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.

**SPRING 2016**

**ENGL 0100 HOW LITERATURE MATTERS**

**ENGL0100Q  How Poems See (CRN24528)**  
D Hour (MWF 11-11:50 am)  
Stephen Foley  
What makes poems and pictures such powerful forms of life? Why do pictures have so much to tell us? How do we see things in words? How do graphic images, optical images, verbal images, and mental images together constitute ways of understanding the world? Looking at poems and images from Giotto and Shakespeare, Wordsworth and Dickinson and Turner through such modern poets and painters as Stevens, Ashberry, Warhol and Hejinian, we will study sensory and symbolic images, the uses and dangers of likeness, and the baffling confluence of concrete and abstract, literal and figurative, body and mind, matter and spirit.

**ENGL0100R  American Histories and Novels (CRN25122)  AMST0100R, ETHN0100R**  
H Hour (T/Th 9-10:20 am)  
Daniel Kim  
How do novels make readers experience such traumatic American historical events as war, slavery, and race riots? What kind of political or ethical perspective on such divisive and violent events do literary narratives encourage their readers to take? This course explores these questions by examining a number of influential post-1945 works that offer powerful examples of how novels make us think and feel in particularly resonant ways about the histories they depict. The reading list will include works by such authors as: William Faulkner, Ralph Ellison, Toni Morrison, N. Scott Momaday, Jeffery Eugenides, Chang-rae Lee, Mohsin Hamid and Junot Diaz. DPLL LILE WRIT

**ENGL 0150 FIRST-YEAR SEMINARS**

**ENGL0150E  Love and Friendship (CRN24537)**  
N Hour (Wed. 3-5:30 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. FYS

ENGL0150S The Roaring Twenties (CRN24535)
I Hour (T/Th 10:30-11:50 am)
Tamar Katz
The 1920s helped solidify much of what we consider modern in 20th-century U.S. culture. This course reads literature of the decade in the context of a broader culture, including film and advertising, to think about the period’s important topics: the rise of mass culture and of public relations, changes in women’s position, consumerism, nativism and race relations. Writers include Fitzgerald, Hemingway, Larsen, Toomer, Parker. Enrollment limited to 20 first-year students. Instructor permission required. FYS

ENGL0150V James and Wharton (CRN25123)
I Hour (T/Th 10:30-11:50 am)
Stuart Burrows
Friends, rivals, fellow ex-pats, and close correspondents for 15 years, Henry James and Edith Wharton had much in common. Their names are often coupled together in much the manner as Hemingway and Fitzgerald, since their fiction has often thought to deal with the same set of concerns: the societal and emotional ups and downs of well-to-do people in London, Paris, and New York. This class will read James and Wharton side by side in order not only to see in what ways they shed light on each other, but in what ways they differ. Limited to 20 first-year students. FYS.

ENGL0150X The Claims of Fiction (CRN25006)  AFRI XLIST, COLT0610V
O Hour (Fri. 3-5:30 pm)
Olakunle George
This course explores the interplay of tropes of strangeness, contamination, and crisis in a range of novels and shorter fiction, in English or in translation. 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. Limited to 20 first-year students. DPLL FYS

ENGL 0200 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.

ENGL0200D Intimate Horrors: Encountering the Uncanny in Literature & Film (CRN25117)
B Hour (MWF 9-9:50 am)
Michelle Rada
The horrifying is often times uncomfortably close, even familiar. Alongside theoretical discussions of Gothic literature, psychoanalysis, media, and genre, this course examines the unsettling effects and affects of what makes our skin crawl. We will discuss crazed limbs, possessed voices, evil mothers, creaking houses, ghostly doubles, and creepy children. Works by: Freud, Shelley, Poe, Hawthorne, Melville, Wilde, Lovecraft, Cronenberg, Hitchcock, Kubrick, Lynch. Enrollment limited to 17. WRT
ENGL0200E Fictional Brains: Reading Artificial Intelligence and Cognition (CRN25118)
D Hour (MWF 11-11:50 am)
Dorin Smith
Reading high and popular literature (e.g. detective fiction and science fiction), this course investigates how we think about and construct fictional characters. This course will introduce students to applying classical and recent philosophical, psychological, and neuroscientific research to the study of literary texts. Possible authors/work: Poe, Melville, Kafka, Asimov, Blade Runner, and Sherlock. Enrollment limited to 17. WRIT

