DEPARTMENT OF ENGLISH

COURSE PROSPECTUS FOR 2014-15 (AS OF 11/03/14)

THE FOLLOWING RUBRICS WERE RENUMBERED
BEGINNING WITH THE FALL 2013 TERM:
0210, 0250, 0400, 0410, 0450, 0600, 0610, 0650, 0800,
1210, 1400, 1410, 1600, 1610, 1650, 1800, 2400, 2600, 2800

Secondary cross listings may be found on the last page under English XLIST.

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.

NONFICTION WRITING INTRODUCTORY

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, 02, 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:15278
C Hour (MW 10-10:50 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.

CANCELLED ENGL0110 S02 (section reserved for first-year students) CRN:15282
D Hour (MW 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 S03  (section reserved for first-year students)  CRN:15283
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 S05  CRN:15284
B Hour (MWF 9-9:50 am)
Carol DeBoer-Langworthy
This section covers the basics of academic thinking and writing for college. Using the essay as a tool, we shall explore the myriad ways this flexible form can help clarify our critical thinking in disciplines ranging from science and philosophy, to literature. Our primary focus will be on understanding rhetoric—the practice of effective communication—as it is expressed in graphic novels, films, and (yes!) academic writing. We will analyze the basics of argument and persuasion and learn how to write using sources. Students will practice informal writing on various platforms and complete three formal essays. Run as a workshop, this class requires students to read, critique, and assist in each other’s writing process. S/NC.

ENGL0110 S06  CRN:15285
AB Hour (Mon/Wed 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:15286
AB Hour (Mon/Wed 8:30-9:50 am)
Andrew Naughton
This course aims to improve students’ academic and professional writing. Working on critical skills in reading and writing—including elements of style, organization, research, and revision—students are encouraged to cultivate and apply argumentative thinking in their work. In addition to classroom discussion, students will complete response papers and a final research paper. S/NC.
ENGL0110 S08  (section reserved for first-year students) CRN:15287
G Hour (MWF 2-2:50 pm)
Swetha Regunathan
Essay derives from the French “essayer,” meaning to “to try.” We will approach academic writing as an experimental process that requires close reading and thoughtful revision. As we examine a range of media, you will prepare a portfolio of reading responses, short essays, and a final paper. Peer-review workshops and conferences with the instructor will allow further opportunities for revision. S/NC.

ENGL0110 S09  (section reserved for first-year students) CRN:15288
G Hour (MWF 2-2:50 pm)
Sean Keck
We practice several genres of academic writing (textual analysis, research, and creative non-fiction) to become more effective communicators at the university level. While working with literary, pop cultural, and scholarly sources, we explore a broad range of compositional structures and argumentative strategies. Students use feedback from the instructor and their peers to revise their essays throughout the semester. S/NC.

ENGL0110 S10 CRN:15289
D Hour (MWF 11-11:50 am)
James Beaver
This introduction to academic writing will focus on developing reading and analytical skills to engage a variety of texts, including personal essays and journalistic pieces, as well as more canonical essays. Students will learn to formulate arguments and organize ideas while developing their own critical voices. Assignments include short writing assignments and three longer papers, including a research essay. S/NC.

ENGL0110 S11 CRN:15290
I Hour (T/Th 10:30-11:50 am)
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 S12  (section reserved for first-year students) CRN:15291
E Hour (MWF 12-12:50 pm)
Jerrine Tan
This course is an introduction to university-level academic writing. Students will revise multiple drafts of essays and practice essential skills in paragraph organization and sentence-level writing. They also will develop techniques in close reading, research, and peer workshopping. We will engage critically with a wide range of essays, literature, and films. Assignments will vary from personal response papers to formal academic essays. S/NC.
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. S/NC.

See description for Section 13, above.

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.

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.

The goal of this course is to equip students with a clearer understanding of the critical reading and writing practices particular to the academic essay. The course will canvas a variety of disciplines and genres in order to exercise students’ ability to write effectively and with style. Assignments will include weekly writing exercises, short essays, and a final research paper. S/NC.
ENGL0110 S04  CRN:24738
E Hour (MWF 12-12:50 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.

NEW ENGL0110 S05  CRN:26046
C Hour (MWF 10:00-10:50 am)
Andrew Naughton
This course aims to improve students’ academic and professional writing. Working on critical skills in reading and writing—including elements of style, organization, research, and revision—students are encouraged to cultivate and apply argumentative thinking in their work. In addition to classroom discussion, students will complete response papers, a research paper, and a final portfolio of the semester’s work. 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:15257
D Hour (MWF 11-11:50 am)
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.

ENGL0130 S02  CRN:15258
E Hour (MWF 12-12:50 pm)
Robert P. 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.
**ENGL0130 S01  CRN:24739**

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

Robert P. 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.

**ENGL0160 S01  CRN:15259**

**H Hour (T/Th 9-10:20 am)**

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:15260
J Hour (T/Th 1-2:20 pm)
Tracy Breton
See description for Section 01, above.

Spring  ENGL0160 S01  Journalistic Writing  CRN:24741
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 01 and 03 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 (section reserved for first-year students) CRN:15272
H Hour (T/Th 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.” S/NC.

ENGL0180 S02 CRN:15273
C Hour (MWF 10-10:50 am)
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. S/NC.

ENGL0180 S03 (section reserved for first-year students) CRN:15274
E Hour (MWF 12-12:50 pm)
Susan Resnick
See description for Sec. 02, above.
ENGL0180 S04 CRN:15275
B Hour (MWF 9-9:50 am)
Michael H. Stewart
In this section we will explore several genres of creative nonfiction, including the lyric essay, historical narrative, science narrative and memoir. We will look closely at several readings culled from modern and contemporary sources and then engage in a series of workshops, writing drills and one-on-one conferences. The focus of the class will be on further developing your unique voice and range as well as augmenting your talents as a critical reader. 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.

NEW: ENGL0180 S05 CRN:16688
G Hour (MWF 2-2:50 pm)
Anna Solomon
This section will engage students as readers and writers of creative nonfiction, and explore central questions—of technique, methodology, ethics, etc.—that shape and complicate this flexible yet demanding form. Texts will include classic and contemporary work of various genres, including the lyric essay, memoir, literary journalism, science and nature writing, investigative personal narrative, and more. Emphasis will be placed on learning to read as writers, gaining control over the writerly choices we make, and developing concrete tools for pre-writing, drafting, research, and revision. Frequent private conferences and peer-to-peer workshops will encourage rigorous, inventive writing based in fact. S/NC.

