

## DEPARTMENT OF ENGLISH

### COURSE PROSPECTUS FOR 2021-22 (7/6/21)

THE RENUMBERING GRID FROM 2015-16 IS AVAILABLE ON THE DEPT. WEBSITE  
Secondary cross listings (**XLIST**) are located on the "Course Designations" page.

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 2022

### ENGL 0100, 0101 HOW LITERATURE MATTERS

#### ENGL0100A How to Read a Poem (CRN25503)

**I Hour (T/Th 10:30-11:50 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.* Poet William Carlos Williams captures this course's focus on the special ways that poetic language represents and gives shape to human experience. Organized around concepts and practical skills, the readings cross historical and geographical boundaries.

*All ENGL 0100s will be temp capped at 100 with reserved seating/registration as follows: For the **SPRING term**: semester-level 02/04 = 25 each; and 01/03 = 5 each Yielding: 60 total (40 remaining spots would be for upper-levels: seniors/juniors)*

#### ENGL 0100D Matters of Romance (CRN25505) MDVL0100D

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

Beth Bryan

Narratives (1100-1500) of men, women, and elves seeking identity on the road, in bed, and at court. Readings (in modern English) include Arthurian romances, *Havelok*, *lais* by Marie de France, and Chaucer's "Wife of Bath's Tale." Primarily for freshmen and sophomores. Students should register for ENGL 0100D S01 and may be assigned to conference sections by the instructor during the first week of class.

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#### ENGL 0100V Inventing Asian American Literature (CRN25507)

**G Hour (MWF 2-2:50 pm) Primary lecture Mon/Wed and select ONE Friday conference section**

Daniel Kim

What insights can literature provide into the complicated workings of race in America? What role can the invention of a literary tradition play in illuminating and rectifying past and present injustices? We explore these questions by examining how the idea of an Asian American literary tradition came into being and by reading influential works that have become part of its canon. Students should register for ENGL 0100V S01 and may be assigned to conference sections by the instructor during the first week of class. **DIAP**

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## ENGL 0150 FIRST-YEAR SEMINARS

### ENGL 0150S The Roaring Twenties (CRN24981)

**K Hour (T/Th 2:30-3:50 pm)**

Tamar Katz

This course examines U.S. culture of the 1920s, with particular attention to phenomena that came to be mythologized as the “roaring twenties”—flappers, movie culture, literary and cultural innovation, primitivism and exoticism. We will read fiction and some poetry in the context of movies, publicity, and advertising. Class discussion will focus on analyzing texts with an attention to language and form, as well as connecting these texts to their cultural contexts. Enrollment limited to 19 first-year students.

### ENGL 0150X The Claims of Fiction (CRN24982)

**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 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 include Baldwin, Brontë, Coetzee, Conrad, Faulkner, Ishiguro, Morrison, Naipaul, Rushdie, Salih, Shelley. Limited to 19 first-year students. **DIAP**

## 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.

### ENGL0200A Risk/Rupture/Remains: Contemporary Queer Media and Poetics (CRN) -- PENDING CCC APPROVAL

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

Scott Jackshaw

How can we imagine life in a world preoccupied with queer and trans loss? This course introduces contemporary experiments in queer and trans survival across poetry, film, theory, and video games. We will read, watch, and play with particular attention to Black and Indigenous art in the ongoing HIV/AIDS epidemic. Artists may include Dionne Brand, David Wojnarowicz, CAC Conrad, and Porpentine. Enrollment limited to 17. **WRIT**

### ENGL0200D Literature and the Social Contract (CRN) -- PENDING CCC APPROVAL

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

Jack Quirk

This course considers imaginative works (short stories, novellas, films) through the prism of moral and political philosophy. We will focus on how representations of right and obligation inform notions of self, other, and the il/legitimacy of authority. Readings include: Hobbes, Rousseau, Kafka, Adichie, Mann, Melville, Orwell, Octavia Butler, Rawls, Le Guin, Yuri Herrera, Murayama, and Agamben. Enrollment limited to 17. **WRIT**