ENGL0200F The Spectacle of War in 20th-Century American Literature and Film (CRN25119)
E Hour (MWF 12-12:50 pm)
Jennie Snow
This course examines the mediated experience of war from Vietnam forward in light of traditional representations beginning with the Civil War. We will consider the ways in which war is made visible (or invisible), and the position of the reader/spectator as voyeur, consumer, and citizen. Authors: Crane, Herr, O’Brien, Huong, Iraq War veterans, Guantanamo detainees. Directors: Griffith, Kubrick, Coppola, Scott. Enrollment limited to 17. WRIT

ENGL0200H Writing the Black Diaspora: Speaking Truth to Power (CRN25120)
F Hour (MWF 1-1:50 pm)
Anna Thomas
What can slave narratives tell us about speech, power, and truth? What are the relationships between self-expression, genre, and questions of truth under conditions of disempowerment? This course introduces contemporary thinking about race and colonial encounters alongside fiction and life-writing by African-American, Canadian, and Caribbean authors from a range of historical periods. Authors: Harriet Jacobs, Audre Lorde, Toni Morrison, Dionne Brand, Lawrence Hill. Enrollment limited to 17. WRIT

ENGL0200J Violence and Secrecy in Victorian Fiction (CRN25121)
F Hour (MWF 1-1:50 pm)
Jeremy Walker
How is violence actually depicted in Victorian fiction? Often these novels are oriented around violence but are structured by the figure of the secret, a figure that invites and refuses knowledge. This course examines the relation between violence and secrecy in Victorian fiction and its afterlife. Authors: Brontë, Stevenson, Dickens, Collins, Wilde. Films: The Prestige, Psycho, A History of Violence. Enrollment limited to 17. WRIT

ENGL0200K Race, Dystopia, and Contemporary Fiction (CRN25128)
G Hour (MWF 2-2:50 pm)
Jennifer Wang
What happens to race after the end of the world as we know it? We will study dystopian literature written by black and Asian North American authors to investigate how they (re)imagine race in relation to questions of the human, citizenship, and state violence. Authors include Colson Whitehead, Chang-rae Lee, Octavia Butler, Karen Tei Yamashita, Nalo Hopkinson, and Larissa Lai. Enrollment limited to 17. WRIT

ENGL0200L Trial and Error: Law in American Literature and Film (CRN25129)
G Hour (MWF 2-2:50 pm)
Dashiel Wasserman
What does our cultural fascination with law suggest about the limits of justice in America? From crime to capital punishment, this course investigates law's fragile relation to personhood and citizenship, examining tensions
between the human body and the terms by which it is legislated and disciplined. Authors: Capote, Eggers, Faulkner, Lee, Morrison, Twain. Film/TV: Dead Man Walking, Milk, The Wire. Enrollment limited to 17. WRIT

ENGL 0310 INTRODUCTORY SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES

ENGL0310A Shakespeare (CRN24529)  
D Hour (MWF 11-11:50 pm)  
James Kuzner  
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 may include a mid-term and two short papers. Students should register for ENGL 0310A S01 and may be assigned to conference sections by the instructor during the first week of class. LILE WRIT

ENGL 0500 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.

ENGL0500Q Getting Emotional: Passionate Theories (CRN24631)  
COLT0610W, MCM0901V  
H Hour (T/Th 9-10:20 am)  
Jacques Khalip  
This course examines the connection between emotions, politics, and society through several key texts in eighteenth- and nineteenth-century literature. We will consider how thinking about emotions involves questions of intersubjectivity, art, race, and gender. Special emphasis on the link between violence and feeling. Readings will consist of novels, stories, poetry, and philosophical essays. Authors might include: Wordsworth, Austen, Blake, Coleridge, Keats, Shelley, Oscar Wilde, Pater, Kant, Melville, Hofmannsthal, Hume. Enrollment limited to 30. LILE

ENGL 0510 INTRODUCTORY SPECIAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

ENGL0510Q Unstable Subjects: Race and Meaning in Contemporary (African) American Literature (CRN25124)  
AFRI XLIST  
K Hour (T/Th 2:30-3:50 pm)  
Radiclani Clytus  
What are the stakes involved in defining (African) American literature through a racialized authorial framework? Should we adhere to this prescribed and contentious categorization when considering writers who only incidentally identify as “black,” and whose works challenge any critical or aesthetic alignment based upon racial affiliation? More broadly, this course seeks to question the lingering persistence of race as an ontological marker
within the literary arts. Writers include but are not limited to Fran Ross, Darryl Pinckney, Andrea Lee, David Henry Hwang, Maurice Manning, and Colson Whitehead. DPLL

ENGL 0700 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.