Spring ENGL0180 S01 (section reserved for first-year students) CRN:24742
J Hour (T/Th 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. 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 CRN:24743
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 S03 (section reserved for first-year students) CRN:24744
B Hour (MWF 9-9:50 am)
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. S/NC.

ENGL0180 S04 CRN:24745
G Hour (MWF 2-2:50 pm)
Ed Hardy
See description for Sec. 02, above.

ENGL0180 S05 (section reserved for first-year students) CRN:24746
F Hour (MWF 1-1:50 pm)
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 S06 (section reserved for first-year and sophomore students) CRN:24747
F Hour (MWF 1-1:50 pm)
Susan Resnick
See description for Sec. 03, above.

NEW  ENGL0180 S07 CRN:25887
C Hour (MWF 10-10:50 am)
Adam Golaski
Our creative nonfiction course will consider what nonfiction means, especially in light of the idea that what is true, i.e. what is not fiction, is entirely subjective. We'll explore several varieties of the creative nonfiction essay—memoir, lyric, historical—by reading and writing together. Through class discussion, workshops, and one-on-one meetings, we will develop your writing and critical reading, skills ultimately producing a set of essays rendered with your singular voice. S/NC.

NEW  ENGL0180 S08 CRN:25888
G Hour (MWF 2-2:50 pm)
Adam Golaski
See description for Sec. 07, above.
**NEW** NONFICTION WRITING INTERMEDIATE

**NEW** ENGL1050 INTERMEDIATE CREATIVE NONFICTION

For the more experienced writer. Offers students who show a facility with language and who have mastered the fundamentals of creative nonfiction an opportunity to write more sophisticated narrative essays. Sections focus on specific themes (e.g., medicine or sports; subgenres of the form) or on developing and refining specific techniques of creative nonfiction (such as narrative). Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

**Fall**

**ENGL1050A Narrative**  CRN:15788  

H Hour (T/Th 9-10:20 am)  

Ed Hardy  

This course offers a broad exploration of the many kinds of essays you can write in creative nonfiction. We will be looking at how authors structure their pieces and the range of narrative techniques they often use. You can expect workshops, in-class prompts and readings by Jamaica Kincaid, John McPhee, David Foster Wallace, Annie Dillard, David Sedaris and others. Writing sample required. S/NC.

**ENGL1050B True Stories**  CRN:15245  

F Hour (MWF 1-1:50 pm)  

Kate Schapira  

This class will allow confident writers to explore and develop their creative nonfiction writing. We'll focus on two structures--nonfiction narratives and essays--with occasional forays into other forms. Students will work simultaneously on several small assignments and two larger, self-directed pieces. Readings will include cultural reportage, lyric memoir, science and nature writing, standard and hybrid essays. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1050C Creative Nonfiction: Practice/Criticism**  CRN:15247  

F Hour (MWF 1-1:50 pm)  

Elizabeth Taylor  

What is Creative Nonfiction? It has a long history and recently writers have flocked to it; scholars have questioned it: Academic enough? Harm the truth? Narrative with too much “I” and too little “Eye”? Literary? Significant? By reading historical and contemporary examples along with critics, we will explore persistent questions about form, method, ethics, and significance. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

**Spring**

**ENGL1050D Lifewriting**  CRN:24658  

G Hour (MWF 2-2:50 pm)  

Carol DeBoer-Langworthy  

We explore writing’s various forms—memoir, diary, essay, graphic narrative, film, and autobiography—while crafting personal narrative. Students read sample texts, view films, and keep an electronic diary. Projects include a memoir, personal critical essay, and final autobiography, as well as shorter assignments. This is a writing workshop, so students read & critique each others work. Individual conferences with the instructor also provide feedback. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.
ENGL1050E Sportswriting  CRN:24659
K Hour (T/Th 2:30-3:50 pm)
Jonathan Readey
This course introduces students to the practice of sportswriting, including writing sports news, features, and columns. Readings will include works by Rick Reilly, Bill Simmons, Frank Deford, Karen Russell, Allison Glock, Tom Wolfe, Hunter S. Thompson, W.C. Heinz, and others. Students will develop skills in analyzing, researching, writing, revising, and workshopping in the genre. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

ENGL1050F Micro-Essay  CRN:24660
Q Hour (Thurs. 4-6:30 pm)
Michael H. Stewart
The Micro-Essay is a course that focuses on short, diverse essays that play with style and content. In the class we will focus on close sentence work and drill-based assignments, as well as aggressive readings of experimental and traditional essays. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

NONFICTION WRITING ADVANCED

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, 1050, 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:24698
K Hour (T/Th 2:30-3:50 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.
ENGL1140B The Public Intellectual  CRN:24700
O Hour (Fri. 3-5:30 pm)
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  ENGL1160G Literary Journalism: Writing About Culture  CRN:15789
P Hour (Tues 4-6:30 pm)
Mark Feeney
Students are introduced to procedures and techniques of cultural journalism through reading and discussing work of notable practitioners and writing their own reviews, profiles, and reportage. Enrollment limited to 12. Prerequisites: ENGL0110, ENGL0130, ENGL0160, ENGL0180, or any advanced nonfiction course. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

Spring  ENGL1160A Advanced Feature Writing  CRN:24701
P Hour (Tues. 4-6:30 pm)
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.
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, 1050, 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:15265
NEW TIME: O Hour (Fri 3-5:30 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.

ENGL1180I Writing Medical Narrative  CRN:15790
J Hour (T/Th 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.

ENGL1180K The Art of Literary Nonfiction  CRN:15267
F Hour (MWF 1-1:50 pm)
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. Not open to first-year students. 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.

ENGL1180M Special Delivery: Letters and Diaries  CRN:15268
D Hour (MWF 11-11:50 am)
Carol DeBoer-Langworthy
For the advanced writer. While letters and diaries are constrained by "dailiness"--the writer's informal situation in time--they often form the basis of more formal communications, including the novel. We will keep diaries as self-conscious intellectual enterprises and write letters to address their roles in various literary modes. The final project will be an epistolary essay incorporating structures and motifs from both sub-genres. 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     CRN:15269  
K Hour (T/Th 2:30-3:50 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  ENGL1180G Lyricism and Lucidity     CRN:24702  
I Hour (T/Th 10:30-11:50 am)  
Catherine Imbriglio  
This course will explore two subsets of the essay that blur or cross boundary lines – the hybrid “lyric” essay and the hybrid “image/text” essay, the latter including but not limited to the “photographic” essay and the graphic nonfiction essay. With respect to the lyric essay (which draws many of its defining inspirations from poetry rather than from traditional narrative techniques), special emphasis will be given to literary craft and style; with respect to the “image/text” essay, some attention will be given to picture theory, with the goal of mining the creative tensions between image and text. With respect to both, we will investigate – collapse and play with – opposing assumptions of “artfulness” and clarity that the course title suggests. The class is not open to first year students. S/NC.

