ENGLISH (ENGL)

ENGL MTNC. MAINTENANCE-ENGLISH. (0 Credits)

ENGL 0912. REQUIREMENT PREPARATION. (0 Credits)
For Ph.D. and Master's students, registration necessary to maintain continuous enrollment while preparing for a milestone requirement, such as comprehensive exam, Master's thesis, or dissertation submission.

ENGL 0914. REQUIREMENT PREPARATION IN SUMMER. (0 Credits)
For Ph.D. and Master's students, registration necessary to maintain continuous enrollment while preparing for a milestone requirement during the summer. (e.g., to be used by Ph.D. students after the oral examination/defense and prior to receiving the degree).

ENGL 0930. PHD COMPREHENSIVE EXAMINATION-ENGLISH. (0 Credits)

ENGL 0935. MASTER'S CAPSTONE PREPARATION. (0.5 Credits)
In any semester in which Master's Students or Master's w/ Writing Concentration Students are not registered for any credited coursework and in which they have not completed or are completing their Capstone, this .5 credit administrative course is required.

ENGL 0936. MASTER'S COMPREHENSIVE EXAMINATION-ENGLISH. (0 Credits)

ENGL 0950. PROPOSAL DEVELOPMENT. (1 Credit)

ENGL 0960. PROPOSAL ACCEPTANCE. (3 Credits)

ENGL 0970. DISSERTATION MENTORING. (0 Credits)
The Classics Ph.D. student is required to register for Dissertation Mentoring, which has a 3 credit fee, the semester after the student's proposal is accepted.

ENGL 1004. TEXTS AND CONTEXTS: UPWARD MOBILITY AND THE COMMON GOOD. (3 Credits)
This course will explore Anglo-American literary representations of socio-economic self-transformation by focusing on its inherent tension between mobility and community. Has the fabled path from rags to riches threatened or sustained neighborhoods and nations? What happens to virtue, charity, and social cohesion when the desire for wealth acquisition becomes normative? We will address these and other questions through discussions of a wide range of literary texts, from Benjamin Franklin's Autobiography to Patricia Highsmith's The Talented Mr., Ripley. But we will also consider how the pervasive contemporary rhetoric of the "American Dream" in newspapers, magazines, film, and new media negotiates the ideal of upward mobility in relation to such collective ideals, such as mentoring, cooperation, and self-sacrifice.

Attributes: EP2, MANR.

ENGL 1101. COMPOSITION I. (3 Credits)
Instruction in sentence and paragraph construction, reading comprehension skills and analysis, the basic principles of grammar with an emphasis on diagnosing and solving persistent problems, and principles of argumentation and evidence. Weekly assignments and regular grammar exercises to build confidences and competence in college writing.

ENGL 1102. COMPOSITION II. (3 Credits)
Intensive training in the principles of effective expository writing, with an emphasis on sound logic, correct grammar, and persuasive rhetoric. Introduces research techniques, including use of the library, conventions and principles of documentation, analysis of sources, and ethics of scholarly research. Weekly papers will be written and discussed.

Attribute: FRTE.

ENGL 1200. CHAUCER, SHAKESPEARE, MILTON. (3 Credits)
The goal of this course is to extend the students' reading experience by demonstrating the interconnection between literature and culture in it widest sense. Students will learn that literature is a way of knowing society and a way of exploring the social, political, economic and religious pressures and aspirations that shape social practice. Students will choose from: Chaucer, Shakespeare, Milton; Literature and Society; Poetry and Poetics; History and the Novel; Tragedy and Comedy; Traditions of Storytelling.

Attributes: MVST, SLIT.

ENGL 1220. POETRY AND POETICS. (3 Credits)
The goal of this course is to extend the students' reading experience by demonstrating the interconnection between literature and culture in its widest sense. Students will learn that literature is a way of knowing society and a way of exploring the social, political, economic and religious pressures and aspirations that shape social practice.

Attribute: SLIT.

ENGL 1501. IMAGINING NEW YORK CITY IN LITERATURE. (3 Credits)
New York City has been the home of some of the most significant U.S. writers and artists. The literature of the city explores and tests the very notion of an American identity, and what it means to be an American. This introductory EP1 course examines literary representations of New York City, exploring topics that include the environment, economic inequality, capitalism, and the changing roles of women, blacks, and workers.

Attribute: AMST.

ENGL 1800. INTERNSHIP. (1 Credit)

ENGL 1999. TUTORIAL. (1 Credit)
Independent research and readings with supervision from a faculty member.

ENGL 2000. TEXTS AND CONTEXTS. (3 Credits)
An introduction to the literary analysis of texts and the cultural and historical contexts within which they are produced and read. Significant class time will be devoted to critical writing and to speaking about literature. Each section of Texts and Contexts will have a focus developed by the individual instructor and expressed in its subtitle. This course fulfills the Core requirements for the second Eloquentia Perfecta seminar.

Attributes: EP2, TC.
Prerequisite: ENGL 1102.

ENGL 2800. INTERNSHIP. (2 Credits)
Supervised placement for students interested in work experience.

