and modern essays, which will be used not only to develop your talents as a writer, but also to make you a stronger critical reader. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

Spring  ENGL0110 S01 (section reserved for first-year students)  CRN:24259
E Hour (MWF 12-12:50 pm)
Adam Golaski
Worthwhile writing is the product of both good ideas—be they the result of scholarship, inspiration, or more likely a combination of the two—and good technique. In this section, we will develop our ability to think critically (by examining ideas), and we will work to write with clarity (by considering technique). Though we will study music writing, our conversations and essays will not be limited by the subject of our readings; rather, the essays we study will demonstrate useful approaches for any academic subject. Enrollment limited to 17 undergraduate students. S/NC.

ENGL0110 S02  CRN:24260
C Hour (MWF 10-10:50 am)
Robert Ward
In its various forms, the essay allows scholars to put forward ideas and arguments, to shift ways of seeing and understanding, and to contribute to ongoing intellectual debate. This course offers an introduction to the style and purpose of writing and gives you the opportunity to work on three essay forms. You will read and discuss an eclectic range of personal and academic essays and participate in workshops, critical reviews, and symposia. You will develop an understanding of the techniques of scholarly work and acquire academic skills that will enable you to engage successfully with the challenges and opportunities of studying at Brown. S/NC.

ENGL0110 S03  CRN:24261
G Hour (MWF 2-2:50 pm)
Anna Solomon
This section will help prepare students to read, write, and think with confidence and pleasure – at Brown and beyond. Working to demystify the writing process, we’ll harness everyday skills, such as analyzing, questioning, and arguing, as the basis for intelligent and engaged academic writing. Emphasis will be placed on learning to read as writers, gaining control over the writerly choices we make, and developing concrete tools and techniques for pre-writing, drafting, research, and revision. A broad range of interdisciplinary texts as well as daily and long-term research and writing assignments will build around themes of family, place, and society. Frequent private conferences and peer-to-peer workshops will encourage rigorous, imaginative critical expression. S/NC.
CANCELLED  ENGL0110 S04  CRN:24262  
F Hour (MWF 1-1:50 pm)  
Jonathan Readey  
This section is designed to help prepare students to write at the university level and for the job world beyond by providing instruction in developing persuasive arguments, organizing texts at the paragraph and sentence levels, controlling a range of prose styles, and conducting critical reading and research. Our classes will feature energetic and interactive discussions, workshops, frequent instructor conferences, and informal and formal written assignments with an emphasis on revision. Our texts will range from academic essays to fiction and popular films, and we will focus on examining and writing about the broad notion of inequality—in areas like class, gender, and race—both within the U.S. and internationally. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0110 S05  CRN:25903  
C Hour (MWF 10-10:50 am)  
Adam Golaski  
Worthwhile writing is the product of both good ideas—be they the result of scholarship, inspiration, or more likely a combination of the two—and good technique. In this section, we will develop our ability to think critically (by examining ideas), and we will work to write with clarity (by considering technique). Though we will study music writing, our conversations and essays will not be limited by the subject of our readings; rather, the essays we study will demonstrate useful approaches for any academic subject. Enrollment limited to 17 undergraduate students. S/NC.

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. 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  CRN:14562  
J Hour (TTh 1-2:20 pm)  
Elizabeth Taylor  
“The Thoughtful Generalist” -- To prepare for academic and real world discourse, we will study essays by nationally known writers as exempla of deep research turned into engaging intellectual journey. In practice we will generate, research, plan, draft, and revise several essays, moving from close reading to inter-textual analysis to complex grappling with varied sources to explore a subject, issue, or artist. Writing sample may be required. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

Spring  ENGL0130 S01  CRN:24263  
C Hour (MWF 10-10:50 am)  
Carol DeBoer-Langworthy  
“The Science Research Essay” -- This course explores how science, as an academic way of thinking and a method, is important in the development of critical thinking and expression of culture. Students will write three research essays on scientific topics and explore various “dialects” of scientific discourse in readings and discussion. Differing protocols and modes of expression for each form will be explained.
and explored. Writing sample may be required. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0130 S02 CRN:24264**  
**D Hour (MWF 11-11:50 am)**  
Michael Stewart  
This class is founded on the idea that research is a creative act in and of itself. Using a series of real-world drills we will explore the local archives, court documents, libraries, and electronic resources that are essential to investigative nonfiction. Students will then use these tools to develop a long-form research paper that will be brought through a number of peer workshops and one-on-one conferences. Additionally, we will look at a number of contemporary texts to examine how scholars, professional writers, and journalists have integrated their research into their writing. S/NC.

**ENGL0130 S03 CRN:24265**  
**G Hour (MWF 2-2:50 pm)**  
Robert Ward  
This course guides you through the process of writing a research essay in various academic disciplines. We will discuss, practice, and refine a number of key skills, including the formulation of a research question, identifying, using, and documenting appropriate scholarly evidence, as well as planning, revising, and structuring an extended piece of critical work. The class is a collaborative and supportive setting that will also enable you to improve your research writing through regular peer-review, conferences, academic debate, and research symposia. S/NC.

**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 S01 News and Feature Writing and Reporting CRN:14564**  
**MW 3:00-4:20 pm**  
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 S02  News and Feature Writing and Reporting  CRN:14565**
**H Hour (TTH 9-10:20 am)**
Tracy Breton
See description for Section 01, above.

**Spring  ENGL0160 S01  Journalistic Writing  CRN:24266**
**AB Hour (MW 8:30-9:50 am)**
Thomas Mooney
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 focus on literary journalism, personal essays, memoir, science writing, travel writing, and other related subgenres. May serve as preparation for ENGL 1180. Writing sample may be required. Fall sections 02 and 04 are reserved for first-year students. Spring sections 01, 03, and 05 are reserved for first-year students. Spring section 06 is reserved for first-year and sophomores only. Enrollment limited. Banner registrations after classes begin require instructor approval. S/NC.

**Fall  ENGL0180 S01  CRN:14575**
**C Hour (MWF 10-10:50 am)**
Ed Hardy
This workshop will explore the range of narrative possibilities available under the umbrella term "creative nonfiction." We'll be looking at questions of structure and technique in a number of subgenres including: the personal essay, literary journalism, travel writing, science writing and memoir. Student work will be discussed in both workshops and conferences. At the semester's end students will turn in a portfolio with several polished shorter pieces and one longer essay. May serve as preparation for ENGL1180. Enrollment limited to 17 undergraduate students. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0180 S02  (section reserved for first-year students)  CRN:14576**
**E Hour (MWF 12-12:50 pm)**
Susan Resnick
Creative Nonfiction is true writing with personality. In this section, we will read the masters of the genre, such as E.B. White, Frank McCourt and Nora Ephron, and learn to write many forms of Creative Nonfiction, including essay, memoir and immersion journalism. Assignments will include in-class writing, short profiles and articles, and longer essays and pieces of reportage. May serve as preparation for ENGL1180. Enrollment limited to 17. Writing sample may be required. S/NC.
ENGL0180 S03  CRN:14577
G Hour (MWF 2-2:50 pm)
Susan Resnick
See description for Section 02, above.