ENGL1180J Tales of the Real World     CRN:24734  
Q Hour (Thurs. 4-6:30 pm)  
Elizabeth Taylor  
For the advanced writer, this section offers a chance to practice the pleasures and challenges of nonfiction story-telling in the forms of literary journalism, personal essay, and audio narrative. Inspirations include Gay Talese, James Baldwin, Joan Didion, David Foster Wallace, and This American Life. Intensive practice in researching, interviewing, revising, and audio editing. Writing sample required. Prerequisite: ENGL 0130, 0160, 0180, 1050, 1140, 1160, 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.

ENGL1180R Travel Writing: Personal and Cultural Narratives     CRN:24707  
Q Hour (Thurs. 4-6:30 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, 1050, 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 CRN:15261
1 Hour (T/Th 10:30-11:50 am)
Kathleen McSharry
ENGL1190M S02  The Theory and Practice of Writing: Writing Fellows Program CRN:15262
J Hour (TTh 1-2:20 pm)
Kathleen McSharry
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  ENGL1190R Literary Communities  CRN:24651
Q Hour (Thurs. 4-6:30 pm)
Kate Schapira
Students in this course will partner with literary organizations in Providence to support and create programming, research audience and outreach, and assess quality and impact; they may also design an event or program. Writing may include cultural reporting, documentation and analysis, and "tactical" writing like grant proposals and press releases, and a weekly practice of reflective writing. Prerequisite: ENGL0110, 0130, 0160, 0180, or any 1000-level nonfiction writing course. S/NC.

ENGL1190S Poetics of Narrative  CRN:24649
H Hour (T/Th 9-10:20 am)
Lawrence Stanley
Narratives are everywhere, simply there, like life itself, Roland Barthes says; we structure our experiences with narratives that we either infer or create. We will read different literary genres to see how narratives work and what makes them poetic and read theoretical texts to understand narrative function and performance. We will write experimentally to experience how stories are constructed. Prerequisite: ENGL0110, 0130, 0160, 0180, or any 1000-level nonfiction writing course. 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.
**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 CRN:15181**
Q Hour (Thurs. 4-6:30 pm)
Catherine Imbriglio

**ENGL1994 SENIOR HONORS THESIS IN NONFICTION WRITING**
Fall (CRN:15271) Spring (CRN:24640) 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 Undergraduate Students

**INTRODUCTORY**

**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.

**Spring ENGL0200A All Eyes On You: Voyeurism and Surveillance Culture CRN:25055**
E Hour (MWF 12-12:50 pm)
Jerrine Tan
Can one both fear and delight in the knowledge of being watched? How is desire produced in voyeurism or exhibitionism? This course will explore the importance, danger and seduction of voyeuristic observation and surveillance culture through the lens of several 20th century American novels and films. Authors and films include Nabokov, James, Pynchon, *Lolita*, *Rear Window*, and *Brokeback Mountain*. Enrollment limited to 17.

**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.
Spring  ENGL0300F Beowulf to Aphra Behn: The Earliest British Literatures  CRN:24713  (Medieval XLIST)
O Hour (Fri. 3-5:30 pm)
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.

ENGL0300J Altered States  CRN:25056
D Hour (MWF 11-11:50 am)
Richard Rambuss
A course about ecstasy, rapture, transport, travel, mysticism, metamorphosis, and magic in pre- and early modern verse, drama, and prose, including: Ovid (Metamorphoses), Shakespeare (A Midsummer Night's Dream; Othello), Marlowe (Dr. Faustus), Mandeville's Travels; the writings of the medieval female mystics Julian of Norwich and Margery Kempe; the ecstatic verse of Crashaw, and the erotic, at times pornographic, verse of Donne, Herrick, Carew, Rochester, and Behn. Enrollment limited to 30.

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

Fall  ENGL0310A Shakespeare  CRN:15303  (COLT0510N)
C Hour (MWF 10-10:50 am) (Lecture)
Stephen Foley
We will read a selection of Shakespeare's plays with attention to both formal and historical questions. Issues to be addressed may include genre, the Shakespearean text, gender, sexuality, consciousness, status and degree, politics and nation. Written work to include a mid-term and two short papers. 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  ENGL0310A Shakespeare  CRN:24657  (COLT0510N)
D Hour (MWF 11-11:50 am) (Lecture)
Karen Newman
We will read a selection of Shakespeare's plays with attention to both formal and historical questions. Issues to be addressed may include genre, the Shakespearean text, gender, sexuality, consciousness, status and degree, politics and nation. Written work to include a mid-term and two short papers. Students should register for ENGL0310A S01 and will be assigned to conference sections by the instructor during the first week of class. LILE WRIT

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  ENGL0500J Literature of Identity  CRN:15168
K Hour (T/Th 2:30-3:50 pm)
Jacques Khalip
This course will explore various conceptions of personal identity, with an emphasis on Romanticism. We'll read Anglo-American philosophical and literary texts (mostly poetry) from the Renaissance through the 19th century, taking some excursions into contemporary theory (queer, feminist, post-structuralist). Writers will include Shakespeare, Montaigne, Locke, Hume, Rousseau, Wordsworth, Keats, Emerson, Browning, and Wilde. Enrollment limited to 30.

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

Fall  ENGL0510T American History and the Literary Imagination  CRN:15170 (AFRI0510T)
H Hour (T/Th 9-10:20 am)
Radiclani Clytus
This course explores twentieth- and twenty-first-century literary representations of the nineteenth century. We will primarily read novels, poetry, and cultural criticism regarding the U.S.'s antebellum period with particular emphasis on colonial expansion, slavery, and the civil war. We will consider how genre impacts historical interpretation in fictional histories, the recasting of historical events through marginal figures, and the contested though necessary role of memory in both literary and historical discourse.

ENGL0510W Coupling: The Literature of Courtship  CRN:16307
G Hour (MWF 2-2:50 pm)
Aeron Hunt
This course examines the courtship plot in the Anglo-American literary tradition, concentrating on novels of the eighteenth and nineteenth centuries but extending forward to twentieth-century and contemporary novels, and explores how these fictions have constructed and challenged normative narratives of gender and sexuality.

Spring  ENGL0510U Nineteenth-Century British Novel  CRN:24656
C Hour (MWF 10-10:50 am)
Amanda Anderson
The novel in nineteenth-century Britain was a hugely popular cultural form, much like the serial television drama today. It was also a form of cultural expression that began to compete with the claims and consolations of some of the most influential intellectual and moral discourses of the time, including social science and religion. In this course we will read many of the most popular and accomplished novels of the era, with a view to examining artistic forms and styles in relation to both thematic concerns and social, historical, and literary contexts. Authors: Austen, Bronte, Gaskell, Eliot, Dickens, Collins, Wilde.