### ENGL0200E Giving way: Poetry, Performance, Film (CRN) -- PENDING CCC APPROVAL

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

Benjamin Rosenberg

This course will engage with artistic forms that creatively respond to the present by both heeding its demands while also expressing alternatives to its norms. They map out, figure, and perform various (im)possibilities of

earthly existence. Our archive, informed by artists such as Adrian Piper, Fred Moten, and Ralph Lemon, will consist of ecstatic dance, magical sentences, etc. Enrollment limited to 17. **WRIT**

**ENGL0200F Wild and Unruly: Black Women's Belonging, Place, and Self in Storytelling (CRN) -- PENDING CCC APPROVAL**

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

Semilore Sobande

How are belonging, place (or geography), and self expressed by women of African descent across the Black Atlantic? How do literature and other cultural productions help black women creatively navigate senses of self and place? Through the lens of the wild and unruly, this class asks how black women find new ways of expressing the human existence. Enrollment limited to 17. **WRIT**

**ENGL0200W Comedy and Cruelty (CRN) -- PENDING CCC APPROVAL**

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

Fabrizio Ciccone

Modernity is often conceived as tragedy—this course imagines otherwise. We will explore the usefulness of the comic frame in the wake of (economic, political, environmental) disaster through 20th-/21st century novels/films by Joseph Conrad, Frank Capra, Ralph Ellison, Samuel Selvon, Paul Beatty, Jordan Peele, Anna Burns, Bong Joon-Ho. This class investigates the possibility of joy in an age of disappointment. Enrollment limited to 17. **WRIT**

**ENGL0200Y Show Me the Money: Advertising and Capitalism in American Literature (CRN) -- PENDING CCC APPROVAL**

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

Antonia Halstead

This course examines the intersections of capitalism and advertising in 19th and 20th century American Literature. Central to this investigation will be questions of identity and representation. Each class begins with a discussion around a print, digital, or video advertisement, and engages a variety of works and authors including Harriet Jacobs, Henry James, Herman Melville, *Mad Men*, amongst others. Enrollment limited to 17. **WRIT**

## **ENGL0300 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.

## **ENGL 0310 INTRODUCTORY SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES**

## **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.

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

### **ENGL 0510K Fictions and Frauds (CRN26086)**

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

Philip Gould

Truth and fiction? Fake news, fake history, fictionalized autobiography: where and why do we draw the boundaries of the "real"?

### **ENGL 0511B The Nineteenth-Century British Novel (CRN26084)**

**K Hour (T/Th 2:30-3:50 pm)**

Benjamin Parker

A study of major novelists of the period, through the question: How did the novel develop as a form of social understanding? We will be looking at novels as bearers of social values, especially around questions of property, class, marriage, work, bureaucracy and the state, and selfhood. Authors studied may include: Austen, Brontë, Dickens, Trollope, Eliot, and Hardy.

## **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.

### **ENGL 0700R Modernist Cities (CRN24983) URBN XLIST**

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

Tamar Katz

In the early twentieth century, modernist writers headed for New York, Paris, London and other cities, and based their literary experiments on forms of metropolitan life. We will discuss chance encounters, cosmopolitan and underground nightlife, solitary wandering, and bohemian communities. Writers may include Barnes, Dos Passos, Eliot, Hemingway, Hughes, Larsen, Joyce, McKay, Rhys, Woolf. Enrollment limited to 30.

### **ENGL 0700U Modernism and Race (CRN25813)**

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

Paul Armstrong

An exploration of the ways in which assumptions about racial difference are perpetuated or challenged by modernist experiments in form. Readings include W. E. B. DuBois, Joseph Conrad, Langston Hughes, Gertrude Stein, Nella Larsen, William Faulkner, and Richard Wright. **DIAP**

## **ENGL 0710 INTRODUCTORY SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES**

**ENGL 0710Q American Literature in the Era of Segregation (CRN24984)**

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

Rolland Murray

This course examines how American literature intersects with the legal, ethical, and racial discourses that defined the system of racial segregation. In doing so, the course will assess the ways that literary style and genre became inseparable from the culture of segregation. Authors include Mark Twain, Nella Larsen, William Faulkner, and Richard Wright. **DIAP**

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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. **Spring sections 03 and 04 are reserved for first-year and sophomores only.** Enrollment limited to 17. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0900 S01 CRN 25042**

**E Hour (MWF 12-2:50 pm)**

Austin Jackson

This course considers the central role of language within popular struggles for social justice. We will explore intersecting rhetorics of race, class, and gender in society, examine writing as an act of political activism, and experiment with various modes of argumentation and persuasion, writing in various modes or genres, for multiple audiences and different rhetorical situations.