ENGL0700J Contemporary British Fiction (CRN24538)  
H Hour (T/Th 9-10:20 am)  
Timothy Bewes  
This course is an introduction to the study of 20th century literature in English. We consider central terms of and approaches to literary criticism by reading some of the most important British writers of the last fifty years. We will also take into account theories of culture, ideology and nationhood, and attempt to bring into focus a Britain defined as much by its ways of looking as by historical and geopolitical situation. Readings include Kingsley Amis, Greene, McEwan, Zadie Smith, Spark, Kelman, Banville, Naipaul and Sebald. Enrollment limited to 30.

ENGL 0710 INTRODUCTORY SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES

ENGL0710E Postcolonial Tales of Transition (CRN24530)  
AFRI XLIST, COLT0711C  
D Hour (MWF 11-11:50 am)  
Olakunle George  
This course focuses on postcolonial British, Caribbean, and Southern-African works that exemplify, complicate, 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, rebellion, 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 real world." Writers will likely include Dangarembga, CLR James, Ghosh, Ishiguro, Joyce, Kincaid, Lamming, Naipaul, Rhys, Wicomb. DPLL

ENGL0710F Bearing Witness in Modern Times (CRN25126)  
COLT0610N  
Mon./Wed. only 10-11:20 am  
Ravit Reichman  
What is the significance of one who says, "I was there"? This course explores the ethical, literary and historical dimensions of witnessing in an era when traumatic events are increasingly relayed secondhand or recorded in sound and image. Texts include Forster, Woolf, Camus, Freud, Celan, Coetzee; films by Hitchcock and Kurosawa; and readings in law and psychology. WRIT

ENGL0710M Impressionism and Modernism (CRN25127)  
I Hour (T/Th 10:30-11:50 am)  
Paul Armstrong  
This course explores the role of the "literary impressionists" (Crane, James, Conrad, and Ford) in the transformation of the novel from realism to modernism (especially the "post-impressionists" Stein, Joyce, and
Woolf). “Impressionism” is defined by its focus on consciousness, the inner life, and the ambiguities of perception. What happens to the novel when writers worry about whether the way they tell their stories is an accurate reflection of how we know the world? Attention will also be paid to how the literary experiments of impressionist and post-impressionist writers relate to simultaneously occurring innovations in the visual arts.

ENGL0710P  Home Made: American Modernism  (CRN24531)
K Hour (T/Th 2:30-3:50 pm)
Stuart Burrows
Modernism was born in the cities of Europe: Paris, Berlin, London. But there was another modernism, one made in America. This class takes a tour through the various scenes of American writing between the wars, both urban and rural: from Harlem to Los Angeles to Chicago to Mississippi. We’ll read William Faulkner’s fractured narratives of the South, F. Scott Fitzgerald’s sardonic portrayal of Hollywood, Zora Neale Hurston’s celebration of backwater Florida, and Edith Wharton’s nostalgic evocation of Manhattan, as well as the work of a number of other poets and novelists from around the United States.

NEW ENGL0710R  Poetry and Science  (CRN25592)
C Hour (MWF 10-10:50 am)
Ada Smailbegovic
This course will explore the relationship between the observational procedures and modes of composition employed by twentieth and twenty-first century poets who have worked in more conceptual or avant-garde traditions and the practices of description and experimentation that have emerged out of history of science. Readings will range from Gertrude Stein’s poetic taxonomies to recent work in critical science studies.