ENGL0180 S04 (section reserved for first-year students)  CRN:14578
H Hour (TTh 9:10-20 am)
Lawrence Stanley
Creative nonfiction fabricates stories from the facts of life. In this introductory seminar, we will read a range of creative nonfiction genres—literary journalism, memoir, travel, science—and will write in each of those genres. Writing will emphasize experimenting with forms to figure out what works best with what situations and to explore the latitude suggested by “creative.” May serve as preparation for ENGL 1180. Enrollment limited to 17. Writing sample may be required. S/NC.

Spring  ENGL0180 S01 (section reserved for first-year students)  CRN:24268
J Hour (TTh 1-2:20 pm)
Elizabeth Taylor
This section of *Introduction to Creative Nonfiction* is for students with a serious interest in writing narrative essays based on fact, research, interviews, and memory. Through assignments and revisions, students will hone their investigative, analytical, and creative skills, inspired by close readings of 20th century nonfiction writers, including Jamaica Kinkaid, Annie Dillard, John McPhee, and David Foster Wallace.

ENGL0180 S02 CRN:24269
B Hour (MWF 9-9:50 am)
Ed Hardy
This workshop will explore the range of narrative possibilities available under the umbrella term “creative nonfiction.” We'll be looking at questions of structure and technique in a number of subgenres including: the personal essay, literary journalism, travel writing, science writing and memoir. Student work will be discussed in both workshops and conferences. At the semester's end students will turn in a portfolio with several polished shorter pieces and one longer essay. May serve as preparation for ENGL1180. Enrollment limited to 17 undergraduate students. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0180 S03 (section reserved for first-year students)  CRN:24270
D Hour (MWF 11-11:50 am)
Ed Hardy
See description for Section 02, above.

ENGL0180 S04 CRN:24271
H Hour (TTh 9-10:20 am)
Kate Schapira
How can nonfiction also be creative? In this course, we'll look at writing that's inventive rather than invented, examining and imitating the tactics writers use and the risks they take to convey what happened, what's happening, and what they hope or fear will happen. Writing and rewriting (reportage, cultural critique, literary response, opinion, memoir) will form a key part of the course, and students will
rework a number of pieces for a final portfolio. Authors considered include, but are not limited to, Antjie Krog, Richard Feynman, M.F.K. Fisher, James Thurber, Naomi Klein, John Lahr. May serve as preparation for ENGL1180. Enrollment limited to 17 undergraduate students. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0180 S05 (section reserved for first-year students)  CRN:24272**
**F Hour (MWF 1-1:50 pm)**
Carol DeBoer-Langworthy
This workshop introduces students to the various forms of writing called creative nonfiction. We will analyze and attempt to duplicate the narrative strategies used in several subgenres, including the personal/critical essay, memoir and intellectual reportage—all culminating in a long work at the semester's end. Students will workshop each other's writings and have individual conferences with the instructor. Readings include works by JoAnn Beard, John McPhee, David Sedaris, and Annie Dillard, among others.

**ENGL0180 S06 (section reserved for first-year and sophomore students)  CRN:24273**
**E Hour (MWF 12-12:50 pm)**
Susan Resnick
Creative Nonfiction is true writing with personality. In this section, we will read the masters of the genre, such as E.B. White, Frank McCourt and Nora Ephron, and learn to write many forms of Creative Nonfiction, including essay, memoir and immersion journalism. Assignments will include in-class writing, short profiles and articles, and longer essays and pieces of reportage.

**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  CANCELLED/MOVED TO SPRING**
**ENGL0201W  Criminal Elements: The Detective Novel & American Literature, 1920-2000  CRN:24274**
Kathleen Fitzpatrick
or American authors, the crime novel has provided a critique of capitalism, a vision of queer desire, a record of racial violence and an experiment in modernist form. This course uses the detective genre to examine major movements in American literary and political history, ranging from prohibition to postmodernity. Authors: Hammett, Chandler, Highsmith, Himes, Nabokov, Auster. Films: *Rear Window, Chinatown*. Enrollment limited to 17. WRIT

**Spring  ENGL0201W  Criminal Elements: The Detective Novel & American Literature, 1920-2000  CRN:**
**B Hour (MWF 9-9:50 am)**
Kathleen Fitzpatrick
or American authors, the crime novel has provided a critique of capitalism, a vision of queer desire, a record of racial violence and an experiment in modernist form. This course uses the detective genre to examine major movements in American literary and political history, ranging from prohibition to postmodernity. Authors: Hammett, Chandler, Highsmith, Himes, Nabokov, Auster. Films: *Rear Window, Chinatown*. Enrollment limited to 17. WRIT
ENGL0201Y The Great American Campus Novel  CRN:25265  
B Hour (MWF 9-9:50 am)  
Andrew Lack  
Attracting some of the finest authors of 20th-century American literature, the “campus novel” presents a vision of university life, by turns comic and tragic, that also critiques society beyond its walls. The course explores how the genre is bound up with questions posed by liberalism, the Cold War, and popular culture. Authors include Fitzgerald, Nabokov, DeLillo, Roth, Bellow, Chabon, and Eugenides. Enrollment limited to 17. WRIT

ENGL0201Z Dark Matter: Black Literature in the 20th Century  CRN:25266  
E Hour (MWF 12-12:50 pm)  
John Murillo  
We live in the "afterlife of slavery," an age in which Black lives remain terrorized by slavery's specter. Reading works by Cornelius Eady, Dionne Brand, Toni Morrison, Ralph Ellison, Richard Wright, and others, this course examines how 20th century African-American writing and thinking about blackness struggle within and against a world haunted by the afterlife of slavery. Enrollment limited to 17. WRIT

ENGL202A Poetry and Things: From Romanticism to the Contemporary  CRN:25283  
E Hour (MWF 12-12:50 pm)  
Ian Sampson  
Poetry often deals with the private human self, but it also depicts inanimate objects that spring to life in the background. We will study poetic backdrops from the Romantic lyric to the contemporary avant-garde, exploring the aesthetic, social, and ecological modes through which poets have envisioned the nonhuman world. Authors include Wordsworth, Keats, Byron, Poe, Thoreau, Dickinson, Stein, and Beckett. Enrollment limited to 17. WRIT

ENGL0300  (formerly ENGL0210)  
INTRODUCTORY GENERAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES  
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. Individual sections under this rubric cannot be repeated for credit. Enrollment limited to 30.