CANCELLED  ENGL0510V American Narratives  CRN:24653
F Hour (MWF 1-1:50 pm)
James Egan
Are there distinctly American--whatever that might mean--stories? Do these stories feature characters, themes, plots, figures of speech, issues, and/or problems that might reasonably be labeled distinctly "American"? Do so-called "American" narratives, if they do exist, change over time? We'll examine these
questions in relation to some works often considered quintessentially American. Readings may include Benjamin Franklin's *Autobiography*, Melville's *Moby-Dick*, and Fitzgerald's *The Great Gatsby*.

**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.

**Spring**  
**ENGL0700F Introduction to Modernism: Past, Future, Exile, Home**  
CRN:24654  
(MWF 1:50 pm)  
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 20th 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. Enrollment limited to 30.

**ENGL0700G American Fiction and Mass Culture**  
CRN:24710  
(MWF 10:30-11:50 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 Michael Chabon. Enrollment limited to 30.

**ENGL0700H Cultures and Countercultures: The American Novel after World War II**  
CRN:24709  
(Th 9-10:20 am)  
Deak Nabers  
A study of the postwar American novel in the context of the intellectual history of the 1950s, 1960s, and 1970s. We will read the postwar novel in relation to the affluent society, the vital center, the lonely crowd, the power elite, the one-dimensional man, the post-industrial society. Authors to be considered include Baldwin, Bellow, Ellison, Highsmith, McCarthy, O'Connor, Petry, Pynchon, and Roth. Enrollment limited to 30.

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

**Fall**  
**ENGL0710A City Novels**  
CRN:15171  
(URBAN STUDIES XLIST)  
(MWF 9-9:50 am)  
Tamar Katz  
This course examines 20th and 21st century novels to consider how these narratives envision the city, its possibilities and limits. How does the city shape how we think, wander, grow up, see and know each other? How does the city divide people? How does the novel imagine ways to bridge those divisions? Readings by Woolf, Chandler, Wright, Cisneros, Smith, Calvino, Adiga, Whitehead.
ENGL0710D The Dead and the Living  CRN:15304 (COLT0811X)
New Time: Mon/Wed 10:00-11:20 am
Ravit Reichman
Explores ethical, historical, and personal dilemmas in modernism through the relation between the dead and the living. What claims do the dead have on the living? How do the living shape the lives of the dead? Readings in literature, psychoanalysis, and philosophy, including James, Woolf, Benjamin, Freud, Joyce, Sebald, and Barnes. LILE

ENGL0710E Postcolonial Tales of Transition  CRN:15172 (AFRI0710E)
D Hour (MW 11-11:50 am)
Olakunle George
This course focuses on postcolonial British, Anglo-Caribbean, and South African works that exemplify or refashion the category of the bildungsroman, the novel of education. Issues to be considered include the ways the texts rework archetypal tropes of initiation, development, and the interplay of contradictory passions. We will also think about ways in which issues of race, gender, and sexuality emerge in the texts, and the connections or disjunctions between literature and the world of actions, reality and individual perception. Writers include Coetzee, Ghosh, Ishiguro, Joyce, Lamming, Marechera, Naipaul, Rhys, Schreiner. DPLL

ENGL0710N Fitzgerald, Hemingway, and the Lost Generation  CRN:15224
I Hour (T/Th 10:30-11:50 am)
Stuart Burrows
An introduction to two of the most popular and influential American novelists of the twentieth century, Scott Fitzgerald and Ernest Hemingway. We will read many of their most important novels and stories, including The Great Gatsby, Tender is the Night, In Our Time, The Sun Also Rises, and A Farewell to Arms. In addition we will examine the work of the contemporary American writers who most influenced them: Gertrude Stein, Willa Cather, Sherwood Anderson, and T. S. Eliot.

Spring  ENGL0710J Introduction to Asian American Literature  CRN:24655 (ETHN0710J)
D Hour (MW 11-11:50 am)
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 consist 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. DPLL

FIRST-YEAR SEMINARS

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.
Spring  CANCELLED ENGL0360H Love and Friendship  CRN:25057
O Hour (Fri. 3:5-5:30 pm)
James Kuzner
What do we talk about when we talk about love? This course poses this question in various ways. How, for instance, can we tell the difference between love’s various forms—between love that is friendly and love that is romantic? How do the different forms of love differently shape people? How does love work when it involves sex, or marriage, or children, or divinity? And what must love involve to be called “good”? Why? Materials will range from Plato and St. Augustine to Leo Bersani and Allen Bloom and will also include popular filmic representations of love. Limited to 20 first-year students.

ENGL0560  (formerly ENGL0450)
INTRODUCTORY SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

Spring  ENGL0560G The Transatlantic American Novel  CRN:24711
M Hour (Mon. 3:5-5:30 pm)
Philip Gould
This course reads American literature across national boundaries, focusing on the novel genre and the question of “American” identity as a problem in itself. The course takes up this problem in a wide array of novels spanning the period between the late eighteenth and twentieth centuries. Writers include Crevecoeur, Susanna Rowson, Poe, Melville, Twain, and Nella Larsen. Limited to 20 first-year students.

ENGL0560H The Sensational and the Real in Victorian Fiction  CRN:25648
P Hour (Tues. 4-6:30 pm)
Aeron Hunt
This course will explore two modes through which Victorian novels engaged the turbulent experience of their time: realism and sensation. We will examine how these different genres tackled issues of gender, sexuality, class, and personal and community identity. Limited to 20 first-year students.

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.