**ENGL0900 S02 CRN 25043**

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

Lawrence Stanley

“Re-visioning Writing” encourages a meditative and reflective approach to language. It will familiarize you with the processes of close and intertextual reading, with different modes of analytical thought, and with the practice of translating reading and thinking into writing. We will carefully examine essays that cover a range of issues from ideas about reading and writing to culture and identity; writing assignments, which stress revision, will explore the articulation of your perceptions and thoughts with the rigor and discipline necessary to university studies. This section is reserved for first-year students. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0900 S03 (reserved for first-year and sophomore students) CRN 25044**

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

Arnav Adhikari

This course is designed to introduce students to all facets of the writing process at the university level, from ideas and research to argumentation and style. Focusing on the concept of “the global city” and its socio-cultural and political manifestations, we will think collaboratively about contemporary urban issues and how to write critically, reflectively, and attentively about them.

**ENGL0900 S04 (reserved for first-year and sophomore students) CRN 25045**

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

Christopher Lasasso

What is possible with language, image, sound? How can studying theories of violence in the 20th and 21st century influence our introduction to university-level writing? Students will produce and revise multiple essay drafts, hone critical thinking skills, learn to develop persuasive arguments, to use evidence, and conduct research. Assignments include personal reflection papers, academic essays, and research papers.

**ENGL0900 S05 CRN 25046**

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

Brianna McNish

An introduction to academic writing and methods. Students will delve into popular media and cultural criticism spanning various mediums, including films, literature, and television, and analyze their representational strategies to hone research, academic writing, and critical analysis skills. Course readings include Baldwin, Gay, Moore, and Hartman.

**ENGL0900 S06 CRN 25047**

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

Tara Holman

This course teaches research, analysis, and writing for the university and beyond through the personal, persuasive, and research essay. Through class discussion, workshoping, and student conferences, students will create complex arguments and will gain practice in research, style, and grammar. Students will engage black women's political critique and self-imagining and consider the interrelated issues of race, class, sexuality, and gender.

**ENGL0900 S07 CRN 25048**

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

Geophrey Darrow

This course thinks critically about persuasion in academic and nonacademic discourses. As such, it focuses on a variety of persuasive, informative, and theoretical texts to (re)consider terms like opinion, debate, and privacy, which inform how students think and write about important issues relevant to university-level research and composition.

## **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. **Spring section 03 is reserved for first-year and sophomores only.** Enrollment limited. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL0930 S01 CRN 25030**

**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, technique and voice in many subgenres including: the personal essay, literary journalism, travel writing, science writing and memoir. Student work will be discussed both in full-class workshops and conferences. There will be weekly short assignments during much of the semester and at the semester's end students will turn in a portfolio with several polished shorter pieces and one longer essay. Enrollment limited to 17 undergraduate students. Banner registrations after classes begin require instructor approval. S/NC.

### **ENGL0930 S02 CRN 25031**

**K Hour (T/Th 2:30-3:50 pm)**

Jonathan Readey

This course introduces students to the practice of writing in a variety of creative nonfiction genres, particularly in the personal essay, memoir, and feature writing (including literary journalism, historical narrative, and writing about travel, science, or nature). Readings include works by Joan Didion, Annie Dillard, Steven Pinker, David Sedaris, Zadie Smith, Henry David Thoreau, John Edgar Wideman, and others.

### **ENGL0930 S03 (section reserved for first-year and sophomore students) CRN 25032**

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

Elizabeth Rush

In this course we will read, write, and workshop creative nonfiction essays in a number of different forms—lyric essay, memoir, and literary reportage among others. We will explore how to write works that are connected to actual affairs in the world and that appear as art, as motivated by something beyond the simple desire to transmit information. While creative nonfiction writers cannot conjure up events they wished had happened they can create a set of literary relationships that encourage readers to gain insight into something they might not have otherwise had.