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NONFICTION WRITING INTRODUCTORY

ENGL 0900  (formerly 0110)  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, 04, 06, 08, and 09 are reserved for first-year students. Spring section 04 is reserved for first-year students. Enrollment limited to 17. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0900 S01  CRN:24509
AB Hour (Mon./Wed. 8:30-9:50 am)
TBA

ENGL0900 S02  CRN:24510
B Hour (MWF 9-9:50 am)
TBA

ENGL0900 S03  CRN:24511
G Hour (MWF 2-2:50 pm)
TBA
ENGL0900 S04 (section reserved for first-year students) CRN:24512
C Hour (MWF 10-10:50 am)
Robert Ward
In its various forms, the essay allows scholars to put forward ideas and arguments, to shift ways of seeing and understanding, and to contribute to ongoing intellectual debate. This course offers an introduction to the style and purpose of writing and gives you the opportunity to work on three essay forms. You will read and discuss an eclectic range of personal and academic essays and participate in workshops, critical reviews, and symposia. You will develop an understanding of the techniques of scholarly work and acquire academic skills that will enable you to engage successfully with the challenges and opportunities of studying at Brown.

ENGL 0930 (formerly 0180) 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 02 and 05 are reserved for first-year students. Spring section 07 is reserved for first-year and sophomores only. Enrollment limited. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0930 S01 CRN:24513
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.

ENGL0930 S02 (section reserved for first-year students) CRN:24514
E Hour (MWF 12-12:50 pm)
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.

ENGL0930 S03 CRN:24515
B Hour (MWF 9-9:50 am)
Ed Hardy
This workshop will explore the range of narrative possibilities available under the umbrella term "creative nonfiction." We'll be looking at questions of structure and technique in a number of subgenres including: the personal essay, literary journalism, travel writing, science writing and memoir. Student work will be discussed in both workshops and conferences. At the semester's end students will turn in a portfolio with several polished shorter pieces and one longer essay. May serve as preparation for ENGL1180. Enrollment limited to 17
undergraduate students. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

ENGL0930 S04 CRN:24516
F Hour (MWF 1-1:50 pm)
Ed Hardy
See description for Sec. 03, above.

ENGL0930 S05 (section reserved for first-year students) CRN:24517
K Hour (T/Th 2:30-3:50 pm)
Jonathan Readey

ENGL0930 S06 CRN:24518
E Hour (12-12:50 pm)
Susan Resnick
Creative Nonfiction is true writing with personality. In this section, we will read the masters of the genre, such as E.B. White, Frank McCourt and Nora Ephron, and learn to write many forms of Creative Nonfiction, including essay, memoir and immersion journalism. Assignments will include in-class writing, short profiles and articles, and longer essays and pieces of reportage.

ENGL0930 S07 (section reserved for first-year and sophomore students) CRN:24519
G Hour (2-2:50 pm)
Susan Resnick
See description for Sec. 06, above.

NONFICTION WRITING INTERMEDIATE

ENGL 1030 (formerly 0130) 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.

ENGL1030C Research Essay: Science CRN:24520
H Hour (T/Th 9-10:20 am)
Carol DeBoer-Langworthy
This course explores how science, as an academic way of thinking and a method, affects our critical thinking and expression of culture. Readings examine the various dialects of scientific discourse. Students write three major research essays on self-selected scientific topics from both within and outside their fields of study. Enrollment limited to 17. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.
ENGL1030D Research Essay: Myth and Modern Essay  CRN:25153
B Hour (MWF 9-9:50 am)
Adam Golaski
A writing and research focused course, in which students read a small selection of ancient texts (including The Epic of Gilgamesh and Ovid’s Metamorphoses) and use the myths retold to illuminate the contemporary world and to inform the essays they write. Enrollment limited to 17. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

ENGL1030E Research Essay: Literature  CRN:25157
F Hour (MWF 1-1:50 pm)
Robert Ward
Discovery is at the heart of research. In this course, we will discover how and why literary texts reflect and illuminate the intellectual and social worlds around them. We will use a variety of primary and theoretical sources and research tools, identify powerful research problems, and craft questions and sophisticated thesis statements. The course will also enable you to refine a critically sensitive, informed, and persuasive writing style that will be key to the success of your scholarly work. Enrollment limited to 17. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

ENGL 1050 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.