Fall  ENGL0760P The Simple Art of Murder  CRN:15787
N Hour (Wed. 3-5:30 pm)
Deak Nabers
This course surveys the history of criminal enterprise in twentieth-century American culture. Drawing from a broad range of sources ("literary" novels and pulp fiction, B-movies and auteurist features), we will assess the role of crime as object of aesthetic attention and attend to the questions that can arise about the idea of the criminal when one takes it up outside of its usual home in courts. Authors: Poe, Hammett, Fitzgerald, Chandler, Wright, Petry, Hughes, Butler. Directors: Hitchcock, Wilder, Huston, Truffaut, Pakula, Lupino. Enrollment limited to 20 first-year students. FYS

Spring  ENGL0760Q Literature and the Visual Arts  CRN:25060
H Hour (T/Th 9-10:20 am)
Paul Armstrong
How do words and images represent? Are the processes by which literature and the visual arts render the world similar or different? Is reading a novel or a poem more like or unlike viewing a painting, a sculpture, or a film? This seminar will analyze important theoretical statements about these questions as well as selected literary and visual examples. Enrollment limited to 20 first-year students. FYS

ENGL0760R  The Claims of Fiction  CRN:25062
K Hour (T/Th 2:30-3:50 pm)
Olakunle George
This course explores the interplay of tropes of strangeness, contamination, and crisis in a range of British, American, and African novels and short stories. We will ask why social misfits and outsiders somehow become such fascinating figures in fictional narratives. How do these fictions entice and equip readers to reflect on collective assumptions, values, and practices? Writers will likely include Baldwin, Brontë, Condé, Conrad, Faulkner, Greene, Ishiguro, Lessing, Morrison, Naipaul, Salih. Enrollment limited to 20 first-year students. FYS

For Undergraduates and Graduates

Fall  ENGL0910A  How To Read A Poem  CRN:15173
H Hour (T/Th 9-10:20 am)
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

ADVANCED

ENGL1310  SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES

Fall  ENGL1311K  Hamlet, In Theory  CRN:15223  (TAPS1311K)
J Hour (T/Th 1-2:20 pm)
Richard Rambuss
An intensive study of "Hamlet"--an endurably significant Renaissance cultural artifact, yet one of Shakespeare's most difficult, enigmatic plays. Rather than surveying its highlights, we'll linger over "Hamlet" scene-by-scene, even line-by-line. We'll also engage various theoretical methodologies--psychoanalysis, Marxism, deconstruction, new historicism, feminism, queer theory--as tools for forging different readings of "Hamlet." What questions does each approach open up (and obscure)? This is a "theory in practice" course: an introduction to theory via the close study of a single, important text. Finally, we'll consider three "Hamlet" films. Not open to first-year students. Enrollment limited to students in English, Comparative Literature, Literary Arts, and MCM.
Spring  ENGL1310V Chaucer: The Canterbury Tales  CRN:24672  (Medieval XLIST)
H Hour (T/Th 9-10:20 am)
Elizabeth Bryan
Middle English narratives by Geoffrey Chaucer's band of fictional pilgrims, read in their 14th-century historical and literary contexts. Prior knowledge of Middle English not required. Not open to first-year students.

ENGL1360  SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES

Fall  ENGL1360H Seminar in Old English Literature  CRN:15175  (Cogut; Medieval XLIST)
E Hour (MWF 12-12:50 pm)
Lesley Jacobs
This course will offer a thorough introduction to the earliest period of English language and literature, and allow students, by the end of the course, to read and appreciate a language that is both intriguingly foreign and importantly familiar. We will start with an extensive coverage of grammar and syntax, before reading short texts, and Old English poetry, including excerpts from *Beowulf*. Enrollment limited to 20. Not open to first-year students.

ENGL1361B Renaissance Poetry and Visual Culture  CRN:15243
N Hour (Wed. 3-5:30 pm)
Stephen Foley

Spring  CANCELLED  ENGL1361A Fantasies of Milton  CRN:25063
K Hour (T/Th 2:30-3:50 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 to 20. LILE

ENGL1361D Women's Voices in Medieval Literature  CRN:25065  (Medieval XLIST, Cogut XLIST)
NEW TIME: D Hour (MWF 11-11:50 am)
Lesley Jacobs
This course explores literary works from the early medieval period, both literature by women and literature that represents women’s voices and desires. Traditions examined will include the Old and Middle English, Norse, Welsh, and Irish. The course provides insight into the construction of premodern sexualities as well as into the cultural and social histories of multiple national traditions. Enrollment limited to 20.
CANCELLED  ENGL1361E  Coffeehouse Culture: Restoration and Early 18th-Century Literature  
CRN: 24648  
M Hour (Mon. 3-5:30 pm)  
Melinda Rabb  
The coffeehouse-setting served as a gathering place for people and ideas and is an enduring legacy of the late seventeenth and early eighteenth-centuries. Literature associated with it reveals fascinating contradictions: restoration of monarchy as well as the growth of democracy; sexual libertinism as well as religious toleration; freedom of the press as well as trade in slaves; veneration for classical writers as well as literary experimentation; public fascination with criminals as well as with heroes. Reading will include essays, plays, poems, satire, and narrative fiction by writers such as Rochester, Congreve, Behn, Dryden, Defoe, Swift, Pope, and Gay. 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  
ENGL1511O  American Poetry I: Puritans through the 19th Century  CRN: 15176  (AMST1905B)  
K Hour (T/Th 2:30-3:50 pm)  
Mutlu Blasing  
Survey of the invention and development of American poetic traditions. Readings include Bradstreet, Taylor, Wheatley, Freneau, Bryant, Emerson, Poe, Whitman, Melville, Dickinson, and Frost.

ENGL1511P  Realism, Modernism, Postmodernism: The American Novel and Its Traditions  CRN: 15255  
F Hour (MWF 1:50 pm)  
Deak Nabers  
This course charts the course of American novel from the Civil War to the present. We will attend to the development of a distinctly novelistic literary tradition in American writing over the period and to the interactions between this tradition of literary novel writing and the emergence commercial novelistic generic forms (ie. the detective novel, science fiction). We will also consider the novel’s relations to alternative literary modes (narrative history, the sketch, the short story, the occasional essay) and to alternative media (film, television, music). Melville, Twain, DuBois, James, Fitzgerald, Hammett, Hurston, Wright, Nabokov, Butler, Morrison, Dick, Didion.

ENGL1511R  Scandalous Victorians  CRN: 16310  
B Hour (MWF 9:50 am)  
Aeron Hunt  
This course examines the literature and culture of Victorian Britain through the lens of scandal. Particular attention will be paid to questions of gender, sexuality, class and social mobility, and national and imperial identity, as well as to the dynamics of scandal and the processes of social change.
Spring  CANCELLED  ENGL1511E  Monsters, Giants, and Fantastic Landscapes  CRN:24670
C Hour (MWF 10-10:50 am)
James Egan
Monsters, giants, and exotic landscapes fill the pages of much writing in English before 1900. We will examine the ways in which a number of writers before 1900 use the strange and the fabulous to suggest new ways of understanding what it means to be normal. Authors may include Columbus, Shakespeare, Mary Shelley, and Poe. WRIT

ENGL1511Q  Melville, Conrad, and the Sea  CRN:24647
I Hour (T/Th 10:30-11:50 am)
Stuart Burrows
This class reads a number of the major works of Melville and Conrad in order to ask a number of questions crucial to understanding modern narrative: the relationship between realism and the romance (the sea being both the setting for adventure and a place of work); how, why, and by whom stories are told and passed on (the sea being both the place where ‘tall tales’ are told and where they are set); the role of the eye-witness (how do you prove you saw what no else has seen). Texts include *Moby Dick, Billy Budd, Lord Jim*, and *Heart of Darkness*.