### **ENGL0930 Sec 04 CRN 25033**

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

Robert Ward

E.B. White once said that writing is an act of faith. The ambition of the course, then, is to enable you to find and grow that faith in yourself as a nonfiction writer. To achieve this, we will work on several creative forms and build a portfolio of revised and crafted written work shaped by a blend of learning activities.

## **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. Enrollment limited to 17. No pre-requisites. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

### **ENGL 1030F The Artist in the Archives CRN 25034**

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

Michael Stewart

While artists can benefit greatly from archival work, they are not typically given the tools to make use of these institutions. This writing intensive course takes a two pronged approach to the problem: embedding students in archives both at Brown and RISD to produce creative, lyrical, and multi-media essays; and exploring how artists have used these institutions for information and inspiration. 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. No pre-requisites. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.



**ENGL1050A Narrative CRN 25035**

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

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. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1050B True Stories CRN 25036**

**O Hour (Friday 3-5:30 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.

**ENGL1050E Sportswriting CRN 25037**

**Q Hour (T/Th 4-6:30 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 workshoping in the genre. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1050F Line Work: Experiments in Short Form Writing CRN 25038**

**Q Hour (Thursday 4-6:30 pm)**

Michael Stewart

This class is based on the premise that to improve your writing, you need to write often. By responding to almost daily drills, you will develop a regular writing habit and explore a range of styles. We will take your most successful pieces through a series of workshops, helping you refine your work and ultimately build a writing portfolio. Enrollment limited to 17. Writing sample required. Banner registrations after classes begin require instructor approval. S/NC.

**ENGL1050H Journalistic Writing (section reserved for first-year and sophomore students) CRN 25039**

**AB Hour (Mon/Wed only 8:30-9:50 am)**

Tom 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.



### **ENGL1050Q Writing the Family CRN 24599**

**M Hour (Monday 3-5:30 pm)**

Emily Hipchen

“You must not tell anyone” writes Hong Kingston’s auto-fictional narrator—and then a book of family secrets follows. This class examines how authors (authorized or not) use their families as subject matter, storying family and family life. Over the term, we’ll work on developing a practical and theoretical ethics of family-writing while contextualizing and practicing writing nonfiction about the family. Enrollment limited to 17. No prerequisites. Writing sample required. **Instructor permission required.**

## **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 Intellectual Pleasures: Reading/Writing the Literary Text CRN 25040**

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

Lawrence Stanley

Riffing on the generative tensions between intellectual rigor and aesthetic pleasure, this seminar will examine (through the theoretical framework of cognitive poetics) a richly diverse range of literary texts, from Susan Howe to *Beowulf*. Our objective: to develop an awareness of language that will reshape how we read and how we write literary texts in various genres. Writing centered. Enrollment limited to 12. Prerequisite: ENGL 0930 or any 1000-level nonfiction writing course. S/NC.

### **ENGL1140D Writing Diversity: A Workshop CRN 25812**

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

Austin Jackson

This course explores various forms of writing that address the broad spectrum of human experience, including issues of race, gender, varying physical and mental ability, social class, and inequities resulting from colonization, among others. Students will attempt to understand the issues and each other through class readings and articulating personal responses in writing. Writing sample required. Pre-requisite: ENGL 0900, ENGL 0930, or any 1000-level nonfiction writing course. Class list reduced to 12 after writing samples are reviewed during the first week of classes. S/NC. **DIAP**

### **ENGL 1140E Writing for Activists CRN 25003**

**Q Hour (Thursday 4-6:30 pm)**

Kate Schapira

How can writing support and further change? In this course students will practice grant applications, budget narratives, mission and strategy statements, press releases, position papers, op-eds, and other writing strategies with practical application in activist work. We’ll read examples and theoretical grounding, and guest speakers will introduce us to writings and needs specific to a range of fields. 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. **Instructor permission required.** S/NC.  
**CBLR, DIAP**

## **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 25004**

#### **M Hour (Monday 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.

### **ENGL 1180M Special Deliveries: Lettrs and Diaries CRN 25005**

#### **H Hour (T/Th 9-10:20 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. **Instructor permission required.** Prerequisite: 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. Banner registrations after classes begin require instructor permission. S/NC.