Fall  
ENGL0210J/0300J Altered States  CRN:14808 (REMS0300J)  
D Hour (MWF 11-11:50 am)  
Richard Rambuss  
A course about rapture, ecstasy, mysticism, transport, travel, metamorphosis, and magic in pre- and early modern poetry, plays, and prose, including: Ovid (Metamorphoses), Shakespeare (A Midsummer Night's Dream; Othello), Marlowe (Dr. Faustus), Mandeville’s Travels; Bacon’s The New Atlantis; The Book of Margery Kempe; and ecstatic sacred and erotic poems by Donne, Crashaw, Rochester, and Behn. Enrollment limited to 30.
Spring ENGL0210/0300K Love and Hate: Medieval to Early Modern CRN:25341
G Hour (MWF 2-2:50 pm)
James Kuzner
In this course we trace permutations of love and hate, in sexual, familial, and more broadly social contexts. How, for instance, do Gawain’s forms of attachment compare to Hamlet’s? How can we compare portrayals of what is loathsome in Beowulf and in Paradise Lost? What happens to love and hate when these texts are adapted for the screen? Enrollment limited to 30. LILE

ENGL0360 (formerly ENGL0250)
INTRODUCTORY SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES
First-year seminars in Medieval and Early Modern Literatures. Limited to 20 first-year students.

Fall ENGL0250E/0360E The Medieval King Arthur CRN:14513 (MDVL0360E)
K Hour (TTh 2:30-3:50 pm)
Elizabeth Bryan
Where did stories of King Arthur come from and how did they develop in the Middle Ages? We will read the earliest narratives of King Arthur and his companions, in histories and romances from Celtic, Anglo-Norman, and Middle English sources, to examine Arthur’s varying personas of warrior, king, lover, thief. Enrollment limited to 20 first-year students. FYS.

ENGL0250F/0360F Shakespeare’s Present Tense CRN:14514
I Hour (TTh 10:30-11:50 am)
Stephen Foley
Shakespeare in Love suggests how Shakespeare was clued in to elite and popular cultures. Current adaptations like O and 10 THINGS I HATE ABOUT YOU demonstrate how Shakespeare provides anachronistic clues to issues of the present. This course will trace such clues by examining the cultural origins and ongoing adaptations of Romeo and Juliet, Hamlet, Othello, Twelfth Night, Henry V, and the sonnets. Enrollment limited to 20 first-year students. FYS

ENGL0310 (formerly ENGL0400)
INTRODUCTORY SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES

Fall ENGL0400A/0310A Introduction to Shakespeare CRN:14840 (REMS0310A, TAPS0510)
C Hour (MWF 10-10:50 am) (Lecture)
Coppelia Kahn
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 ENGL0310A S01 and will be assigned to conference sections by the instructor during the first week of class. LILE WRIT

Spring ENGL0400A/0310A Introduction to Shakespeare CRN:25340
D Hour (MWF 11-11:50 am)
James Kuzner
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 ENGL0310A S01 and will be assigned to conference sections by the instructor during the first week of class. LILE.

ENGL0400C/0310C Matters of Romance CRN:24275 (MDVL0310C)
H Hour (TTh 9-10:20 am)
Elizabeth Bryan
Narratives (1100-1500) of men, women, and elves seeking identity on the road, in bed, and at court. Readings (in modern English) include Arthurian romances, Havelok, lais by Marie de France, and Chaucer's "Wife of Bath's Tale." Primarily for freshmen and sophomores.

ENGL0500 (formerly ENGL0410)
INTRODUCTORY GENERAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES
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. Individual sections under this rubric cannot be repeated for credit. Enrollment limited to 30.

Fall CANCELLED ENGL0410A/0500A Literature and the Fantastic CRN:14515
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. Enrollment limited to 30. LILE

Spring ENGL0410G/0500G Literature and Revolutions, 1640-1840 CRN:24276
K Hour (TTh 2:30-3:50 pm)
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.

ENGL0410N/0500N The Romantic Imagination CRN:24335
D Hour (MW 11-11:50 am)
Marc Redfield
The idea of the imagination’s creative power acquired great literary, philosophical, and political significance over the course of the eighteenth century. This course begins with extracts from Milton and from eighteenth-century theories of the “sublime,” studies Romantic-era poetry and prose (1789-1824), and closes with a look at later writers such as Matthew Arnold and George Eliot.
ENGL0560  (formerly ENGL0450)
INTRODUCTORY SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

Fall  ENGL0450E/0560E Inventing America CRN:14516
N Hour (Wed 3-5:20 pm)
James 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 over the meaning and/or meanings of America's national identity. Authors may include Franklin, Hawthorne, and Fitzgerald. Limited to 20 first-year students. Instructor permission required. FYS LILE WRIT

ENGL0510  (formerly ENGL0600)
INTRODUCTORY SPECIAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

Fall  ENGL0600D/0510D Mark Twain's America CRN:14842
K Hour (TTh 2:30-3:50 pm)
Philip Gould
A course for all kinds of readers of Twain and his contemporaries. Close readings of fiction and essays that focus on race, slavery, capitalism, and the development of “modern” literature. Works include Puddinhead Wilson, Huck Finn, and Connecticut Yankee.

ENGL0600E/0510E British Romanticism CRN:14590
I Hour (TTh 10:30-11:50 am)
William Keach
Readings in British Romantic writing, canonical and noncanonical, emphasizing how historical and political change, philosophical disposition, and subjective consciousness become articulated in verse and prose. Literary representations of and responses to the French Revolution, the Industrial Revolution, the struggle against black slavery. Blake, Wollstonecraft, Olaudah Equiano, William Wordsworth, Dorothy Wordsworth, Coleridge, Percy Shelley, Mary Shelley, Byron, Keats, Clare. LILE

Spring  ENGL0600R/0510R American Renaissance CRN:24336
J Hour (TTh 1-2:20 pm)
Philip Gould
This course examines major and lesser known writers of nineteenth-century America, emphasizing the works of Emerson, Melville, and Catharine Sedgwick. The focus is on Romantic literature and culture, with particular emphasis on the following subjects: Nature and transcendence; capitalism and its discontents; utopianism and reform; slavery and antislavery; the problem of history and national culture; and transatlantic relations. Readings include Transcendentalist essays, slave narratives, romance novels, autobiography, fiction, and lyric and epic poetry. Improved student writing is a main goal of the course.
ENGL0700 (formerly ENGL0610)
INTRODUCTORY GENERAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES
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. Individual sections under this rubric cannot be repeated for credit. Enrollment limited to 30.

Fall
ENGL0610L/0700L Make It New: American Literature: 1900-1945 CRN:14796
G Hour (MWF 2-2:50 pm)
Stuart Burrows
Introductory survey of a major—perhaps the major—period of American literature. Genres include poems, plays, short stories, and novels, as well as film. Writers include Willa Cather, Raymond Chandler, T. S. Eliot, William Faulkner, F. Scott Fitzgerald, Robert Frost, Ernest Hemingway, Eugene O’Neill, Gertrude Stein, and Wallace Stevens; filmmakers include Charlie Chaplin and Orson Welles. Enrollment limited to 30.