ENGL 2999. INDEPENDENT STUDY. (2 Credits)
Supervised placement for students interested in work experience.

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Supervised placement for students interested in work experience.

ENGL 3000. THEORIES OF COMPARATIVE LITERATURE. (4 Credits)
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3001. QUEER THEORIES. (4 Credits)
An introduction to the academic discipline of queer theory, focusing on foundational thinkers (e.g., Butler, Foucault, Sedgwick, and others) as well as their philosophical and psychoanalytic precursors and interlocutors.
The course will also address selected issues currently under discussion in the discipline. These may include the role of activism, the relationship between queer theory and feminism theory, attention to race, and intersections with postcolonial theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, COLI, PLUR.
ENGL 3004. CRITICAL EDGE: WRITING-ARTS. (4 Credits)
CRITICAL EDGE: WRITING ABOUT THE ARTS is for people with passion for and strong opinions about movies, books, music and the theater. We will explore low and high culture, writing features, news, stories, interviews, reviews, and opinion pieces. Students will attend performances, gather facts and materials, conduct interviews, and write about everything from live performances to independent film to visual art and contemporary writing. Students will develop interview and research techniques, and we will discuss subjects germane to the creation and viewing of art, including impartiality, originality, intuition, and the difference between being a fan and a critic. Sharing writing in a workshop format, we will focus on structure, coherence, style and voice. Guest speakers will include professional writers, visual artists, performing artists, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3008. THE 19TH CENTURY NOVEL OF MANNERS. (4 Credits)
Courtship, marriage, extramarital affairs, and conflict between social groups are staple ingredients of the “novel of manners”—the term that, for some, designates a distinct sub-genre and, for others, serves as a synonym for the realist novel. As we examine the generic traits and thematic concerns of the novel of manners in the long nineteenth century, we will focus most particularly on “manners,” the elusive concept that lends the sub-genre its name. Possible writers include: Frances Burney, Maria Edgeworth, Jane Austen, Anthony Trollope, Edith Wharton, and E. M. Forster. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3010. ENGLISH LITERATURE: BEOWULF TO 1660. (4 Credits)
This course will stress how selected works from a range of literary traditions (including epic, romance, narrative poetry, drama, allegory and lyric poetry) shape social values as well as conceptions of authorship, textuality, reading and gender. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction. 

Attribute: MVST.

ENGL 3011. CHILDREN’S LITERATURE WORKSHOP. (4 Credits)
A creative writing workshop where students will engage in writing for younger readers. Special attention will be given to theme, structure, character, location and voice. Starting with a story idea grounded in the writer’s own experience or observations or in a theme that is socially relevant, each participant will develop a portfolio of text consisting of first draft, revised and polished pages of fiction. Illustrative readings that identify with the issues of contemporary children will support this process. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3012. NOVEL, SHE WROTE. (4 Credits)
“[I]f there’s a book that you want to read, but it hasn’t been written yet, then, "Toni Morrison declares, "you must write it." The impulse for black female authors to write novels and the diverse manifestations of that impulse will be of primary concern in this course. What compelled black female authors in the second half of the twentieth century to write their first novels? How are themes of sexuality, motherhood, beauty, respectability, and intra-and interracial conflict represented in their texts? In what ways do their novels complement, build upon, and refer back to each other and other works? These are few of the questions we will tackle as we read through the literature. Some of the selected texts will include Paule Marshall’s Brown Girl, Brownstones (1959); Alice Walker’s The Third Life of Grange Copeland (1970); Toni Morrison’s The Bluest Eye (1970); Gloria Naylor’s The Women of Brewster Place (1982); and Ayana Mathis’s The Twelve Tribes of Hattie. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3013. FICTION WRITING. (4 Credits)
The workshop in the craft of writing fiction, with relevant readings in the game Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 3014. CREATIVE NONFICTION WRITING. (4 Credits)
A workshop in the craft of creative non-fiction, with relevant readings in the genre. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3015. POETRY WRITING. (4 Credits)
A workshop in the craft of writing poetry, with relevant readings in the genre. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3015. SCREENWRITING WORKSHOP. (4 Credits)
A workshop in the craft of screenwriting, with relevant readings in the genre. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.
ENGL 3017. DIGITAL CREATIVE WRITING. (4 Credits)
Directed as a workshop, this course will focus on students' writing from the perspective of a producer. We will pay special attention to a variety of media -- digital, social, print -- and the ways they translate to an individual's writing practice. Guest lectures, off-site/online events, and weekly reading will be determined by the instructor and student interests. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMCS, CVW, NMDD.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3019. WRITER'S WORKSHOP. (4 Credits)
In this course we will engage in the process of writing and determining what makes for studious creative process. As we embark on a series of exercises involving journals, objects, language, dream, memory, body, and the world, we will explore the means by which language is generated and shaped. Although you will never be required to write in any particular genre, you will be exposed to poetry, fiction, and drama and you will begin to see how these distinctions are often less helpful than they seem. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.
Prerequisites: ENGL 1102 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3020. CREATIVE WRITING CAPSTONE. (0 Credits)
This Capstone course is the exit requirement for English Majors concentrating in Creative Writing. Students will work collaboratively to put together a public exhibition of a creative writing project. The principal aim of the Capstone is to introduce our graduating students to the realities of the writer’s life, which necessarily involves not just individual work but also affiliation, cooperation, and community.