ENGL1050H (formerly 0160) Journalistic Writing  CRN:25159
AB Hour (Mon/Wed only 8:30-9:50 am)
Thomas Mooney
This course teaches students how to report and write hard news and feature stories for newspapers and online. Students learn to gather and organize material, develop interviewing techniques, and hone their writing skills—all while facing the deadlines of journalism. The first half of the semester focuses on “hard” news: issues, crime, government, and courts. The second half is devoted to features, profiles, and narrative story telling. Writing sample required. Class list will be reduced to 17 after writing samples are reviewed in first week of classes. Banner registrations after classes begin require instructor approval. S/NC.

ENGL1050L Writing in Place: Travels, Localities, Ecologies  CRN:24987
J Hour (T/Th 1-2:20 pm)
Kate Schapira
To explore the relationships among people, places and language, this course will incorporate science and nature writing, environmental / ecological writing, travel writing, psychogeography and architectural writing. Assignments and practices will include diaries, observational writing, reporting, criticism and more lyrical forms. We may read works by Bhanu Kapil, Amitava Kumar, Katherine Boo, Matsuo Basho, Joe Sacco, Elizabeth Kolbert, June Jordan. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.
NONFICTION WRITING ADVANCED

ENGL 1140 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: ENGL 0930, 1030, or 1050. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

ENGL1140A The Literary Scholar  CRN:24521
B Hour (MWF 9-9:50 am)
Lawrence Stanley
Why does literature need critical study? And does critical study inevitably undermine the pleasures of reading? To address those questions, 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 examine literary texts through 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 0930 or any 1000-level nonfiction writing course. S/NC.

ENGL1140B The Public Intellectual  CRN:25005
M Hour (Mon. 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: ENGL 0930, 1030, or 1050. 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.

ENGL 1160 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.

ENGL1160F Reporting Crime and Justice  CRN:24522
O Hour (Fri. 3-5:30 pm)
Tracy Breton
Crime and justice stories are people stories. The drama of everyday life is played out every day in courtrooms. This advanced journalism course will get students into the courtrooms, case files and archives of Rhode Island’s judicial system and into committee hearings at the State House where they will report on stories that incorporate drama, tension, and narrative storytelling. Prerequisite: ENGL1050G, ENGL1050H or ENGL1160A (Advanced Feature Writing). Enrollment limited to 17. Instructor permission required. Preference will be given to English concentrators. S/NC.

ENGL 1180 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: ENGL 0930 or any 1000-level nonfiction writing course. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

ENGL1180B Digital Nonfiction  CRN:24523
I Hour (T/Th 10:30-11:50 am)
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 0930 or any 1000-level nonfiction writing course. Enrollment is limited to 17. Instructor permission required. S/NC.

ENGL1180G Lyricism and Lucidity  CRN:24524
C Hour (MWF 10-10:50 am)
Catherine Imbriglio
For the advanced writer. This course will explore two subsets of the personal essay that blur or cross boundary lines—the lyric essay and the photographic essay— in both traditional and experimental formats. Writing sample required. Prerequisite: ENGL 0930 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.

ENGL1180H Satire and Humor Writing  CRN:25161
Q Hour (Thurs. 4-6:30 pm)
Jonathan Readey
For the advanced writer. This course will introduce students to the practice of writing satire and humorous essays. Readings will include works by Jonathan Swift, Mark Twain, Garrison Keillor, Bill Bryson, David Foster Wallace, David Sedaris, and others, and students will develop skills in analyzing, writing, and workshopping in the genre. Prerequisite: ENGL 0930 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.

ENGL1180I Writing Medical Narrative  CRN:24525
H Hour (T/Th 9-10:20 am)
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: ENGL0900, ENGL0930, 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.

ENGL1180Q Narrating History CRN:24526
N Hour (Wed. 3-5:30 pm)
Elizabeth Taylor
For the advanced writer: the protocols of historical narrative and essay for a general audience. Using the archives of Brown, the Rhode Island Historical Society, and the student's family (if feasible), each writer will research primary and secondary sources, use interviews and oral histories, to help shape three engaging, instructive true stories of the past. Intensive library work, revisions, and peer editing. Writing sample required. Prerequisite: ENGL0930 or any 1000-level nonfiction writing course. Class list reduced to 17 after writing samples are reviewed during first week of classes. Preference given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

ENGL 1190 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: ENGL 0930 or any 1000-level nonfiction writing course. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. S/NC.