Spring CANCELLED ENGL0610D/0700D Inventing Asian American Literature CRN:25242
Daniel Kim
Through a focus on works by Asian Americans, this course examines how the concept of literature has evolved across the twentieth century. We address how different genres and literary modes shape the way readers view experiences depicted in literary works, paying attention to how works “theorize” their own interpretation. We also take up the issue of how canons get formed. Enrollment limited to 30.

ENGL0610E/0700E Postcolonial Literature CRN:24277 (AFRI0700E, ETHN0700E)
I Hour (TTh 10:30-11:50 am)
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. Enrollment limited to 30.

ENGL0610G/0700G American Fiction and Mass Culture CRN:24337
C Hour (MWF 10-10:50 am)
Rolland Murray
How have American fiction writers responded to the growing national influence of mass culture industries such as recorded music, film, and television? This course will consider this question by assessing both how writers have imagined the impact of mass culture on American life and how the style of literary writing has evolved in relation to popular media. Authors include F. Scott Fitzgerald, Nathanael West, Toni Morrison, Colson Whitehead, and Don DeLillo. Enrollment limited to 30.

ENGL0760 (formerly ENGL0650)
INTRODUCTORY SEMINARS IN MODERN AND CONTEMPORARY LITERATURES
First-year seminars in Modern and Contemporary Literatures. Enrollment limited to 20 first-year students.
ENGL0650H/0760H Realism and Modernism  CRN:14591
D Hour (MWF 11-11:50 am)
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

ENGL0650O/0760O The Terrible Century  CRN:24407
Q Hour (Thurs. 4-6:20 pm)
Timothy Bewes
Although the term “terrorism” was coined in the 18th century, and although its contemporary resonance has reached an unprecedented pitch, the truly terrible century was arguably the 20th. This course introduces 20th century literature in English through a historical and philosophical examination of terror and terrorism. We will focus on several historical contexts, including: British colonialism in Ireland and Africa, South African apartheid, and the post 9/11 world. Readings include Conrad, Bowen, Farrell, Gordimer, Coetzee, Foulds, Walters, Hamid. Enrollment limited to 20 first-year students. FYS

ENGL0710  (formerly ENGL0800)
INTRODUCTORY SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES

Fall  ENGL0800B/0710B African American Literature and the Legacy of Slavery  CRN:14797
I Hour (TTTh 10:30-11:50 am)
Rolland Murray
Traces the relationship between the African American literary tradition and slavery from the antebellum slave narrative to the flowering of historical novels about slavery at the end of the twentieth century. Positions these texts within specific literary, historical, and political frameworks. Authors may include Frederick Douglass, Harriet Jacobs, Charles Chesnutt, Octavia Butler, and Toni Morrison.

ENGL0800L/0710L Ishiguro, Amongst Others  CRN:14798 (MCM0901M)
B Hour (MWF 9-9:50 am)
Timothy Bewes
Kazuo Ishiguro is arguably one of the most distinctive and enigmatic voices in contemporary fiction. He has few obvious predecessors, and there is little consensus among literary critics about the meanings of his works. This course will try to establish principles for reading Ishiguro's works by seeking alliances for his writing in works of philosophy, literature and cinema. Such interlocutors will include Ozu, Kiarostami, Kierkegaard, Sartre, Hadžihalilović, Dostoevsky, Pasolini.

Spring  ENGL0800K/0710K Catastrophic Communities  CRN:24278 (COLT0610P)
I Hour (TTTh 10:30-11:50 am)
Ravit Reichman
What becomes of communities and individuals in a catastrophe? This course considers the different literary, social and ethical formations that arise or are destroyed in disaster, and examines what it means to be both an individual and part of a collective in times of unprecedented upheaval. Readings by Blanchot, Camus, Sebald, Duras, Freud, Arendt, Jaspers, Orwell, and Eggers.
ENGL0800M/0710M Impressionism and Modernism  CRN:24408
H Hour (TTh 9-10:20 am)
Paul Armstrong
This course explores the role of the "literary impressionists" (Crane, James, Conrad, and Ford) in the transformation of the novel from realism to modernism (especially the "post-impressionists" Stein, Joyce, and Woolf). "Impressionism" is defined by its focus on consciousness, the inner life, and the ambiguities of perception. What happens to the novel when writers worry about whether the way they tell their stories is an accurate reflection of how we know the world? Attention will also be paid to how the literary experiments of impressionist and post-impressionist writers relate to simultaneously occurring innovations in the visual arts.

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  CRN:24279
F Hour (MWF 1-1:50 pm)
Lawrence Stanley
Why does literature need critical study? The question might seem arcane; generally we read literature because we enjoy it; yet when we study literature, the pleasures of reading (and writing) fall into the background. To close this gap, 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 in this seminar will range from reforming conventional literary critical discourse to experimenting with nontraditional forms. Prerequisite: ENGL 0130, 0160, or 0180. 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.

Spring  ENGL1160F Reporting Crime and Justice  CRN:25238
O Hour (Fri. 3-5:20 pm)
Tracy Breton
Crime and justice stories are people stories. The drama of everyday life is played out every day in courtrooms. This advanced journalism course will get students into the courtrooms, case files and archives of Rhode Island's
judicial system and into committee hearings at the State House where they will report on stories that incorporate drama, tension, and narrative storytelling. Prerequisite: ENGL0160 or ENGL1160A (Advanced Feature Writing). Course limited to 17. Instructor permission required. Preference will be given to English concentrators. 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  ENGL1180B  Digital Nonfiction CRN:14761
P Hour (Tues 4-6:20 pm)
Michael Stewart
Digital Nonfiction is an opportunity to explore the fundamental differences between print and digital narratives. Focusing on three short assignments and one longer project, this class encourages students to learn by doing. Additionally, students develop their digital fluency by exploring a variety of platforms and readings. Digital Nonfiction is an advanced creative nonfiction class that requires ENGL 0130, 0160, or 0180. Enrollment is limited to 17. Instructor permission required. S/NC.

ENGL1180P  Further Adventures in Creative Nonfiction CRN:14592
F Hour (MWF 1-1:50 pm)
Ed Hardy
A workshop course for students who have taken ENGL0180 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.

Spring  ENGL1180I  Medical Narrative  CRN:24409
J Hour (TTh 1-2:20 pm)
Kate Schapira
This class will examine the recent turn toward the use of narrative in medicine and the recent trend of published medical narrative. We’ll look at literary and cultural narratives of sickness and health and how they shape perceptions and treatments, while keeping the science and politics of health care—and its public discourse—in view. Writing sample required. Prerequisite: ENGL 0110, 0130, 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.

ENGL1180Q  Narrating History  CRN:24280
M Hour (Mon. 3-5:20 pm)
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.

**CANCELLED ENGL1180R Travel Writing CRN:24281**

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

Jonathan 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.