Attribute: CVW.

ENGL 3023. STORYTELLING ACROSS MEDIA. (4 Credits)
What possibilities exist for storytelling in a world of expanded and hybrid technologies? In this course, students will have the opportunity to become creative writers in new media, as well as in more traditional formats. Experimenting with a range of platforms, digital and otherwise (including websites, blogs and social media), students will generate work in exciting new forms, while also developing traditional techniques essential to any writer. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3028. THE POET'S CRAFT. (4 Credits)
An introduction to the craft of writing poetry. Student manuscripts are the subject of assignments and class discussions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3031. MEDIEVAL MONSTERS AND MARVELS. (4 Credits)
Like the vampires and aliens of today's popular culture, the giants, monsters and fantastic beings that populate the pages of medieval texts stretched the boundaries of the known world and challenged categories of identity. Reading a variety of sources, from travel narratives to devotional texts, this course will examine the place of the marvelous in the medieval imagination. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3032. PUBLISHING: THEORY AND PRACTICE. (4 Credits)
The aim of the course is to develop a clear understanding of the publishing industry. Genres addressed will include young adult, literary fiction, science fiction, romance, mystery, and graphic novels. Speakers will include authors, publishers, agents, magazine and book editors. Final projects may range from a formal analysis of a novel or group of novels, an investigation of a segment of the publishing industry, or thirty pages of a novel (of any type). Weekly reading of novels ranging throughout the genres is required; there will also be quizzes, a midterm, and a final. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3033. WRITING FOR THE BIG SCREEN. (4 Credits)
This course offers an introduction to the fundamentals of screenwriting: scenes, acts, narrative structure, character development, genres, and dialogue, through intensive study of major, award-winning Hollywood films, classics in their genre. Students will read and analyze five outstanding screenplays, and watch films made from them. The final requirement for this course is a completed first act (20-30 pages) of a feature film, as well as weekly assignments. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3034. MODERN SELVES. (4 Credits)
The beginning of the twentieth century was marked by developments in science, technology, philosophy and political theory that violently destabilized the ways many understood themselves. We will examine how experiments in narrative and poetic voice along with biography and memoir reflected these ongoing tensions and offered compelling ways to imagine subjectivity. Authors include Christopher Isherwood, T.S. Eliot, Gertrude Stein, Virginia Woolf, John Dos Passos, James Joyce and Americo Paredes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or COLI 2000 or CLAS 2000 or ENGL 1004 or MLAL 2000.
ENGL 3036. LATIN AMERICAN SHORT STORY. (4 Credits)
Writings by Gabriel Garcia Marquez, Julio Cortazar, Carlos Fuentes and Mario Vargas Llosa (to name just a few) are some of the treasures of world literature. This course will focus on the short story and novella forms in order to explore as fully as possible the full range of Latin American and Latino literature. Literary geographies will include Mexico, the Caribbean, Central and South America, with special sections on Cuba, Argentina, Chile and Brazil. All readings will be in English. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, AMST, COLI, LALS.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3043. ARC OF THE NOVEL. (4 Credits)
Robert Olen Butler says that what is essential to any work of narrative art is a “character who yearns.” If this is the impulse that sets most novels in motion—for instance, we could describe Fitzgerald’s Gatsby as a poor young man who tries to win the love of a rich girl—it is the threat to this desire and the protagonist’s attempts to overcome it that generates a sense of urgency and drama. In this class we will pay particular attention to the composition of the novel from a writer’s point of view. We will consider development of protagonists and minor characters; voice, perspective and form; beginnings, endings and formal wholeness; sustaining narrative arcs; compelling a reader’s interest for the duration of the text, and various aspects necessary to create a compelling work. Students will have the opportunity to make significant progress on a novel already begun in workshops and in conferences with the instructor.
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3045. THEORY FOR ENGLISH MAJORS. (4 Credits)
This course introduces the English major to debates in literary and critical theory. The goal of the course is to reflect on reading strategies, textual practices, and language itself. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: COLI.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3058. WRITING AUTOBIOGRAPHY. (4 Credits)
An advanced writing course that develops students’ skills in first-person narrative. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3062. PROSE POETRY/FLASH FICTION. (4 Credits)
A workshop of prose poetry and flash fiction. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3066. NEW YORK IS MY CAMPUS. (4 Credits)
New York is one of the most vibrant, culturally diverse, and historically significant cities in the world. From SoHo to Harlem, from Chinatown to the Upper East Side, New York is a treasure trove for the curious. In this creative-writing workshop, New York will be your muse and your material. In this non-fiction master class in creative writing, you will write about the people you meet and the places you go, from the museums and galleries to music and theater to parks and playgrounds. You'll explore street fairs and markets, restaurants and historical sites. You will read personal essays, cultural criticism, journalism, and reviews in New York-based periodicals including The New Yorker, The New York Times, The Wall Street Journal, Time Out New York, and the New York Post, among others. We will go on field trips and walking tours to some of the most interesting places in the city. By the end of the month you will have created a blog about your experiences, filled with personal essays, literary journalism, and reviews. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, IRST.