ENGL1511T  Victorian Inequality  CRN:25649
E Hour (MW 12-12:50 pm)
Aeron Hunt
From “Dickensian” workhouses to shady financiers, Victorian literature has provided touchstones for discussions of inequality today. This course will investigate how writers responded to the experience of inequality in Victorian Britain. Considering multiple axes of inequality, we will explore topics such as poverty and class conflict, social mobility, urbanization, gender, education, Empire, and labor.

ENGL1511U Melville, Poe, and American Modernity  CRN:25785
H Hour (T/Th 2:30-3:30 pm)
Branca Arsic
The class will be guided by the premise that the writings of Poe and Melville reflect mid-19th century modernity. To support this claim we will look into their experimentation with narrative structure and ask whether the absence of clearly delineated characters in their stories is related to the emergence of urban crowds, practices of dehumanization employed in New York and Philadelphia prisons and hospitals.

ENGL1560  SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

Fall  ENGL1561Q Emily Dickinson  CRN:15256
K Hour (T/Th 2:30-3:30 pm)
Stuart Burrows
An intensive reading of the work of Emily Dickinson in the context of her most important poetic predecessors and heirs. Other poets we will be reading will include John Donne, John Keats, Robert and Elizabeth Barrett Browning, Ralph Waldo Emerson, Wallace Stevens, Elizabeth Bishop, and Susan Howe. Students will be expected to have some familiarity with reading lyric poetry. Enrollment limited to 20 juniors and seniors in English; Comparative Literature; Literary Art; French, Spanish, and Italian Studies.
**Spring ENGL1560A Jane Austen and George Eliot CRN:24669 (MCM1503B)**
M Hour (Mon. 3-5:30 pm)
Ellen Rooney
A survey of the major novels of Austen and Eliot. Readings will also include contemporary reviews and responses, letters, and Eliot's critical prose, as well as literary theory and criticism addressing questions such as novelistic form, realism and narrativity, the problem of the subject, the politics of aesthetics, and the changing status of the woman writer in the 19th century. Enrollment limited to 20 seniors and juniors. Instructor permission required. LILE

**ENGL1560W Getting Emotional: Passionate Theories CRN:24668 (COLT1813X, MCM1503W)**
**New time: N Hour (Wed. 3-5:30 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 juniors and seniors. LILE

CANCELLED ENGL1561G Swift, Pope, Johnson CRN:24667
**Tues. 12-2:20 pm**
Melinda Rabb
The course provides in-depth study of three major writers of the eighteenth century and will include cultural contexts. Readings include *Gulliver's Travels, The Rape of the Lock*, and *Rasselas*. Enrollment limited to 20. LILE

**ENGL1561R Touring the Empire: Travel Literature and the Idea of America CRN:24646 (AFRI1561R, AMST1905I)**
**C Hour (MWF 10-10:50 am)**
Radiclani Clytus
Touring the Empire examines travel literature about America from the Revolutionary era up to the postbellum period. Our primary concern will be to understand how the writings of tourists and travelers both contributed to and subverted the nineteenth century's myth of American exceptionalism. To this end, we will consider a variety of journals and travelogues, along with the autobiographies of former slaves, visual arts from the New York School, and journalism pertaining to the American south. Students should expect to gain an understanding of the rhetoric surrounding those uniquely American locales and institutions and the particular social formations that they enable. Enrollment limited to 20.

**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 LITERATURIES

Fall

ENGL1710P  The Literature and Culture of Black Power Reconsidered  CRN:15177  (AFRI1710S)
C Hour (MWF 10-10:50 am)
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.

ENGL1711F  India in English  CRN:16393
K Hour (T/Th 2:30-3:50 pm)
Leela Gandhi
This course explores the cultural and literary effects of colonial encounter in the context of British imperialism, and offers an introduction to transnational critical theory. Texts include C20th fiction, poetry, drama, criticism, films and visual art, including works by E. M. Forster, Rudyard Kipling, Arundhati Roy, Mohsin Hamid, Vikram Seth, Subaltern Studies historians, and the Bombay Progressive Artists Group.

Spring

ENGL1711A  American Poetry II: Modernism  CRN:24666  (AMST1905E)
NEW TIME:  K Hour (T/Th 2:30-3:50 pm)
Mutlu Blasing
Study of modernist American poetry. Readings include Pound, Eliot, Stevens, Williams, H.D., Moore, Hughes, and others.

ENGL1711C  The Modernist Henry James  CRN:24645
J Hour (T/Th 1-2:20 pm)
Paul Armstrong
How does consciousness know the world? By dramatizing the processes of knowing, Henry James transformed the novel and led the way from realism to modernism. In addition to exploring his fascination with consciousness and its implications for the art of the novel, this course will ask about the moral implications of his insistence on life’s ambiguities.

ENGL1711D  Reading New York  CRN:24644
I Hour (T/Th 10:30-11:50 am)
Tamar Katz
Explores narratives of New York City in a variety of genres, from the early 20th century to the present. Topics to be addressed include immigration, mobility, cosmopolitanism and the neighborhood, downtown, cruising, gentrification, 9/11. Work may include work by John Dos Passos, Nella Larsen, E.B. White, Jane Jacobs, Frank O’Hara, Patti Smith, Nan Goldin, Ernesto Quinones, Jonathan Safran Foer.

ENGL1711E  African American Literature after 1965  CRN:24643
J Hour (T/Th 1-2:20 pm)
Rolland Murray
This course examines major authors and currents in African American literature from 1965 through the present. We will position these writings in relation to critical literary and historical developments that include Black Power nationalism, feminism, diaspora studies, and the debates about “post-racial” America. In doing so we will also be attentive to this period as a crucial phase in the development of an African American critical tradition. Authors include Toni Morrison, Angela Davis, Amiri Baraka, Colson Whitehead, and John Wideman. DPLL

ENGL1760 SEMINARS IN MODERN AND CONTEMPORARY LITERATURES

Fall ENGL1760G American and British Poetry Since 1945 CRN:15178
O Hour (Fri 3-5:30 pm)
Mutlu Blasing

ENGL1760T The Texts of Africa CRN:15299 (AFRI1760S)
M Hour (Mon. 3-5:30 pm)
Olakunle George
This seminar considers the various ways in which “Africa” has been depicted in fictional and non-fictional writing from the nineteenth-century on. We begin with classic travel writing by European missionaries (Park, Livingstone, Moffat), and their African and black diasporic counterparts (Crowther, Freeman, Sims, Soga). We then turn to twentieth-century literature and non-fiction (Abrahams, Conrad, Dinesen, Greene, Ndebele, Wright), closely following the rhetorical devices used to evoke the continent as geographical or subjective reality. We will pay particular attention to questions of history, linguistic representation, and the vagaries of intercultural encounter. Enrollment limited to 20. DPLL

ENGL1762D Kubrick CRN:15298 (MCM1504J)
Q Hour (Thurs. 4-6:30 pm)
Richard Rambuss
A consideration of Kubrick's feature-film oeuvre with a focus on his war films ("Paths of Glory"); "Dr. Strangelove"; "2001"; "Full Metal Jacket"); sports films ("Day of the Fight," his first documentary; "Killer's Kiss"); and sex films ("Lolita"; "A Clockwork Orange"; "Eyes Wide Shut"). Enrollment limited to 20 juniors and seniors in English and MCM.