ENGL1190C Biography CRN:25211
J Hour (T/Th 1-2:20 pm)
Carol DeBoer-Langworthy
Biography, one of the oldest forms of creative nonfiction, tells the life story of a person, idea, place, or thing. We consider old and new forms of biography, experiment with those forms, and practice them as a method of inquiry as well as presentation of self. We also explore biography’s connection to journalism, autobiography, memoir, and history. Prerequisite: ENGL 0930 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.

ENGL 1994 SENIOR HONORS THESIS IN NONFICTION WRITING
Fall (CRN:15421) Spring (CRN:24527) 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.

For Undergraduates and Graduates

ENGL 1310 SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES

ENGL1310H Origins of American Literature CRN:24532
J Hour (T/Th 1-2:20 pm)
James Egan
Where does American literature begin? Can it be said to have a single point of origin? Can writings by people who did not consider themselves American be the source of our national literary tradition? Does such a tradition even exist and, if so, what are its main characteristics? How does one understand the various diverse traditions that constitute American literature, including African-American, Native American, and many others, into a single object of study--or does one even need to? Authors may include de Vaca, Anne Bradstreet, Benjamin Franklin, and Phillis Wheatley. WRIT

ENGL1310T Chaucer CRN:24539
K Hour (T/Th 2:30-3:50 pm)
Elizabeth Bryan
Texts in Middle English by Geoffrey Chaucer including the romance *Troylus and Criseyde*; dream vision poems *Book of the Duchess, House of Fame, and Parliament of Fowls*; Chaucer's translation of Boethius's *Consolation of Philosophy*; his shorter poems; and two Canterbury Tales. Prior knowledge of Middle English not required. Not open to first-year students.

ENGL 1510 SPECIAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURSES

ENGL1511N Liberalism, Empire, and the American Novel CRN:25150
H Hour (T/Th 9-10:20 am)
Deak Nabers
An historical consideration of how the novel in the United States addresses the relations between American liberalism and the projection of US sovereign authority into international contexts. Topics to be considered include: Manifest Destiny and the frontier; Reconstruction and the rise of imperial America; World War II and the Cold War; and the United States at the end of History.

ENGL 1560 SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURSES

ENGL1560B Melville CRN:25007
Q Hour (Thurs. 4-6:30 pm)
Philip Gould
A seminar looking closely at the relation between the life and literary work of Herman Melville, with an extended reading of his masterpiece, *Moby-Dick*. The course will look at the history of writing and publishing during Melville’s era and consider some of his contemporaries like Hawthorne and Harriet Beecher Stowe. Enrollment limited to 20.

ENGL1561G Swift, Pope, Johnson CRN:24540
I Hour (T/Th 10:30-11:50 am)
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
ENGL1561M American Literature and the Corporation  CRN:24541
K Hour (T/Th 2:30-3:50 pm)
Deak Nabers
A study of the development of the American novel from the Civil War to the present in light of the emergence of the corporation as the principal unit of economic enterprise in the United States. We will survey corporate theory from Lippmann to Collins, and use it to frame the novel's development from realism through modernism into postmodernism. Corporate theorists to be considered: Lippmann, Dewey, Berle, Drucker, Mayo, Demming, Friedman, Coase. Novelists to be considered: Twain, Dreiser, Wharton, Stein, Faulkner, Steinbeck, Wright, Ellison, McCullers, Reed, Gaddis, Morrison. Enrollment limited to 20.

ENGL 1710 SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES

ENGL1710I Harlem Renaissance: The Politics of Culture  CRN:24542  AFRI XLIST
C Hour (MWF 10:10-11:50 am)
Rolland Murray
The Harlem Renaissance was a remarkable flowering of culture in post-war New York as well as a social movement that advanced political agendas for the nation. This course takes up the relationship between literature and politics by exploring such matters as the urbanization of black America, the representation of the black poor, the influence of white patronage, and the rise of primitivism. Writers may include Hughes, Hurston, Larsen, Fisher, Locke, and McKay. DPLL

ENGL1710L Modernism and Everyday Life  CRN:24533
K Hour (T/Th 2:30-3:50 pm)
Tamar Katz
We will examine modernist literature in the context of contemporary art, psychology, and theories of everyday life to ask how this period understood ordinary objects and events. Could they be the proper subject matter of art? In the right circumstances, might they actually be art? Writers may include Woolf, Joyce, Williams, Eliot, Stein, James, Freud, deCerteau. One previous literature class required.