ENGL 3068. WRITING LONDON: OUTSIDERS. (4 Credits)
From the London of Charles Dickens, teeming with “Countrymen, butchers, drovers, hawkers, boys, thieves, idlers and vagabonds of every low grade,” to Monica Ali’s Bangladeshi’s living desperate lives behind the “net curtains” of Brick Lane, London has always inspired fiction about outsiders finding their feet in this vast metropolis. This course invites you to discover writers who have used London as a setting or as a controlling metaphor to create stories about immigrants and other outsiders; and to use field trips as an inspiration to write your own stories. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3070. SPORT WRITING. (4 Credits)
Students will develop their own voice as sportswriters in genres including gamestories, profiles, columns and service pieces, placing current work in the context of sportswriting as practiced by writers such as Mailer, Hemingway and Joyce Carol Oates. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3071. FAMILY MATTERS: MEMOIR. (4 Credits)
We all have stories about family, but how do you shape this charged material into good narrative? Mary Karr, the celebrated author of three memoirs, writes that “The emotional stakes a memoirist bets with could not be higher.” In this course, students will have the chance to try their hands at some of the most potent history anyone can tackle – their own. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3079. HUMOR: PUNCH UP YOUR PROSE. (4 Credits)
Did you hear the one about the creative writing student who blended strong prose with a sense of humor? Probably not, since so many don’t. Or maybe they just don’t think they’re allowed. In this workshop setting, you’ll learn to inject humor into your prose by connecting with your comic voice. We’ll begin by reading and discussing the work of legendary wits including James Thurber and Dorothy Parker, as well as contemporary humorists such as David Sedaris, Nora Ephron, Dave Barry, and Sloane Crosley. Writing assignments will help strengthen your voice across four basic forms: the comic essay, the comic novel or short story, the topical news column, and the parody piece. We’ll also do some in-class exercises designed to shake off preconceived notions of “serious” prose, and help you find the funny in the characters, dialogue, and situations you create. Whether your goal is to write a Shouts and Murmurs piece for The New Yorker, a post for Funnyordie.com, or begin a book-length humor collection, the first step is the same: take your sense of humor seriously. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3100. MEDIEVAL LITERATURE. (4 Credits)
A survey of medieval literature. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3101. APOCALYPTIC REPRESENTATION BEFORE 1800. (4 Credits)
Today we often think of the end of the world in scientific contexts: climate change, nuclear and other types of environmental catastrophes, alien or machine annihilation. But for most of human history, the end times were thought of in exclusively theological terms. When and how and why did these sometimes competitive, sometime overlapping frameworks for imagining our end develop? This course will look for answers in early modern and 18th-century apocalyptic representations. Among the authors we will consider are, Francis Bacon, John Milton, Margaret Cavendish, Jonathan Swift, Isaac Newton, and Mary Shelley. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 1004 or ENGL 2000 or COLI 2000 or CLAS 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3102. MEDIEVAL DRAMA. (4 Credits)
Medieval Drama offers a study into one of the most vibrant forms of the pre-modern period, offering us a vantage point from which to view medieval ideas about war, sex, religion, life and death. As expected, some sources were closely controlled and curated, such as the Christian liturgy itself and the short dramatic tropes, like the Quem quareritis, which would expand on the scriptural narrative. Yet other, less formal and popularly organized pieces such as the amazing cycle plays of the late medieval period show a remarkable involvement of everyday people, as the trade guilds work to translate the story of creation to the Apocalypse into a relatable experience. Studying this span of history allows us to consider drama’s origins and changing cultural meanings. Using selected highlights, this course will include the medieval morality plays, such as “Mankind” and “Every-man,” along with biblical plays represented in selections from the York, Townley, and Chester cycles. Having looked at these snapshots of early and late medieval drama, we will complete the course with a glimpse of the Early Modern, where plays such as “The Tragical History of Dr. Faustus” will show us how the plays produced in the age of Shakespeare both reflected and rejected the medievalisms which formed their very origins.
Attributes: ALC, MVST.
Prerequisites: ENGL 1102 and ENGL 2000 or CLAS 2000 or COLI 2000 or MLAL 2000 or ENGL 1004 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051.