**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 ENGL1190L Creative Nonfiction: Practice and Criticism CRN:14593**

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

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.

**ENGL1190M S01 The Theory and Practice of Writing: Writing Fellows Program CRN:14594**

**I Hour (T/Th 10:30-11:50 am)**

Douglas Brown

**ENGL1190M S02 The Theory and Practice of Writing: Writing Fellows Program CRN:14596**

**J Hour (T/Th 1-2:20 pm)**

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.

**ENGL1190P The Art of Memoir in Theory and Practice CRN:15237**

_E Hour (MWF 12-12:50 pm)_

Robert Ward

The course introduces students to the historical and theoretical nuances of memoir. You will critically engage with a variety of readings and develop an appreciation of your creative role as a memoirist. In the process of crafting a portfolio of work you will explore the complexities of remembering and experiment with the style of narrative voice and structure. Writing sample required. Prerequisite: ENGL 0130, 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 ENGL1190A "The Arrangement of Words": Liberating Fiction(s) CRN:24283**

_C Hour (MWF 10-10:50 am)_

Lawrence Stanley

We read fiction because we enjoy stories. As critical or astute readers, we are often drawn into something more than the story itself, into the way it is told, into the inflections and constructions of language. Concentrating on American fiction writers 1918-1945 (Hemingway, Faulkner, Welty, O'Connor, others), we examine their fiction and non-fictional prose to see what they do and how and why. Writing will range from critical exposition to annotated fictional experiments. Prerequisite: ENGL 0130, 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.

**ENGL1190Q The Essay CRN:25240**

_P Hour (Tues. 4-6:20 pm)_

Alan Lightman

This course offers a feel for the essay and its versatile range, from the informative to the personal to the philosophical. We will study tone and style, meaning, beginnings and endings, and use of historical and personal information. Our focus will be on the craft of writing rather than on literary criticism. Readings include essays by two dozen accomplished writers. Writing sample required. Prerequisite: ENGL 0110, 0130, 0160, 0180, or any 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. 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.
ENGL1310  SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES

Fall  ENGL1310T Chaucer CRN:14585 (MDVL1310T)
H Hour (TTh 9-10:20 am)
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.

ENGL1311G Shakespeare, Love and Friendship CRN:16027
H Hour (TTh 9-10:20 am)
James Kuzner
Shakespeare portrays friends who are compared to a “double cherry”; a lover who wants to cut her beloved out in little stars; and subjects who sweat with desire to see their kings. How does Shakespeare imagine the possibilities and pitfalls of affection, whether personal or political? What happens to that affection when Shakespeare is adapted into film? LILE

ENGL1311H Sagas Without Borders: Multilingual Literatures of Early England CRN:16153 (MDVL1311H)
G Hour (MWF 2-2:50 pm)
Lesley Jacobs
This course traces evolutions of the hero in Old English, Norse, Welsh, and Irish narratives within and around early medieval England. Introduction to genres of saga, romance, and the short poetic lai, as students consider how the nature of the hero changes in specific cultural and linguistic moments. Texts in modern English translation. Essays will focus on close textual readings. Not open to first-year students. LILE

Spring  ENGL1310H The Origins of American Literature  CRN:24410
I Hour (TTh 10:30-11:50 am)
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, and Anne Bradstreet.

ENGL1311E History of the English Language  CRN:25413
B Hour (MWF 9-9:50 am)
Lesley Jacobs
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.
ENGL1360  SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES

Fall  ENGL1360S Between Gods and Beasts: The Renaissance Ovid CRN:14586 (COLT1310D, REMS1360S)  
M Hour (Mon 3-5:20 pm)  
Coppelia Kahn  
Ovid’s Metamorphoses, an epic compendium of classical myths, narrates with wit and pathos the transformations of body and mind wrought by sexual passion. Central to Renaissance conceptions of the human, it inspired drama, poetry, and narrative. Readings: Shakespeare, Marlowe, Donne, Spenser, Milton. Students who have taken ENGL 1310D may not register for this course. Enrollment limited to 20. LILE WRIT

ENGL1361A Fantasies of Milton CRN:16031  
Q Hour (Thurs. 4-6:20 pm)  
James Kuzner  
Paradise Lost has served as the basis for numerous fantasy novels. Even Comus has become a (supposedly inappropriate) children’s story. How can a seventeenth-century poet’s treatment of temptation, disobedience, reason and self-regard come to seem relevant in the present? What do contemporary writers feel compelled to preserve and to change? How might we reimagine Milton? Enrollment limited. LILE

Spring  ENGL1360F Quest, Vision, Diaspora: Medieval Journey Narratives  CRN:24288 (MDVL1360F)  
N Hour (Wed. 3-5:20 pm)  
Elizabeth Bryan  
Medieval texts explored ideas of self, love, rite-of-passage, spirituality, and group identity through narratives of travel, both imagined and real. We will read romance quests that foray to fairylands and wastelands, visionary journeys to hell, pilgrimages of self discovery, an epic exodus that founds King Arthur’s nation, and a 14th-century round-the-world travelogue. Chaucer, Malory, Kempe, Mandeville, Layamon, Anonymous. Middle English readings. Not open to first-year students. Enrollment limited.

ENGL1360W Firing the Canon: Early Modern Women’s Writing  CRN:24411 (GNSS XLIST, REMS1360W)  
M Hour (Mon. 3-5:20 pm)  
Melinda Rabb  
What did women write during the centuries before Jane Austen? Virginia Woolf mused over Shakespeare’s imaginary sister Judith. Fortunately for us, many real women produced texts that have been rediscovered and reprinted. They provide the subject matter for this course. Readings include drama, fiction, poetry, diaries and letters, prophecies, and essays by writers including Lanyer, Wroth, Cavendish, Behn, Haywood, and Montagu. Enrollment limited to 20.

ENGL1360X Seventeenth-Century English Lyric Poetry  CRN:24412 (REMS1360X)  
K Hour (TTh 2:30-3:50 pm)  
Richard Rambuss  
A close reading of five poets—Donne, Jonson, Herrick, Herbert, and Crashaw—from one of the richest and most daringly experimental periods of English poetry. Since much of the period’s lyric poetry is love poetry, we’ll be especially concerned with expressions of erotic desire and the passions. We’ll also treat the affective cross-affiliations between amorous and religious devotion in the period. Enrollment limited to 20.
ENGL1360Z Shakespeare and Embodiment  CRN:24413 (COLT1410Y, GNSS XLIST, REMS1360Z)
M Hour (Mon. 3-5:20 pm)
Karen Newman
Consideration of three Shakespearean texts, the erotic narrative poem “Venus and Adonis,” the early revenge drama Titus Andronicus, and the late romance, Cymbeline, and their various representations of the body: as subject to violence, gender and desire, sovereignty and history. Attention to Shakespeare’s rewriting of Ovid and antiquity across genres. Enrollment limited to 20. Not open to first-year students.

