

DEPARTMENT OF ENGLISH
COURSE PROSPECTUS FOR 2020-21 (4/19/21)

*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.

SUMMER 2021

ENGL 0100, 0101 HOW LITERATURE MATTERS

ENGL 0100U Serial Fictions (CRN 60222)

ONLINE primary lecture M/W and select **ONE Friday IN-PERSON** conference section

HYBRID F hour (MWF 1-1:50 pm)

Deak Nabers

A study of serial and serialized fictional narratives from the nineteenth century the present-- dime novels, serial genre fictions, literary novels comprised of chapters initially published as short stories, radio and film serials, television programs old (*The Naked City*, *Hawaii-Five O*), newer (*The Wire*, *Sex in the City*), and new (*Americans*), podcasts, and video games (*Legend of Zelda*).

All ENGL 0100s will be temp capped at 100 with reserved seating/registration as follows:

For the SUMMER term: semester-level 02/04 = 25 each; and 01/03 = 5 each

Yielding: 60 total (40 remaining spots for upper-levels: seniors/juniors).

ENGL 0100V Inventing Asian American Literature (CRN 60228) ETHN0100V

ONLINE G hour (MWF 2-2:50 pm) primary lecture M/W 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 WRIT**

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For the SUMMER term: semester-level 02/04 = 25 each; and 01/03 = 5 each

Yielding: 60 total (40 remaining spots for upper-levels: seniors/juniors).

ENGL 0150 FIRST-YEAR SEMINARS

ENGL 0151D Men's Films (CRN 60628)

HYBRID N hour (Wed. 3-5:30 pm)

Richard Rambuss

Enrollment limited to 19 first-year students. **FYS**

A seminar on recent road films, gross-out comedies, "bromances," war films, sports films, superhero movies, sex films, and coming-of-age stories particularly concerned with men and masculinity in unusual, often extreme

circumstances. Films may include: *The Hangover and The Hangover 2*, *Magic Mike*, *Moonlight*, *Bridesmaids*, *American Sniper*, *Deadpool*, *Neighbors*, *Everybody Wants Some*, *Foxcatcher*, *The D-Train*, *The Change-Up*, and *Shame*. Enrollment limited to 19 first-year students. **Instructor permission required.**

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.

ENGL0200S "Killing Shakespeare": Three Plays and their Afterlives (CRN 60050)

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

Goutam Piduri

Do adaptations of Shakespeare "kill" his texts? In this course, we will explore three plays—*Othello*, *The Tempest*, and *Hamlet*—with some of their most prominent adaptations. We will focus on how these adaptations consider important political questions of their times in relation to Shakespeare. Authors/directors include: Lawrence Olivier, Aime Cesaire, Jawad Al-Asadi, Vishal Bharadwaj, and Julie Taymor. Enrollment limited to 17. **WRIT**

ENGL0200T The Revolution Will Not be Televised: Poetry and the Politics of Representation (CRN 60036)

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

Katherine Preston

What are the political effects of representing a person, thing, or event? Is representation itself a useful political goal? With an emphasis on racial politics, this class examines how poetry plays with representability and irrepresentability to call attention to and perhaps change how we see each other and the world. Readings include works by Gertrude Stein, Claudia Rankine, Mercedes Eng, and Layli Long Soldier. Materials may also include popular music by artists like Bob Dylan and Solange. Enrollment limited to 17. **DIAP WRIT**

ENGL 0310 INTRODUCTORY SPECIAL TOPICS IN MEDIEVAL AND EARLY MODERN LITERATURES

ENGL0310A Shakespeare (CRN 60247)

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

James Kuzner

We will read a representative selection of Shakespeare's comedies, tragedies, histories, and romances, considering their historical contexts and their cultural afterlife in terms of belief, doubt, language, feeling, politics, and form. Students should register for ENGL 0310A S01 and may be assigned to conference sections by the instructor during the first week of class.