ENGL 3103. EARLY ENGLISH DRAMA. (4 Credits)
English drama from its origin in the Middle Ages to the beginning of Renaissance drama in the early Tudor period. Mystery plays. Morailities (including Everyman) and interludes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3107. CHAUCER. (4 Credits)
Reading and analysis of The Canterbury Tales and other major poems. This course will examine Chaucer’s major work, The Canterbury Tales, as well as his earlier love poems. We will be spending most of the semester on the Canterbury Tales so that we can explore the range of Chaucer’s writings-his romances, bawdy stories, moral tales, and saints’ lives. There will be two main goals: to pay close attention to Chaucer’s poetry (and, therefore, to become familiar with Middle English) and to discuss the larger concerns to which Chaucer returned again and again-the position of women, social disruption, religious belief, the politics of the court, and the challenge of writing. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST.
Prerequisites: ENGL 1102 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3109. ARTHURIAN LITERATURE. (4 Credits)
Readings will include excerpts from Geoffrey of Monmouth, Wace and Layamon on the origins of the idea of Arthur. Later we will read Chretien De Troyes*Lancelot(The Knight of the Cart)*, part of the *Alliterative Morte Arthure*, and the conclusion to Thomas Malory’s *Le Morte Arthur* Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST.
ENGL 3111. MEDIEVAL ROMANCE. (4 Credits)
A study of romance's durable popular appeal, this course examines texts from the 12th to 15th centuries and compares them with later romance traditions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, COLI, MVST.

ENGL 3113. INTRODUCTION TO OLD ENGLISH. (4 Credits)
An introduction to the language of Old English and some of the early literary works composed in that language. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3114. THE (MEDIEVAL) WALKING DEAD. (4 Credits)
Ranging from stories of undead armies in "Branwen, Daughter of Llyr" to eternally-damned 'zombie' knights in Perlesvaus, and from genres varying from chronicle to romance, this course explores the cultural significance of medieval 'zombies'; revenants, spirits, and other beings that we would classify as 'undead,' in order to understand how such monsters might relate to medieval concerns about living, death, dying, and the afterlife.
How do the living relate to the dead in the Middle Ages? What happens to bodies and souls after death? How do concerns about morality and living affect the person in the afterlife?
Attribute: ALC.
Prerequisites: ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3115. MEDIEVAL WOMEN WRITERS. (4 Credits)
We will begin with the autobiographical account of Perpetua, Roman martyr, then we will look at the plays of Hroswitha, a Saxon nun, the biography of Christina of Markyate, an Englishwoman who rejected marriage for life as a solitary, and the romantic lyrics of the female troubadours, short excerpts from the English mystics Julian of Norwich and Margery Kempe, Christine de Pizan's Treasure of the City of Ladies, and finally the daily letters of the women of the Paston family (xvth century). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, MVST, WGSS.

ENGL 3121. THE PEARL POET AND HIS BOOK. (4 Credits)
In this course, we will study intensively some of the greatest poems written in Middle English, all by the anonymous 14th century poet known as the Pearl or Gawain Poet, all contained in a single manuscript, Cotton Neo A.x. We will learn about the art of medieval bookmarking and illustration through hands-on work with the manuscript's digital facsimile, weigh in on intense scholarly debates surrounding the book's four poems (Pearl, Sir Gawain and the Green Knight, Patience, and Cleanness, the crown jewels of the Alliterative Revival), and read other works possibly attributed to this author (St. Erkenwald) to ask critical questions about the formation, and expansion, of literary canons. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3125. BEOWULF IN OLD ENGLISH. (4 Credits)
This course will involve close reading of Beowulf and related texts in the original, as well as discussion of critical approaches to the poem from romanticism to the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST.

ENGL 3127. DREAMS IN MIDDLE AGES. (4 Credits)
"Dreams in the Middle Ages": Much medieval literature presents itself as dream-vision, and this course examines the imaginative possibilities the vision-form presents, and which medieval authors exploit for profit and delight. In making sense of medieval dream worlds. We shall look at both medieval and modern theories of dreams and dreaming. We shall begin by reading, in translation, the Romance of Rose, one of the most influential dream visions of the Middle Ages, and as we read it, and works by Chaucer, Langland, the Pearl-poet, and Julian of Norwich, texts that investigate secular and spiritual love and loss, allegory, psychology, and the human struggle for existence, we shall come to appreciate the diversity, literary and philosophical complexity, and beauty of the medieval dream vision. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction. Attribute: MVST.

ENGL 3131. MEDIEVAL TOLERANCE AND INTOLERANCE. (4 Credits)
Studies medieval literary texts for their representations of various peoples, ethnicities, beliefs, relationships, models of justice etc. Taught in the original (for some medieval English texts)and in translation. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3132. MEDIEVAL CHIVALRY. (4 Credits)
Studies selected literary and other texts in England from the 12th century to the 15th century to look at chivalry and militarism, war and crusade, gender, social class, ethics, performance, romance, etc. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.
ENGL 3134. LOVE IN THE MIDDLE AGES. (4 Credits)
This course will treat the rules for love written by the 12th century author Andreas Capellanus, together with the work of his Roman predecessor Ovid. Then we will examine the way love was experienced in Marie de France’s short stories (lais), will read the real life letters of Abelard and his beloved Heloise, and will discuss same-sex friendship/love. The course will conclude with Arthurian narratives by Chretien de Troyes, Sir Thomas Malory and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST, WGSS.