NEW ENGL1710Z Zoopoetics  CRN:25593
F Hour (MWF 1-1:50 pm)
Ada Smailbegovic
This course will explore the intersections between the depictions of plants and animals in twentieth and twenty-first century poetry and the theoretical conversations about non-human worlds unfolding in emerging fields, such as animal studies and the environmental humanities. Readings will range from poetic texts by Francis Ponge and Marianne Moore to theoretical texts by figures such as Donna Haraway.

ENGL1711A American Poetry II: Modernism  CRN:24543
J Hour (T/Th 1-2:20 pm)
Mutlu Blasing
Study of modernist American poetry. Readings include Pound, Eliot, Stevens, Williams, H.D., Moore, Hughes, and others.
ENGL 1760 SEMINARS IN MODERN AND CONTEMPORARY LITERATURES

ENGL1761P Yeats, Pound, Eliot  CRN:24544
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:24534  AMST1904N, ETHN1761V
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. Not open to first-year students. DPLL LILE WRIT

ENGL 1900 SPECIAL TOPICS IN CRITICAL AND CULTURAL THEORY

ENGL1900Y Medieval Manuscript Studies: Paleography, Codicology, and Interpretation  CRN:25147
M Hour (Mon. 3-5:30 pm)
Elizabeth Bryan
How do you read a medieval manuscript? This course teaches hands-on methodologies for deciphering the material text, including palaeography (history of scripts) and codicology (archeology of the book); contemporary models of interpreting scribal texts, including editorial theory and analysis of readers' reception; and medieval concepts of textuality and interpretation, including medieval theories of authorship and the arts of memory. Prior course work in Middle English or Latin or other medieval language recommended. Not open to first-year students. Enrollment limited to 20. Instructor permission required.

ENGL1901E Literature and the Digital Humanities  CRN:25142
C Hour (MWF 10-10:50 am)
James Egan
We will explore the implications of using digital technologies to study literature. How does our understanding of literature and literary study change—if it does—in light of recently developed digital methods for studying such works? How do such methods compare with traditional ways of studying literature? How might literary studies be reconceived in relation to new media studies? Enrollment limited to 20.

ENGL 1992 SENIOR HONORS THESIS IN ENGLISH

Fall (CRN:15506) Spring (CRN:24988) 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

ENGL 2360 GRADUATE SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES

ENGL2360R Civil Wars, Restoration, and Early Georgian Literature  CRN:24545
M Hour (Mon. 3-5:30 pm)
Melinda Rabb
The seminar will consider major works from the English Civil Wars to the first years of the eighteenth-century, with attention to cultural and theoretical contexts for understanding important developments such as print culture, war, nation-formation, the marketplace, and public/private spheres. Writers will include Milton, Rochester, Behn, Restoration playwrights, Dryden, Swift, and others. Additional readings will include selections from Adorno, Pocock, Anderson, Zizek, Brown, Johns, and others. Enrollment limited to 15 graduate students.
ENGL2360Y Lyric and Ecstasy CRN:24546
Q Hour (Thurs. 4-6:30 pm)
Richard Rambuss
A seminar on ecstatic souls and ecstatic bodies in the lyric poetry of three major English authors--Donne, Crashaw, and Milton--who are rarely read together. (The course may also open out to other historical periods depending on student interests.) We’ll consider lyric poetry not only as an apposite medium for rendering ecstatic experience, but also how lyric can itself function as a stimulus for ecstasy. Theoretical readings may include Bataille, Deleuze, Hollywood, Scarry, Culler, and others. We’ll also engage the new lyric studies and the revival of aesthetic criticism. Limited to 15 graduate students in English, Comparative Literature, Religion, Literary Arts.