### **ENGL 1180X Anne Carson, Maggie Nelson, Claudia Rankine CRN 25006**

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

Mary-Kim Arnold

This advanced writing workshop will consider hybridity and formal experimentation through the work of three prominent contemporary practitioners. We'll examine how the range of formal strategies these authors employ resist the limitations of genre and category, invent new ways of reading and writing nonfiction, and create space for a broader, more inclusive, more expansive possibilities for representing lived experience. Prerequisite: ENGL 0930 or any 1000-level nonfiction writing course. Writing sample will be administered on the first day of class. Not open to first-year students. **Instructor permission required.** S/NC. **DIAP**

## **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 25497**

**N Hour (Wednesday 3-5:30 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.

**ENGL1190F My So-Called Life: The Art of the Literary Memoir CRN 25007**

**P Hour (Tuesday 4-6:30 pm)**

Mary-Kim Arnold

The literary memoir offers students inspiration and warning as to the possibilities and limits of using their own experience as text. We study personal essays, narratives, and prose poems by a variety of writers. Advanced writers only. Writing sample required on first day of class. 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. **Instructor permission required.**

**ENGL 1190U Nature Writing CRN 25002**

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

Elizabeth Rush

This course seeks to develop your skills as a sensitive reader and writer of the natural world. You will build a portfolio of revised work through a process of workshops, tutorials, and conferences, and engage in discussion of a range of written and visual narratives with reference to their personal, political, and ecological contexts. Writing sample required. 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. S/NC.

**ENGL1190Z The Art of the Craft CRN 25001**

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

Robert Ward

What can traditional crafts teach us about our writing? How does building a house or stitching a quilt help us appreciate the ways we can build creative texts? We will consider such questions to help us reflect on our writing as a craft, to invest the key tenets of craft in our writing process, style, and form, and to forge an innovative portfolio of work of which we can feel justly proud. Writing sample required. 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. **Instructor permission required.** S/NC.

**ENGL 1994 SENIOR HONORS THESIS IN NONFICTION WRITING**

**Fall (CRN 16389) Spring (CRN 25515)** 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

#### ENGL 1310B American Degenerates (CRN26288)

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

Jim Egan

Colonial British-Americans were called, among other names, monstrous, wild, impotent, and grotesque. They could not, it was said, produce writing worth reading. We will explore the ways in which American writers embraced and/or challenged these charges of cultural and bodily degeneracy. In the process, we will examine the development of modern notions of literature and identity. Students should register for ENGL 1310B S01 and may be assigned to conference sections by the instructor during the first week of classes. **WRIT**

#### ENGL 1311G Shakespeare, Love, and Friendship (CRN24985)

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

James Kuzner

Shakespeare portrays friends who are compared to a "double cherry"; a lover who wants to cut her beloved out in little stars; and subjects who sweat with desire to see their kings. How does Shakespeare imagine the possibilities and pitfalls of affection, whether personal or political? What happens to that affection when Shakespeare is adapted into film?

#### ENGL 1311N England and the Renaissance (CRN24986) COLT1310Q

**C Hour (MWF 10-10:50 am) Primary lecture Mon/Wed with ONLINE Canvas discussions on Friday**

Stephen Foley

New approaches to Latin and Greek letters—the studia humanitatis—that flourished in 14th century Italy rapidly emerged in England in the early 16th century. What does it mean to claim that England had a renaissance? Texts include More's *Utopia* and *Richard III*, Erasmus's *Praise of Folly*, Ascham's *Scholemaster*, poetry from Wyatt and Surrey through Jonson, Donne, Herrick, and Milton.