ENGL 3135. MEDIEVAL LITERATURE: 1000-1330. (4 Credits)
This course covers the literature of the period 1000-1330 in England, Wales, Ireland and Northern France in the context of spiritual reform, artistic innovation, politica consolidation, and cultural exchange. Readings will include selections from all the major genres of high medieval literature: Arthurian romance and other courtly fictions, history and saga, the outrageous lives and afterlives of the saints, and lyric poetry in English and translated from Latin, Welsh, Irish, and French. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3136. MEDIEVAL MYSTICS. (4 Credits)
During a Middle Ages where Catholic Christianity informed virtually all aspects of public and private life, the claim to genuine mystical experience—that is, the claim to direct, unmediated experience of God—could not have carried higher stakes. Starting with foundational texts, we will read the synaesthetic ecstasies of maverick hermit Richard Rolle, the regimented monastic instruction of Walter Hilton, and the complex language games of The Cloud of Unknowing; we will unravel one of the great, gem-like masterpieces of the Alliterative Revival, the anonymous Pearl, probe the intersections of gender, text, and faith in the writings of Julian of Norwich (the first female writer in English) and Margery Kempe (the first autobiographer in English), and examine mysticism’s secular dimension in Malory’s telling of the Quest for the Holy Grail. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3137. WORLD CINEMA MASTERPIECES. (4 Credits)
World Cinema Masterpieces provides a close analysis of style, narrative structure and visual texture in selected masterworks of major European, Asian and American directors. Directors under consideration include: Renoir, Carne, Lang, Welles, Ophuls, Hitchcock, Bresson, Kurosawa, Ray, Bergman, Rossellini, Fellini, Truffaut, Tarkovsky, Kieslowski, Fassbinder and Altman. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, INST.
Prerequisites: ENGL 1102 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3138. LATE MODERNISM. (4 Credits)
Sandwiched between high modernism of the 1910’s and 20’s and the postmodern turn, texts produced between the 1930’s and 60’s often fall out of accounts of twentieth century literature. In this class, we will interrogate critical assumptions surrounding ideas about “late modernism,” and how re-invention and disenchantment can complicate and enrich our understanding of literary modernism. Our readings will include late works by writers who contributed to the first wave of modernist writing, as well as those by individuals whose careers began in its aftermath. Possible authors include: Jean Rhys, H.D., Samuel Beckett, Carson McCullers, Djuna Barnes, Paul Celan, W.H. Auden, Gertrude Stein, James Joyce David Jones, T.S. Eliot, Gabriel Garcia Marquez and George Oppen. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 1102 and HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or COLI 2000 or CLAS 2000 or MLAL 2000 or ENGL 2000 or ENGL 1004.

ENGL 3140. MYTH OF THE HERO: MEDIEVAL MEMORY. (4 Credits)
Scholar Umberto Eco once compared the Greek gods to the superheroes of our present day. Yet our own cultural understanding of what a hero is varies, ranging from Zeus to Catwoman and everything in between. This course will explore the development of the concept of the hero, beginning in the pre-modern era with Beowulf. We focus on the works of the eleventh through sixteenth centuries as time periods wherein the concept of the hero changed most dramatically, and the resulting ideas continue to drive what many twenty-first-century societies still consider “heroic” today. In the spirit of the Eloquentia Perfecta seminar, of which this course is a part, our studies will involve many speaking and writing opportunities. To help you create this content and generate ideas, we will study the cultural contexts of the hero, as well as those shared characteristics that seem to set the hero apart: otherworldly backgrounds, bodies & minds. This will be an interactive class, arrive prepared to discuss/debate issues of interest. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or ENGL 1004 or HPRH 1001 or CLAS 2000 or MLAL 2000 and ENGL 1102.

ENGL 3141. LOVE, FATE, AND DEATH IN THE ANCIENT NOVEL. (4 Credits)
This course will provide an intensive introduction to the Ancient Novel Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3142. VISIONS AND MEDIEVAL LITERATURE. (4 Credits)
This course examines literary expressions of the Middle Ages, especially the visions and dreams which offered humans potential for re-envisioning the world. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3143. WORLD CINEMA MASTERPIECES 1960-1980. (4 Credits)
World Cinema Masterpieces, 1960-1980 explores major works of the French New Wave, expressionism, surrealism, epic, and New German cinema—all produced during a twenty year period of extraordinary diversity and experiment. Among the European, North American and Asian directors we will consider are: Truffaut, Rohmer, Trakovsky, Bunuel, Antonioni, Teshigahara, Bergman, Kubrick, Fassbinder and Malik.
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3144. OTHER WORLDS: FANTASY MEDIEVALISM IN THE 20TH AND 21ST CENTURIES (POST-1800). (4 Credits)
Inspired by the popularity of works like George R. R. Martin’s A Song of Fire and Ice, this course will explore how the medieval is re-imagined in the present through fantasy literature of the 20th and 21st centuries. As much as these works of literature draw on historical knowledge about the Middle Ages, they are also products of their own time. We will therefore examine what these narratives are telling us about our contemporary moment, as well as our ideas and assumptions about the past. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 1102 and ENGL 2000.