Spring ENGL1760E Who’s Afraid of Virginia Woolf? CRN:24665 (GNSS XLIST)
M Hour (Mon. 3-5:30 pm)
Ravit Reichman
We will read novels, essays, diaries, and letters by Woolf in order to ask how and why Virginia Woolf haunts our culture and to consider her status as a cultural icon. The seminar will explore her work in the contexts of history, modernism, and literary influences, and it will examine the dimensions of Woolf's afterlife—a posthumous dynamic that shapes issues in art, politics, and gender. Enrollment limited to 20 seniors and juniors. LILE

ENGL1761P Yeats, Pound, Eliot CRN:24664
O Hour (Fri. 3-5:30 pm)
Mutlu Blasing
Readings in the poetry and selected prose of Yeats, Pound, and Eliot. Enrollment limited to 20. LILE
ENGL1761V The Korean War in Color  CRN:24642  (AMST1904N)
N Hour (Wed. 3-5:30 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. DVSP LILE WRIT

ENGL1762C Image, Music, Text  CRN:24641  (COLT1440J, MCM1504I)
N Hour (Wed. 3-5:30 pm)
Stuart Burrows
This course examines a number of novels and short stories alongside their various cinematic, theatrical, or musical adaptations in order to ask what a medium is and what distinctive formal features might define literature, cinema, theater, and music. Writers will include Melville, Conrad, Maupassant, Mann, and Cortazar; filmmakers will include Hitchcock, Antonioni, Godard, Visconti, and Coppola; critics will include Barthes, Deleuze, and Ranciere. Limited to 20 juniors and seniors in English; Comparative Literature; MCM; Spanish, Italian, and French Studies.

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:15179  (COLT1812U, MCM1201K, TAPS1900R, GNSS XLIST)
I Hour (T/Th 10:30-11:50 am)
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. DPLL

ENGL1901F Art of Criticism  CRN:15300
J Hour (T/Th 1-2:20 pm)
Amanda Anderson
This course explores the art of literary criticism through analysis of individual critics as well as larger schools of criticism. Focusing on the twentieth century, we will read works by those affiliated with high theory as well as those who stood outside that influential development. The goal will be to understand literary criticism as a form of thinking, and an art, in its own right, one with philosophical, social, and literary dimensions. Authors will include: Oscar Wilde, T. S. Eliot, Kenneth Burke, William Empson, Mary McCarthy, Lionel Trilling, Raymond Williams, Paul de Man, Eve Sedgwick, D. A. Miller, John Guillory.
Enrollment limited to 20.

**Spring**  
**ENGL1900D Literature and Politics CRN:24662 (MCM1202B)**  
1 Hour (T/Th 10:30-11:50 am)  
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). Enrollment limited to 20. LILE WRIT

**ENGL1900T The Postcolonial and the Postmodern CRN:24661**  
M Hour (Mon. 3-5:30 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.

**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.

**Fall**  
**ENGL1950F Law and Literature CRN:15301 (COLT1813W)**  
M Hour (Mon. 3-5:30 pm)  
Ravit Reichman  
This seminar explores the conceptual, psychological and rhetorical connections between literature and law, examining how both disciplines shape the imagination but also aim to elicit response and responsibility. We will consider how literary works, legal writings, and legal opinions inform each other, but also illuminate each other’s blind spots. Looking beyond trial scenes, the course invites students to think about how principles and notions in law structure, and are structured by, literature and language. Authors include Walter Benjamin, Joseph Conrad, Albert Camus, Rebecca West, and Chinua Achebe; legal texts by Holmes, Bentham, Cover and a number of judicial opinions. Enrollment limited to 20 senior English concentrators only.
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.

Fall  ENGL1991 CRN:15180
N Hour (Wed. 3-5:30 pm)
Tamar Katz

ENGL1992  SENIOR HONORS THESIS IN ENGLISH
Fall (CRN:15270) Spring (CRN:24639). 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 the Honors Advisor in English.

Primarily for Graduate Students

ENGL2360  GRADUATE SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES

Spring  ENGL2360W  Reading Things: Early Modern Material Culture  CRN:24634  (COLT2821H)
N Hour (Wed. 3-5:30 pm)
Karen Newman
Armor, books, china, clocks, coral, fans, feathers, fustian, gloves, handkerchiefs, lenses, miniatures, pearls, sugar, starch, tobacco are a few of the things to be found in the poetry, drama and prose of early modern England. This seminar will, in Walter Benjamin’s formulation, “attempt to elucidate things through research into their properties and relations” in order to explore their histories—artisanal, colonial, ideological, pre-industrial, as they are traced in imaginative writing of the period. Texts to include works by Behn, Donne, Jonson, Sidney, and Shakespeare. Enrollment limited to 15 graduate students.

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  

ENGL2561H  American Literature Without Borders  CRN:15149
O Hour (Fri. 3-5:30 pm)
Phil Gould
A seminar examining the "post-national" turn in American literary studies, with a special emphasis on transatlantic and hemispheric theories and methodologies. The course analyzes the place (or absence) of the aesthetic in these new critical approaches while considering historical and contemporary theories of aesthetics. Critical readings will include Brickhouse, Gilroy, Gruesz, and Levander, and Roach, among others, and such writers as Wheatley, Jefferson, Hawthorne, George Washington Cable, Marti, and Du Bois. Enrollment limited to 15 graduate students in English.

ENGL2561J  Satire and Irony  CRN:15163
NEW TIME:  N Hour (Wed. 3-5:30 pm)
Melinda Rabb
Satire is not so much a genre as it is a mode of discourse, like irony, that resists formal constraints and can function in almost any kind of text. Satire’s dynamic contradictions (reform and frustration; laughter and anger; topicality and generality; purposefulness and pointlessness; public and private) enliven early modern texts, and complicate the relationship between language and meaning. Theories of satire provide a framework for the study of its history and practice. Emphasis falls on the great age of satire (especially the works of Jonathan Swift and his contemporaries) but some attention will be given to earlier and later examples. Enrollment limited to 15 graduate students.