### ENGL1360 SEMINARS IN MEDIEVAL AND EARLY MODERN LITERATURES

#### ENGL 1361F Spenser and Shakespeare (CRN24987)

**M Hour (Monday 3-5:30 pm)**

Stephen Foley

A comparative study of theme, form, and genre based upon paired works: Shakespeare's *Sonnets/ Amoretti*; *Faerie Queene I/King Lear*; *Faerie Queene III/Twelfth Night, Midsummer Night's Dream, Winter's Tale, Tempest, Venus and Adonis*; *Shepherd's Calendar/As You Like It*. Weekly short interpretative exercises (250-500 words) submitted as CANVAS discussions; draft (1250 words) and final essay (3000 words). Enrollment limited to 20.

### ENGL 1510 SPECIAL TOPICS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES

### **ENGL 1511P Realism, Modernism, Postmodernism: The American Novel and Its Traditions (CRN24988)**

**D Hour (MWF 11-11:50 am) Primary lecture Mon/Wed and select ONE Friday conference section**

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 (i.e. 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. **DIAP**

## **ENGL 1560 SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES**

### **ENGL 1561Y In Excess: Rosetti, Hopkins, Wilde (CRN24989)**

**O Hour (Friday 3-5:30 pm)**

Jacques Khalip

This seminar will be a focused close reading of three late Victorian writers whose works might be described as radically excessive insofar as they transgress and push beyond the limits of social, ethical, aesthetic, sexual, and political conventions. What does it mean to describe a text as excessive, and how can excess be considered as a constitutive part of its form? We will concentrate on poetry, plays, and theoretical texts, putting our authors into conversation with contemporary thinkers of excess. Enrollment limited to 20.

### **ENGL 1562B Somebodies, Nobodies, and Other Others: Eighteenth-Century Women's Writing (CRN26087)**

**GNSS XLIST**

**N Hour (Wednesday 3-5:30 pm)**

Melinda Rabb

Women wrote and published in unprecedented numbers for the first time during the eighteenth century. Recovery of their important work is ongoing. Revolution, globalization, and other changes in private and public life prompted writers like Elizabeth Haywood, Mary Montagu, Ann Finch, Charlotte Lennox, Frances Sheridan, Mary Wollstonecraft, Frances Burney to redefine gender roles and challenge cultural prohibitions against female authorship. Enrollment limited to 20. **DIAP**

## **ENGL 1710 SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES**

### **ENGL 1710J Modern African Literature (CRN24990)**

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

Olakunle George

This course considers themes, antecedents, and contexts of modern African literature and related forms. Our readings will include fiction in English or in translation, traditional oral forms like panegyric and festival poetry, and some films. We will examine how these diverse materials explore the interplay of ethnicity, nationality, and race. We will also address the issue of "tradition" in contexts where nationalisms of various stripes are becoming stronger, even as the world becomes more interconnected through trade, immigration, and digital technology. Authors will include Achebe, Adichie, Dangarembga, Kourouma, Ngugi, Salih, Soyinka, Wicomb. Films by Kouyaté, Loreau, Sembène. **DIAP**

### **ENGL1710P The Literature and Culture of Black Power Reconsidered (CRN24991)**

**K Hour (T/Th 2:30-3:50 pm)**

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. **DIAP**

### **ENGL 1711Q Poetic Modernisms: Now ! (CRN26085)**

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

Ada Smailbegovic

This course is a survey of modernist poetry that explores how key works by figures such as Langston Hughes, Gertrude Stein, Ezra Pound, William Carlos Williams, and Marianne Moore have continued to shape poetic forms and possibilities throughout the twentieth century and into the contemporary moment.

## **ENGL 1760 SEMINARS IN MODERN AND CONTEMPORARY LITERATURES**

## **ENGL 1900 SPECIAL TOPICS IN CRITICAL AND CULTURAL THEORY**

### **ENGL1900Y Medieval Manuscript Studies: Paleography, Codicology, and Interpretation (CRN24992)**

**MDVL1900Y**

**N Hour (Wednesday 3-5:30 pm)**

Beth 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.**

### **ENGL1900Z Neuroaesthetics and Reading (CRN24993)**

**O Hour (Friday 3-5:30 pm)**

Paul Armstrong

Analysis of the theories of art, reading, and aesthetic experience proposed by neuroscience and cognitive science in light of traditional aesthetics and contemporary literary theory. Enrollment limited to 20. Prerequisite: At least one course on neuroscience or cognitive science and one 1000-level literature course. **Instructor permission required.**