ENGL 3151. METAPHYSICAL POETS: RADICALS AND THE POETIC TRADITION. (4 Credits)
This course deals with Donne and his followers and their radical divergence from the standard use of metaphor in the Renaissance and early 17th Century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.

ENGL 3206. SHAKESPEARE. (4 Credits)
Poetry and plays studied in relation to Renaissance and 21st-century concerns and ideologies. Emphasis on Shakespeare and his works read and constructed in regard to power, class, gender, and literary aesthetics. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, COLI.

ENGL 3207. MILTON. (4 Credits)
A survey of the major poetry and prose of John Milton with strong emphasis on Paradise Lost. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, REST.

ENGL 3219. SHAKESPEARE AND THE ANCIENTS. (4 Credits)
In order to explore ideological links among Elizabethan and Jacobean England, ancient Greek polities, and the Roman Empire, this course will examine Shakespeare’s representations of Greek and Roman history, cultures, and historical figures in plays such as the Comedy of Errors, Titus Andronicus, Julius Caesar, Coriolanus, and Cymbeline. We will read these plays in conjunction with Shakespeare’s Graeco-Roman “sources” including Plutarch’s Lives and histories by Suetonius, Tacitus, Dio, and Appian, as well as Renaissance treatises on the questions of ‘nationhood’ and empire. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, CLAS, FCLC.

ENGL 3221. SHAKESPEARE’S HISTORY PLAYS. (4 Credits)
Shakespeare’s first great hit was a series of history plays about the kings who ruled, and the wars they waged, a century and more before his birth. The eight plays produced (Harry Potter-style) over the course of eight years, gave London audiences then—and will give us now—a chance to watch Shakespeare becoming Shakespeare: to see him learn how to pack plays with a pleasure, impact, and amazement, a scene by scene and line by line, with a density and intensity no playwright before or since has ever managed to match. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3222. SHAKESPEARE AND POPULAR CULTURE. (4 Credits)
This course focuses on theories of popular culture in tandem with items of popular culture related in some way to Shakespeare’s work. We will be reading cultural theory every week. Please keep this double focus in mind: we want to figure out why and how Shakespeare’s work is employed, not merely in what manifold ways he appears. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: COLI.

ENGL 3224. STAGING THE MEDITERRANEAN. (4 Credits)
What did the English read and write about Papists, Turks, Jews, Moors, and “Others” who embodied the exoticism of the Mediterranean in the late sixteenth and seventeenth century? How did they represent the cultures of the Ottoman Empire, Malta, Illyria, and Venice in their fiction and non-fiction? This course is centered on six English plays set in the Southeast Europe and/or Northern Africa that raise questions about nation building, ethnicity, religion, and cultural hybridity. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, COLI.

ENGL 3226. STAGE VENGEANCE. (4 Credits)
For reasons intriguing to think about, playwrights and playgoers have been obsessed with acts of vengeance from Ancient Greece through New York yesterday. We’ll mul the reasons as we track the acts through three epochs: Ancient Greece, Elizabethan London, and present-day New York. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, FCLC.
ENGL 3230. EARLY RENAISSANCE POETRY. (4 Credits)
Renaissance poetry is marked by an extraordinary generic versatility, topical daring, and rhetorical dexterity; it raises many fascinating questions regarding language, aesthetics, nationalism, gender relations, sexual and romantic desire, status and rank, and religious and political turmoil. This course will trace such questions by focusing on genres such as the sonnet, the epigram, the eclogue, and others. Although we will engage the historical and cultural context of Renaissance England where appropriate, this is not a history course; our primary energies will be devoted to close, careful readings of the language, form, and style of the poems themselves. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3233. FOPS AND COQUETTES IN 18TH CENTURY LITERATURE. (4 Credits)
This class will look at two highly charged figures of eighteenth-century culture, the fop and coquette, who emerge quite well dressed from the decadence of the period. We will inquire into why these types appear at this historical moment: the histories of those labeled (or libeled) as fops and flirts; and the anxieties about gender roles and sexual identities that surround them. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3234. A MIDSUMMER NIGHT'S DREAM. (4 Credits)
This course gives students the opportunity to spend an entire semester focusing intensively on one of Shakespeare's most enduring, and endearing plays: A Midsummer Night's Dream. We will begin with a slow reading of the play itself, then move both backward (to sources in Ovid and Chaucer) and forward (to important critical studies as well as various musical, theatrical cinematic, and novelistic adaptations, including Shakespeare's own revisiting of the material, late in his career, in The Two Noble Kinsmen). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3239. THE RISE OF THE NOVEL. (4 Credits)
Following a century of civil wars, something very curious happens in England: Novels appear. People write them, publish them, read them and, most of all debate furiously about what novels are. In this course we will look at the rise of the novel in England, asking: Where did novels come from? Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3250. FACING RACE IN THE BRONX. (4 Credits)
This course is an exploration into the Bronx landscape through its communities, its history and its topography. Students will examine the forces that shaped the economics and systems of racial prejudice in the Bronx today. In addition to traditional classroom learning the course will involve students in various regions of the Bronx to become familiar with the dynamic and diverse cultures of the borough. The course will also offer students the opportunity to work with community development programs and local agencies. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Prerequisites: MLAL 2000 or ENGL 1004 or ENGL 2000 or COLI 2000 or CLAS 2000 or HPLC 1201 or HPRH 1001 or HPRH 1015 or HPRH 2051 or HPRH 2051.