ENGL1380  (formerly ENGL1400)
UNDERGRADUATE INDEPENDENT STUDY IN MEDIEVAL AND EARLY MODERN LITERATURES
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

Fall
ENGL1510Z The Realist Age: American Literature at the Turn of the Century CRN:14834
D Hour (MWF 11-11:50 am)
Stuart Burrows
What do we mean when we call a novel realistic? When did the term first start being used, and why? This class attempts to answer these questions by studying the emergence of realism as the dominant American literary form at the turn of the century. Writers will include Mark Twain, Henry James, Stephen Crane, Edith Wharton, and Charles Chesnutt.

ENGL1511O (formerly ENGL1410) American Poetry I: Puritans through the 19th Century CRN:14587 (AMST1905B)
Tues. noon-2:20 pm
Mutlu Blasing
Study of the invention and development of American poetic traditions. Readings include Bradstreet, Taylor, Wheatley, Freneau, Bryant, Emerson, Poe, Whitman, Melville, Dickinson, and Frost.

Spring
ENGL1510A Jane Austen and Her Predecessors: The Other History of the Novel CRN:24414 (GNSS XLIST)
K Hour (TTh 2:30-3:50 pm)
Melinda Rabb
This course focuses on the novels of Jane Austen — from Sense and Sensibility to Persuasion. The course first establishes some familiarity with the earlier women writers of narrative fiction, in order to gain a deeper understanding of the development of the novel and of Austen's place in that rich tradition. Additional readings include work by Aphra Behn, Eliza Haywood, Charlotte Lennox, Elizabeth Inchbald, and Mary Wollstonecraft.

ENGL1511K Gothic Novels and Romantic Poems  CRN:24295
G Hour (MWF 2-2:50 pm)
Marc Redfield
The difference between “high Romantic” poetry and Gothic popular fiction blurs when we look closely at these haunted and haunting texts. This seminar will examine some major Romantic poems by
Wordsworth, Coleridge, Keats, Shelley, and Byron in tandem with Gothic novels by Ann Radcliffe, Matthew Lewis, Jane Austen, and Mary Shelley.

**CANCELLED ENGL1511M Victorian Self and Society CRN:24299**  
I Hour (TTh 10:30-11:50 am)  
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**  

**Fall**  
**ENGL1561D Writing and the Ruins of Empire CRN:14588**  
Q Hour (Thurs 4-6:20 pm)  
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.

**CANCELLED ENGL1561H The Brain and the Book: Thinking and Reading in the Victorian Novel CRN:14800 (SCSO1700K)**  
Vanessa Ryan  
Considers two 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. We will read two Victorian novels in serial installments simultaneously, alongside shorter readings. Limited to juniors and seniors only. Banner registrations after classes begin require instructor approval. Enrollment limited to 20.

**ENGL1561P The American Short Story Before 1900 CRN:15062**  
C Hour (MWF 10-10:50 am)  
James Egan  
Surveys the genre of the short story in American literature through 1900. We will examine its origins and growth, paying particular attention to common themes and rhetorical strategies. We will consider the importance of the short story form to literary nationalist movements in America, and we will explore the relation of the genre to a range of historical movements. Authors may include Irving, Hawthorne, Poe, Chopin, Jewett, Chesnutt, and Twain. Enrollment limited to 20.
Spring  **CANCELLED**  **ENGL1560R**  From Frankenstein to Einstein: Literature and Science from 1800-1950  
**CRN:24415 (SCSO1700L)**  
**N Hour** (Wed. 3-5:20 pm)  
Vanessa Ryan  
Science and literature as interrelated ways of knowing and learning, focusing on questions of language, observation, interpretation, and value. Themes include utopias and dystopias, evolution and degeneration, man and machine, entropy and chaos, and the relationship between literary imagination and scientific creativity. Readings include poems, plays, novels, and essays (Shelley, Arnold, Doyle, Poe, Wells, Kafka, Stoppard) alongside a range of scientific writing (Darwin, Huxley, Freud, Gould, James Watson) and philosophy of science (Popper, Feyerabend, Kuhn). Enrollment limited to juniors and seniors. Banner registrations after classes begin require instructor approval. LILE

**ENGL1560W**  **Getting Emotional: Passionate Theories**  **CRN:24416 (COLT1610I)**  
**Q Hour** (Thurs. 4-6:20 pm)  
Jacques Khalip  
This course examines connections between emotion, feeling, and affect in several key texts from 18th-, 19th-, and 20th-century literatures. We will ask how and why affect becomes a central concept for writers and thinkers in the Enlightenment, and chart the ways in which affect productively opens up onto contemporary theorizations of identity, gender, sexuality, and race. Possible authors include: Wordsworth, Austen, Blake, Equiano, Coleridge, Keats, Shelley, Wilde, Pater, Kant, Melville, Hofmansthal, Hume. Films by Todd Haynes, McQueen, Campion, Frampton. Theoretical readings by Berlant, Ellison, Terada, Deleuze, Stewart. Enrollment limited to 20. LILE

**ENGL1580**  **(formerly ENGL1600)**  
**INDEPENDENT STUDY IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES**  
**Fall** and **Spring**. Tutorial instruction oriented toward a literary research topic in the Enlightenment and the Rise of National Literatures. Section numbers and CRNs vary by instructor. Instructor’s permission required.

**ENGL1710**  **SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES**  
**Fall**  **ENGL1710J**  **African Literature in Globalization Time**  **CRN:14803 (AFRI1710J, ETHN1710J)**  
**F Hour** (MW 1-1:50 pm)  
Olakunle George  
Today, many African writers use European languages that came to Africa as a consequence of colonial conquest. Often, the texts are addressed primarily to European and American readers. This course begins with these facts to explore issues of history, language, and form in modern African writing. In a context where nationalist assertions of various stripes become stronger even as the world becomes more interconnected through trade, immigration, and digital media, what might African literature teach us about such things as self and other, particularity and universality? Writers include Achebe, Farah, Ngugi, and Vera. DVPS
ENGL1710K Literature and the Problem of Poverty CRN:14804 (AMST1905G revised)
J Hour (TTh 1:20 pm)
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.

Spring  ENGL1710I Harlem Renaissance: The Politics of Culture  CRN:24305 (AFRI1710I)
F Hour (MWF 1:50 pm)
Rolland Murray
The Harlem Renaissance was a remarkable flowering of culture in post-war 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

CANCELLED
ENGL1711A (formerly ENGL1610) American Poetry II: Modernism  CRN:24304 (AMST1905E)
Tues. noon-2:20 pm
Mutlu Blasing
Study of modernist American poetry. Readings include Pound, Eliot, Stevens, Williams, H.D., Moore, Hughes, and others.