### **ENGL1901L Cronenberg/Lynch (CRN24994) MCM1506Y**

**N Hour (Wednesday 3-5:30 pm)**

Richard Rambuss

A genre-oriented study of two major contemporary expressionist filmmakers, David Cronenberg and David Lynch, by means of juxtaposing some of their key works. Films by Cronenberg: "The Fly," "Videodrome," "Crash," "A Dangerous Method," and "Maps to the Stars." Films by Lynch: "Eraserhead," "Blue Velvet," "Wild at Heart," "Mulholland Drive," and "Inland Empire." Enrollment limited to 20 juniors and seniors. **Instructor permission required.**

**ENGL1901N The Sublime (CRN24995) COLT1610A**

**M Hour (Monday 3-5:30 pm)**

Marc Redfield

This course tracks the notion of the sublime from its classical sources through eighteenth-century British and German poetry and philosophy, to twentieth-century theory, with some consideration of the visual arts and other media. Authors to be studied include Longinus, Milton, Burke, Wordsworth, Kant, Hegel, Derrida, Lyotard, Jameson, among others. Enrollment limited to 20 juniors and seniors.

**ENGL1901P Waves and Edges: Poetry and the Sea (CRN24996) LITR1220J**

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

Ada Smailbegovic

In her poem "The Map" Elizabeth Bishop writes: "Land lies in water; it is shadowed green. / Shadows, or are they shallows, at its edges / showing the line of long sea-weeded ledges..." This class will examine how such edges between sea and land can be thought and represented in poetic texts, while also considering environmental effects of climate change.

**ENGL 1950 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.

**ENGL 1992 SENIOR HONORS THESIS IN ENGLISH**

**Fall (CRN 16388) Spring (CRN 25514)** 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**

**ENGL2361D Persons and Things in Early Modern England (CRN24997)**

**M Hour (Monday 3-5:30 pm)**

Connie Scozzaro

What was legal personhood in early modern England and who did it include? Was it always bad to be treated like a thing? What did legal and literary fictions have in common? We will examine the interplay between early modern persons and things, considering literary examples of subjectification, objectification, and anthropomorphism as they relate to questions of pleasure and value. Enrollment limited to 15.



## **ENGL 2380 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.

## **ENGL 2560 GRADUATE SEMINARS IN THE ENLIGHTENMENT AND THE RISE OF NATIONAL LITERATURES**

## **ENGL 2580 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.

## **ENGL 2760 GRADUATE SEMINARS IN MODERN AND CONTEMPORARY LITERATURES**

## **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**

### **ENGL2900X Postcolonial Theory (CRN26176) HMAN2401L**

**M Hour (Monday 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). **Offered as a collaborative humanities seminar in Spring 2022, Postcolonial Theory will host and think with a series of guest scholars.** Enrollment limited to 15.

### **ENGL2901R Technologies of Memory (CRN24998) HMAN2401K, MCM2120R**

**N Hour (Wed 3-5:30 pm)**

Stuart Burrows and Ravit Reichman

From archives to monuments, photographs to films, sound recordings to selfies to Twitter feeds, modern life has reached a saturation point of object-driven memory. This course examines modes of capturing memory in the 20th and 21st centuries, and asks what replaces the medieval memory palace as an imaginary habitat for recollection. Enrollment limited to 15.

## **ENGL2940 SCHOLARLY WRITING FOR JOURNAL PUBLICATION**

Writing and professionalization workshop intended for graduate students in literary studies. Topics covered include selection of journal; framing, structuring and composition of the article; the logistics of peer review; sharing and workshopping drafts; working with academic mentors and advisors. Every passing student will have a publishable article under consideration by the end of the semester. Enrollment limited to 12 English Ph.D. students. Instructor permission required. S/NC.

## **ENGL 2970 PRELIMINARY EXAMINATION PREPARATION (No Course Credit)**

**Fall (CRN 15702)** and **Spring (CRN 24584)**. 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 15703)** and **Spring (CRN 24585)**. For graduate students who have met the tuition requirement and are paying the registration fee to continue active enrollment while preparing a thesis.