Spring  

ENGL2560Y  Writing the Ruins of Empire: Romantic Cultural Property  CRN:24635
P Hour (Tues. 4-6:30 pm)
William Keach
British literary responses to the shifting significance and value status of ancient artifacts and works of art in the period of the French Revolution and Napoleonic Wars. Ruins as "cultural property," "cultural capital," and "aesthetic object"—then and now. Effects of colonial expansion and imperialist rivalry on collecting, connoisseurship, the advent of public museums, the marketing of antiquities, the marketing of literature. Primary readings in Gibbon, Volney, Byron, P.B. Shelley, Mary Shelley, Anna Barbauld, Felicia Hemans, Hazlitt, Keats. Enrollment limited to 15 graduate students.

ENGL2561L  Nature and Law in American Literature  CRN:25885
P Hour (Tues. 4-6:30 pm)
Branca Arsic
This course will explore how American authors registered the transformation of natural history into the sciences of life. It will pay special attention to how new sciences of life influenced the legal and political practices that constitute our understanding of personhood. It will explore how sciences and emerging experimental medicine competed with discourses of the supernatural in deciding who has the right to live and die.

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  ENGL2761C  Black Internationalism and Its Discontents  CRN:15164  (AFRI2761C)
N Hour (Wed. 3-5:30 pm)
Rolland Murray
This seminar reassesses the broad influence of internationalism in African American letters from the age of abolition to the present. We will be concerned with literary writings that foreground the global struggle of black subjects to assert political agency in relation to Western imperialism and transatlantic slavery. Equally crucial will be a reconsideration of an established body of theoretical writings that conceive of diasporic modes of solidarity and cultural expression as alternatives to the black nationalist intellectual tradition. Authors include Martin Delany, W.E.B Du Bois, Richard Wright, Angela Davis, Brent Edwards, and Paul Gilroy. Enrollment limited to 15 graduate students.

Spring  ENGL2761B  Temporalities  CRN:24636
Q Hour (Thurs. 4-6:30 pm)
Tamar Katz
Centered on modernism and the early 20th century, this course will investigate the varied models of time pulsing through literary and theoretical texts, and consider a range of issues, including memory and forgetting, historical progress and decay, utopian futurity, and queer temporalities. Readings include work by Freud, Bergson, Nietzsche, Benjamin, Joyce, Woolf, Barnes, Stein, Proust. Enrollment limited to 15 graduate students.

ENGL2761D  The Neoliberal Imagination  CRN:24637
N Hour (Wed. 3-5:30 pm)
Deak Nabers
An examination of the rise and flowering of neoliberalism as an aesthetic and ideological formation. We will deploy readings of a variety of aesthetic fields (postmodern novel, conceptual art, new Hollywood, rise of punk) to chart the relations among disparate disciplinary confrontations with problem of contingent value–poststructuralism, EMH-economics, postmarxism, new historicism, third wave feminism, queer studies. Theorists to be considered: Rawls, Habermas, Irigaray, Derrida, Laclau, Lyotard, Jameson, Spivak, and Butler; authors to be considered: Mailer, Morrison, Gaddis, Dick, LeGuin, Acker, Delillo, and Ashbery. We will carefully explore the implications (theoretical, methodological, institutional) of thinking of ideological formations in aesthetic terms. 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

Spring  ENGL2900W  Perversions: Hitchcock, Kubrick, Lynch  CRN:24638
O Hour (Fri. 3-5:30 pm)
Richard Rambuss
A seminar on selected films by three great auteurs of the cinema of the perverse: Hitchcock ("Rear Window," "Vertigo," "The Birds"); Kubrick ("Dr. Strangelove," "A Clockwork Orange," "The Shining"); and Lynch ("Blue Velvet," "Wild at Heart," "Inland Empire"). Special attention to their ways with genre: detective film, thriller, horror, the sex film (on that account we'll also consider Mitchell's "Shortbus"), and road movie. Enrollment limited to 15 graduate students in English, MCM, Comparative Literature, and American Studies.

**ENGL2900X Postcolonial Theory CRN:25732**
**M Hour (Mon. 3-5:30 pm)**
Leela Gandhi
In this introduction to postcolonial theory we will consider key Western sources (Hegel, Marx, Lacan, Levi Strauss, Emmanuel Levinas); anticolonial manifestos (Gandhi, Fanon, Césaire, Memmi); political and ethical practices (civil disobedience, armed struggle, friendship). In addition to canonical critics (Said, Bhabha, Spivak), the course will review new interests in the field (transnationalism, non-western imperialisms, the environmental turn). 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:15166**
**P Hour (Tues 4-6:30 pm)**
Jonathan Readey

**ENGL2970 PRELIMINARY EXAMINATION PREPARATION (No Course Credit)**
**Fall (CRN:14403) and Spring (CRN:23773)**. 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:14404) and Spring (CRN:23774)**. 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 2014-15

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.

Cogut
HMAN2970N, The Humanist Social Sciences and Positivist Humanities, Spring 2015
Prof. Leela Gandhi

Comparative Literature
COLT1422B, Fictions of Family in the Enlightenment European Novel, Fall 2014

Gender and Sexuality Studies
GNSS1960W, Fiction/Addition, Fall 2014

Judaic Studies
JUDS 0050A, Believers, Agnostics, and Atheists in Contemporary Fiction (former ENGL0650M), Fall 2014
JUDS 0830 (former JUDS0260), The Bible as Literature, Fall 2014

Modern Culture and Media
MCM2110K, Post-Reading, Spring 2015

Political Science
POLS2355, The Politics of Precariousness and Resilience, Fall 2014
Profs. Amanda Anderson, Bonnie Honig
Precariousness and resilience are themes current in contemporary political theory and practice but they are rooted in Greek tragedy, developed in later philosophical understandings of “the tragic,” and explored in a range of modern philosophical and literary texts. We will read works explicitly concerned with these themes (Nietzsche, DW Winnicott, Judith Butler, William Connolly, and Annelise Francois) as well as selected examples from Greek tragedy and modern literature, including the Antigone, The Bacchae, Doris Lessing’s The Golden Notebook, and Ralph Ellison’s Invisible Man.

Religious Studies
RELS0090I, Radical Romantics: Politics, Ecology and Religion, Fall 2014

Slavic Languages
RUSS1840, Nabokov, Fall 2014