ENGL1760  SEMINARS IN MODERN AND CONTEMPORARY LITERATURES

Fall  ENGL1760G American and British Poetry Since 1945 CRN:14589
O Hour (F 3:50 pm)
Mutlu Blasing
Study of poetry after 1945. Readings include Bishop, Plath, Ashbery, Merrill, O’Hara, Heaney, Larkin, Walcott, Rich, Dove. Enrollment limited to 20. LILE

ENGL1761V The Korean War in Color CRN:15238 (AMST1905D, ETHN1761V)
K Hour (TTh 2:30-3:50 pm)
Daniel Kim
We examine US and South Korean representations of the Korean War. We look at how this event was depicted in US films of the 1950s with a focus on how it occasioned a transformation of American understandings of race, both domestically and transnationally. We then look at how this event has been memorialized by contemporary American authors as well as in South Korean literature and film. Authors we read include: Susan Choi, Ha Jin, Chang-rae Lee, Toni Morrison, Jayne Anne Phillips and Hwang Sok-Yong. Enrollment limited to 20.

ENGL1762A Perverse Cinema CRN:14806 (MCM1202T)
M Hour (Mon 3:50 pm)
Richard Rambuss
A seminar on movies that pursue and spectacularize the perverse, as well as on how viewing movies is itself a perverse pleasure. We will study film genres that traffic in what’s sensational, excessive,
uncanny, and transgressive, such as the detective film, thriller, melodrama, sex film, horror, and sci-fi. Special emphasis on the movies of Hitchcock, Kubrick, Lynch, and Cronenberg. Enrollment limited to 20 concentrators in English, Comparative Literature, MCM, American Studies, Gender and Sexuality Studies, and Theatre Arts and Performance Studies. Not open to first year students.

Spring ENGL1760Q James Joyce and the Modern Novel CRN:24306
Q Hour (Thurs. 4-6:20 pm)
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.

CANCELLED ENGL1761P Yeats, Pound, Eliot CRN:24307
O Hour (Fri. 3-5:20 pm)
Mutlu Blasing
Readings in the poetry and selected prose of Eliot, Yeats, and Pound. Enrollment limited to 20. LILE

CANCELLED ENGL1761R The Non-Fiction of "Race" in 20th-Century U.S. Culture CRN:24417
Daniel Kim
This course examines influential autobiographies and other non-fictional literary works about the meaning of race in America across the 20th century. Writers we examine may include W.E.B. DuBois, Sui Sin Far, Maxine Hong Kingston, N. Scott Momaday, Richard Rodriguez, Maxine Hong Kingston, Richard Rodriguez, and Malcom X. Enrollment limited to 20 juniors and seniors. DVPS LILE WRIT

ENGL1762B The Ekphrastic Mode in Contemporary Literature CRN:24418 (COLT1813R)
I Hour (TTh 10:30-11:50 am)
Timothy Bewes
Ekphrasis – the extended description of a visual work of art in a work of literature – is as old as Homer and as modern as McEwan; however, in contemporary literary criticism the concept has been eclipsed by terms such as "self-reflexivity" and "metafiction." This course proposes a rediscovery of ekphrasis as a key feature of contemporary works of literature and film. Includes texts by Sebald, Alan Bennett, Godard, Starnone, Panahi, McEwan. Enrollment limited to 20. Not open to first-year students.

ENGL1780 (formerly ENGL1800)
INDEPENDENT STUDY IN MODERN AND CONTEMPORARY LITERATURES
Fall and Spring. Tutorial instruction oriented toward a literary research topic in Modern and Contemporary Literatures. 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  CRN:14620
(COLT1812U, MCM1201K, TAPS1720)
J Hour (TTh 1-2:20 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

Spring  ENGL1900T  The Postcolonial and the Postmodern  CRN:24308
K Hour (TTh 2:30-3:50 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.

ENGL1901E  Literature and the Digital Humanities  CRN:24419
NEW TIME:  G Hour (MWF 2-2:50 pm)
James Egan
We will explore the implications of using digital technologies to study literature. How does our understanding of literature and literary study change—if it does—in light of recently developed digital methods for studying such works? How do such methods compare with traditional ways of studying literature? How might literary studies be reconceived in relation to new media studies? Enrollment limited to 20.

ENGL1910  SPECIAL TOPICS IN LITERATURES IN ENGLISH

Spring  ENGL1910E  Lyric Language and Form: Renaissance to Modern  CRN:24315
J Hour (TTh 1-2:20 pm)
Stephen Foley
Tracing the trajectory of literary forms from the renaissance into the modern, examples will look at stubborn forms like the sonnet (Shakespeare, Berryman, Lowell); soft forms like blank/free verse (Marlowe, Milton, Wordsworth, Tennyson, Eliot); low and nonsense forms (Skelton, Caroll, hip-hop); and the antithetic functions of stanza and narrative (Spenser, Browning, Dr. Suess).

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 advance 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.
Spring  ENGL1950E From Photography to Film: Theories of the Image  CRN:24446 (MCM1504A)
N Hour (Wed. 3-5:20 pm)
Stuart Burrows
This senior seminar examines theoretical accounts of photography and cinema from the invention of the camera in 1839 to the present-day. Our reading will include theorists of photography and film such as Benjamin, Barthes, and Deleuze, and artists and filmmakers such as Eisenstein, Godard, Mulvey, and Pasolini. We will also watch a number of films. Enrollment limited to 20 seniors.

ENGL1991 SENIOR HONORS SEMINAR IN ENGLISH
Weekly seminar led by the Advisor of Honors in English. 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. Permission should be obtained from the Honors Advisor in English. Enrollment limited to English concentrators whose applications to the Honors in English program have been accepted.

ENGL1992 SENIOR HONORS THESIS IN ENGLISH
Fall (CRN:14583) Spring (CRN:24310). Independent research and writing under the direction of a faculty member. Open to senior English concentrators pursuing Honors in English. Permission should be obtained from Professor Daniel Kim, Honors Advisor 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.

ENGL1994 SENIOR HONORS THESIS IN NONFICTION WRITING
Fall (CRN:14581) Spring (CRN:24311) 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

Spring  ENGL2360U Sacrifice  CRN:24447
O Hour (Fri. 3-5:20 pm)
Richard Rambuss
On the devotional poetry of Donne, Lanyer, Herbert, Milton, and Crashaw. Our way into this strange, intense body of verse is sacrifice and "sacrifice theory" (Bataille, Girard, Agamben). Why the eternal sacrificial injunction in the Judeo-Christian tradition? How do we get from sacrifice as violent ritual action to sacrifice as internalized ethical imperative? To what extent is Christianity still a blood cult? Enrollment limited to 15 graduate students in English, Comparative Literature, MCM, and Religious Studies.