ENGL 2380 GRADUATE INDEPENDENT STUDY IN MEDIEVAL AND EARLY MODERN LITERATURES

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

ENGL2580 GRADUATE INDEPENDENT STUDY IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

ENGL2760 GRADUATE SEMINARS IN MODERN AND CONTEMPORARY LITERATURES

ENGL2761G James Joyce and Literary Theory CRN:25008
Q Hour (Thurs. 4-6:30 pm)
Paul Armstrong
James Joyce has been a monumental figure in the history of modernism, but his work has also been the focus of major theoretical statements that have helped to define the history of literary criticism over the last half century. This seminar will frame analysis of James Joyce’s major works (Dubliners, Portrait of the Artist as a Young Man, Ulysses, and Finnegans Wake) with theoretical readings that demonstrate how the debates about interpreting Joyce have shaped and been shaped by the debates about literary theory and modernism. Enrollment limited to 15.
ENGL2761H  After Blackness: Framing Contemporary African American Literature  CRN:24548  AFRI XLST
O Hour (Fri. 3-5:30 pm)
Rolland Murray
The remarkable aesthetic variety and volume of African American literary art produced since the 1980s seems to outpace intellectual labors to conceptualize this work. Nowhere is this dynamic more evident than in the proliferation of interpretive frames devised to articulate the defining currents of contemporary black expression—postnationalist, postmodern, postsegregation, and post-soul among them. By staging an interplay between these theories and literary works, the seminar provides a broad overview of thought about contemporary black culture and gestures towards the scholarship yet to be done. Literary and theoretical texts by Morrison, Whitehead, Wideman, Beatty, Gilroy, Dubey, and Warren. Enrollment Limited to 15.

ENGL2761J  Identity and Agency  CRN:24549  COLT2830M
N Hour (Wed. 3-5:30 pm)
Ravit Reichman
Any consideration of identity is bound to run up against the concept of agency. Considering identity and agency as mutually constitutive, this course looks at identity's formation and reformation as a narrative experience and effect, examining its emergence on historical and affective terrains. Approaching identity from a range of vantages (psychoanalysis, gender, history, law), we trace the ways that identities might be consolidated into (or, alternatively, unravel) cultural, political, national, or social arrangements. Works by Plato, James, Woolf, Isherwood, Camus, Orwell, Duras, and Proust. Critical and theoretical texts by Arendt, Benjamin, Freud, Lacan, Winnicott, Goffman, Levinas, Butler. Enrollment limited to 15.

ENGL 2780  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.

ENGL 2900  ADVANCED TOPICS IN CRITICAL AND CULTURAL THEORY
ENGL2901B  Literary Theory II: Post-Structuralism and the Problem of the Subject  CRN:25003
COLT2650O, MCM2110N
O Hour (Fri. 3-5:30 pm)
Timothy Bewes/Marc Redfield
Conceived as a companion course to COLT 2650M, this seminar will approach the “problem of the subject” as the basis of the 20th-century experiment in critical thinking known as “post-structuralism.” Our focus will be on implications for scholarship in the humanities with a special emphasis on literature and literary criticism. We begin with Marx and Freud, founders of the disciplines (Marxism and psychoanalysis) that most influentially put the subject into question, and go on to consider questions of language, perception, ideology, authorship, desire and sexuality. Readings include Saussure, Bergson, Althusser, Derrida, Deleuze, Foucault, Butler, Malabou. Enrollment limited to 15.
ENGL2901C/MCM2110L Pedestrian Theory: Walking, Working, Waking  CRN:25002  COLT2650P
Tues. 1:20-3:50 pm
Jacques Khalip/Bonnie Honig
Some political and philosophical vocabularies conjure thinking as walking, working, and/or waking. How do
these concepts enact practices of critical deliberation and habits of reading? How do these concepts variously
position us in relation to dissent, negativity, and refusals of -- or demands for -- compensation? Possible texts by
Plato, Rousseau, Wordsworth, Emerson, Benjamin, Freud, Winnicott, Derrida, de Certeau, de Man. Films by
Cronenberg, Haynes. Enrollment limited to 8.

ENGL 2970 PRELIMINARY EXAMINATION PREPARATION  (No Course Credit)
Fall (CRN:14563) and Spring (CRN:23770). 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.

ENGL 2990 THESIS PREPARATION  (No Course Credit)
Fall (CRN:14564) and Spring (CRN:23771). For graduate students who have met the tuition requirement and are
paying the registration fee to continue active enrollment while preparing a thesis.