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 0500P The Examined Self: Lives of the Soul (CRN 60249)

HYBRID M Hour (Mon. 3-5:30 pm) In-person sessions not to exceed 19 students

Philip Gould

This course examines a crucial tradition in American letters and culture: the literature of self-examination and the spiritual quest. Each work focuses in some way on questions of identity and identification: We will be reading a wide range of authors and genres-- spiritual autobiography, short fiction, the novel, conversion narratives, confessions, and lyric and epic poetry. Limited to 30 students.

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

**ENGL0900 S01 CRN 60025**

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

Devon Clifton

This course is designed to improve students' compositional and writing skills in different academic writing genres. We will cover specifically: the personal essay, the analytical essay, and the research essay. Students will learn new writing strategies ranging from brainstorming paper ideas, to final revisions. Other areas of focus will include effective source management, evidence-based argument, and oral presentation. Additionally, students will regularly practice evaluating writing and providing constructive feedback to one another through class workshops. The thematic of the course is structured around understanding oneself through and within larger structures of power and privilege. Textual focuses on race within the context of the U.S., particularly blackness, are intended to advance these goals.

**ENGL0900 S02 CRN 60026**

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

Olivia Lafferty

This course is designed to prepare students to read and write within academic contexts and beyond. Through interactive discussions, peer workshops, and instructor conferences with an emphasis on revision, students will hone their critical thinking skills, develop organized, persuasive arguments, and conduct their own research. This course centers on readings that explore issues surrounding public memory—especially civic blind spots and amnesias. By analyzing various forms of media—from murals and monuments, to articles and internet archives—students will confront narratives that question public representations and invisibilities. Students will encounter case studies of both local and national import, considering both fixed locations and virtual spaces. Centrally, this course asks: what forces shape and revise memory and forgetting? What is the relationship between personal and collective memory? How can forms of public memory be accessible and ethically representational?

## **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. **Summer sections 02 and 03 are reserved for first-year and sophomores only.** Enrollment limited. Banner registrations after classes begin require instructor approval. S/NC.

### **ENGL0930 S01 CRN 60027**

**ONLINE Time: Arranged**

Elizabeth Taylor

"Creative Nonfiction: Writing the World" 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. This course is a prerequisite to advanced creative nonfiction writing courses in the Department of English and helps to satisfy the Writing Requirement at Brown University.

### **ENGL0930 S02 (section reserved for first-year and sophomore students) CRN 60028**

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

Mary-Kim Arnold

We will read and discuss various types of creative nonfiction -- including personal essay, memoir, writing about art and music, literary journalism, and lyric essay -- to identify techniques and choices that authors use to transform experience and research into effective texts. In peer workshops, we'll give and receive feedback to facilitate the revision process and by the end of the semester, we'll have completed a portfolio of three revised essays. Through class exercises, assignments, and discussion, we will become more skilled readers, writers, and thinkers.

### **ENGL0930 S03 (section reserved for first-year and sophomore students) CRN 60029**

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

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 S04 CRN 60030**

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

Elizabeth Rush

See Section 03 above.

### **ENGL0930 S05 CRN 60031**

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

Kate Schapira

How can nonfiction also be creative? In this course, we'll look at writing that's inventive rather than invented, examining and imitating the tactics writers use and the risks they take to convey what happened, what's happening, and what they hope or fear will happen. Writing and rewriting (reportage, cultural critique, literary

response, opinion, memoir) will form a key part of the course, and students will rework a number of pieces for a final portfolio. Authors considered include, but are not limited to, Antjie Krog, Richard Feynman, M.F.K. Fisher, James Thurber, Naomi Klein, John Lahr. May serve as preparation for ENGL1180. Enrollment limited to 17 undergraduate students. Writing sample may be required. Banner registrations after classes begin require instructor approval. S/NC.

**NEW ENGL0930 S06 CRN**

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

Emily Hipchen

My approach to this class is ekphrastic: we'll work from objects (selected by you) to essays that arise by association, memory, and research. In the process, you'll read extensively in the genre and practice the skills and techniques that authors use to write effective creative nonfiction. The course includes peer workshops and requires both a midterm portfolio and a final portfolio with at least three revised essays. S/NC.