ENGL2380  (formerly ENGL2400)
GRADUATE INDEPENDENT STUDY IN MEDIEVAL AND EARLY MODERN LITERATURES
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

Fall  ENGL2561F “This is what you were born for”: Optimism and Futurity  CRN:14807 (COLT2821F, MCM2110G)
Q Hour (Thurs 4-6:20 pm)
Jacques Khalip
This course will center on close readings of texts that revolve around the concept of optimism, and while principle materials will be drawn from the Enlightenment and Romantic periods, our reach will extend to contemporary writers and theorists. We will focus on the relationship between optimism and temporality, or more specifically, how futurity and the present are differently thought in connection with philosophies of hope and change. We will begin with Voltaire, Leibniz, and Kant, and veer into Wordsworth, Wollstonecraft, Keats, Shelley, Goya, Dickens, Whitman, Crane, along with a cluster of theoretical works by Bloch, Berlant, Deleuze, Edelman, Munoz, Snediker. Enrollment limited to 15 graduate students.

Spring  ENGL2561G On Late Style: James and His Contemporaries  CRN:24449
M Hour (Mon. 3-5:20 pm)
Stuart Burrows
Reads the final works of Henry James in the context of theoretical accounts of lateness and the last fiction of a number of his models, contemporaries, and heirs. Texts include *The Ambassadors, The Wings of the Dove, The Golden Bowl, The American Scene, Bouvard and Pécuchet, Daniel Deronda, Remembrance of Things Past*; theorists include Said, Adorno, Benjamin, Barthes, Bersani, Sedgwick, Cameron. Enrollment limited to 15 graduate students.
ENGL2580  (formerly ENGL2600)  
GRADUATE INDEPENDENT STUDY IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES 

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 
Fall  
ENGL2760M Globalism and Postcoloniality CRN:14809 
N Hour (Wed 3-5:20 pm) 
Olakunle George 
This seminar focuses on two currents in contemporary literary and cultural criticism: postcolonial theory and theories of world literature. We will read theoretical texts alongside literary works by influential figures associated with concepts of postcoloniality and transnationalism. Our aim is to explore the varied idioms, genres, and philosophical perspectives that the authors make available. Themes include: nationalism and “national consciousness”; biopower and modernity; history and temporality; and the claims of “literature” on the arena of the present. Authors include: Arac, Coetzee, Damrosch, Fanon, Farah, Ghosh, Gordimer, Hall, Jameson, Moretti, Naipaul, Robbins, Spivak, and Walcott. Enrollment limited to 15 graduate students.

Spring  
ENGL2760Y American Orientalism and Asian American Literary Criticism  CRN: 25581  
Q Hour (Thurs 4-6:20 pm) 
Daniel Kim 
We examine critical studies of American Orientalism, influential works of Asian Americanist cultural criticism, American Orientalist texts by white and black authors, and literary texts by Asian American authors. Critics, cultural historians and writers we read may include: Christina Klein, Vijay Prashad, Elaine Kim, Frank Chin, Lisa Lowe, W.E.B. DuBois, Susan Choi, Nam Le, Karen Tei Yamashita. Enrollment limited to 15 graduate students.

ENGL2780  (formerly ENGL2800)  
GRADUATE INDEPENDENT STUDY IN MODERN AND CONTEMPORARY LITERATURES 

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  
ENGL2900R Neuroaesthetics and Reading CRN:14810  
O Hour (Fri 3-5:20 pm) 
Paul Armstrong 
How does literature play with the brain? What can neuroscience teach literary theorists and critics about the aesthetic experience? Conversely, what can neuroscientists learn from the history and theory of criticism that should guide their research in the new, rapidly developing field of “neuroaesthetics”? Intensive analysis of the theories of art, reading, and aesthetic experience proposed by neuroscience and cognitive science in light of traditional aesthetics and contemporary literary theory. Enrollment limited to 15 graduate students.
ENGL2900S Deleuze, Rancière, Literature, Film: The Logic of Connection CRN:14811
(COLT2650K, MCM2110H)
N Hour (Wed. 3-5:20 pm)
Timothy Bewes
The most contentious element in Deleuze’s work on cinema is the “sensorimotor break” that separates the classical cinema of the movement-image from the modern cinema of the time-image. What is the nature of this break? And how can it be brought into dialogue with developments in twentieth-century literature? This course reads Deleuze alongside Rancière in order to address the politics of connection and periodization in literature and film. All primary readings will be in English translation; others may include Woolf, Coetzee, Sebald. Enrollment limited to 15 graduate students.

Spring ENGL2900T Freud and Lacan CRN:24450 (COLT2540H, FREN XLIST, GRMN2660Q)
Q Hour (TTh 4-6:20 pm)
Ravit Reichman
Examines the foundations of psychoanalysis through Freud’s and Lacan’s writings. We will engage critically with their founding principles, reading practices, literariness, and ethics. Texts include Freud's Interpretation of Dreams, Beyond the Pleasure Principle, Dora, and a range of case histories and papers, and Lacan’s Ecrits, Four Fundamental Concepts of Psychoanalysis, and the seminars, particularly Book VII: The Ethics of Psychoanalysis. Enrollment limited to 15 graduate students.

ENGL2900U Forms of Reading in the Wake of the Humanities CRN:24455
N Hour (Wed. 3-5:20 pm)
Ellen Rooney
The question “what is it to read”? is endemic to literary and cultural studies. As the “crisis in the humanities” intensifies, humanistic theories of reading confront challenges from new accounts of reading derived from digital culture, cognitive models and evolutionary accounts of interpretation, and data driven approaches to cultural critique. This course examines these new theories of “reading” and their accounts of the traditions of the humanities and the category of the human itself. Enrollment limited to 15 graduate students.

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 CRN:14579
P Hour (T 4-6:20 pm)
Jonathan Readey

ENGL2970 PRELIMINARY EXAMINATION PREPARATION (No Course Credit)
Fall (CRN:14031) and Spring (CRN:23547). 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 (CRN:14032) and Spring (CRN:23548). For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing a thesis.
ENGL XLIST FOR 2013-14

The following courses offered by other departments will fulfill requirements of the English concentration. Please check with the sponsoring department for registration, times, and locations.

**Comparative Literature**
COLT2821D, Cultural Capitals: Early Modern London and Paris (ENGL2360), **Fall**

**French Studies**
FREN 2600G, Stop, Love, Listen (ENGL2760), **Fall**

**German Studies**
GRMN 2660S, Inheriting (in) Modernity (ENGL2760), **Fall**
GRMN 2320E, Political Romanticism (ENGL2561D), **Spring**

**Judaic Studies**
JUDS 0050A, Believers, Agnostics, and Atheists in Contemporary Fiction (former ENGL0650M), **Fall**
JUDS 0820 (formerly JUDS0980B), God and Poetry, (ENGL0910C), **Fall**
JUDS 1820, (formerly JUDS0390/ENGL0910E), Holocaust Literature (ENGL1710), **Spring**

**Modern Culture and Media**
MCM0901K, Statelessness and Global Media: Citizens, Foreigners, Aliens, (ENGL1900), **Fall**
MCM1503E, Aesthetic Theory/Cultural Studies (ENGL1900W), **Spring**