## NONFICTION WRITING INTERMEDIATE

### 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.

**ENGL1050H Journalistic Writing (section reserved for first-year and sophomore students) CRN 60022**

**HYBRID 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.

**ENGL1050P Reframing Race in Art Writing CRN 60024**

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

Mary-Kim Arnold

This seminar will consider how contemporary writers and critics respond to art that directly addresses race and challenges institutional power. We will discuss past and recent controversies involving race and representation in exhibitions and examine the relationships between artists, museums and other art institutions, and public audiences. We will consider how writing about arts and culture can advance public discourse about race, equity, and justice. Enrollment limited to 17. No pre-requisites. Writing sample required. **Instructor permission required. CBLR DIAP**

## 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.

### ENGL 1140E Writing for Activists CRN 60023

**ONLINE Q Hour (Thurs 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 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.

**CANCELLED**

### ENGL1190Y Editing as Revision CRN 60020

**ONLINE Time: Arranged**

Emily Hipchen

This fully gamified course, organized by historically-based writing guilds and their competitors in bookselling, introduces students to content, copy, and proofs editing as revision praxis. Students will edit publishable texts inside an imaginative game-world, learning editing strategies that help expert authors revise scholarly nonfiction—strategies students will find useful in working with their own writing as well. A writing sample required. Class list will be reduced to 17 after writing samples are reviewed. Prerequisite: ENGL0930 or any 1000-level nonfiction writing course. Preference will be given to English concentrators. Banner registrations after classes begin require instructor approval. **Open to juniors and seniors only. Instructor permission required.** S/NC.

*This course will be conducted asynchronously. We will not meet together as a class or in sections. We'll use announcements, assignments, forum posts, and elements drawn from online and tabletop games (including but not limited to a story that ties all course elements together, avatars, quests, etc.) to form a class community and get to know one another.*

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**For Undergraduates and Graduates**

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

### ENGL 1560A Jane Austen and George Eliot (CRN 60032)

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

Ellen Rooney

A survey of the major novels of Austen and Eliot. Readings will also include contemporary reviews and responses, letters, and Eliot's critical prose, as well as literary theory and criticism addressing questions such as novelistic form, realism and narrativity, the problem of the subject, the politics of aesthetics, and the changing status of the woman writer in the 19th century. **Enrollment limited to 20 seniors and juniors. Instructor permission required.**

### ENGL1561W On Being Bored (CRN 60502)

**ONLINE Q Hour (Thurs. 4-6:30 pm)**

Jacques Khalip

This course will explore how and why certain texts and films represent states of non-productivity or non-desire. Beginning with writings from the Enlightenment and Romantic periods, we will move into contemporary theoretical and aesthetic reflections on the links between art and worklessness: narratives with neither progress nor plot, characters that resist characterization, as well as poems and films that resist emphatic assertion and revelation. Enrollment limited to 20.

## ENGL 1710 SPECIAL TOPICS IN MODERN AND CONTEMPORARY LITERATURES

### ENGL 1710K Literature and the Problem of Poverty (CRN 60047) AMST1905G

**HYBRID C Hour (MWF 10-10:50 am) ONLINE primary lecture W/F and select ONE Monday IN-PERSON conference section**

Rolland Murray

This course explores poverty as a political and aesthetic problem for American writers. Examines the ways that writers have imagined the poor as dangerous others, agents of urban decay, bearers of folk culture, and engines of class revolt. Authors include Stephen Crane, William Faulkner, Zora Neale Hurston, and Richard Wright. **DIAP** *This hybrid class will contain both remote instruction and in-person meetings. Online instruction will take place WF, 10:00-10:50 and in-person conference sections will be held on M, 10:00-10:50. Students taking the class in an exclusively remote format may join sessions via Zoom. If a conference section has more than 19 members enrolled, students will be asked to attend in person on a rotating basis.*

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