ENGL 3261. DEVILS, Fools, MADMEN. (4 Credits)
In this course, we will study the nature of madness, the concept of folly and the reality of devils in Elizabethan Drama. We will discuss major plays of Marlowe, Beaumont, Shakespeare, and Jonson to show how these bizarre deviants came to dominate the Shakespearean era and why society had such a fascination with them. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3306. JONATHAN SWIFT AND THE ART OF SATIRE. (4 Credits)
This course is an introduction to the art and nature of satire using the works of Jonathan Swift as the prime material for study. In addition to Swift's A Tale of a Tub, Gulliver's Travels, and A Modest Proposal, we will consider select works from the long satiric tradition as well as works by his contemporaries, including Alexander Pope, Mary Wortley Montagu, John Gay, and Jane Collier. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3311. OPENING HEADS: WRITING ABOUT MINDS AND BRAINS BEFORE 1800. (4 Credits)
This course reads literary representations of minds and brains within the context of early-modern neurology and some major concepts in current cognitive theory. The literary authors considered may include Milton, Marvell, Swift, Finch, Addison, Pope, Sterne, Austen, and the Scriblerians. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3315. LAUGH, CRV. HUM. QUAKE. (4 Credits)
Over the course of two centuries. British playwrights and players hit upon a huge new panoply of ways to trigger in their audiences the responses tagged above; many of their methods are still at work in the entertainments we seek and savor now. By close readings of the plays and their contexts (cultural, theatrical, social, political) we'll track the development of those techniques, seeking to make sense of how they worked and why they matter. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3318. EARLY WOMEN NOVELISTS. (4 Credits)
A study of the rise of female authors in the early modern period. We will address problems of gender and rigorously analyze the basic literary and historical dimensions of each text. Authors will include Behn, Burney, Wollstonecraft, Radcliffe, Austen, Emily and Charlotte Bronte. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3319. PLAYS AND PLAYERS: 1600-1700. (4 Credits)
Beginning in the 1660's, the stage mirrored the world in ways unprecedented: new performers (actresses trod the boards for the first time ever); new protagonists (middle-class as well as aristocratic); new shapes of comedy and lighting; new styles of acting; and new audiences keen to absorb, assess, and gossip about whatever transpired on stage, in the stalls, and behind the scenes. We'll investigate all this innovation, through play texts, performances (live and recorded), and all the modes of writing (diaries, letters, autobiographies, reviews) by which spectators sought to preserve the evanescent but often spellbinding experience of going to a play. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: AMST.

ENGL 3325. SLAVERY AND 18TH CENTURY LITERATURE. (4 Credits)
This course will examine the anti-slavery movement through literature and philosophy of the late 1700's. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: AMST.

ENGL 3329. PLAYS AND PLAYERS, 1700-1800. (4 Credits)
During the 1700s, the London world of entertainment changed in directions that now look, from our vantage, both long familiar and rather strange. The century ushered in the first feel-good comedies, calculated to make their audience cry and laugh by turn; the first exaltation of Shakespeare as more divinity than mere playwright; the first docudramas; the first attempts to record performances for posterity; the first theatrical superstars; and all the elaborate apparatus that sustained the stars’ centrality in the public eye: gossip columns, celebrity magazines, souveniers, and tell-all memoirs. We’ll track all the change and strangness by reading some of the century’s greatest theatrical hits alongside all the many modes of documentation in which they came swathed for their first audiences. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

Prerequisites: ENGL 2000 or COLI 2000 or CLAS 2000 or MLAL 2000 or MVST 2000 or HPLC 1201 or HPRH 1001.

ENGL 3333. CAPTIVES, CANNIBALS AND REBELS: (ADVANCED LITERATURE CORE). (4 Credits)
Captives, cannibals, and rebels are everywhere in early English writing about the Americas and the British Empire. In this course, we will think about why these figures fascinated authors and readers so much and what they can tell us about anxieties regarding colonization. We will read travel and captivity narratives, novels, plays, and poetry from the 17th and 18th centuries; authors may include Mary Rowaldson, Aphra Behn, Daniel Defoe, Unca Eliza Winkfield, George Colman, John Stedman, Samuel Taylor Coleridge, and William Earle. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST, COLI.

ENGL 3334. EARLY MODERN POETRY AND DRAMA 1579-1625. (4 Credits)
A survey of major writers during the reigns of Elizabeth and James I. Poetry and drama by Shakespeare, Donne, Spenser, Sidney, Johnson and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3336. EARLY AMERICAN NOVEL. (4 Credits)
The American novel was a late arrival. No novels were published in American during the colonial period, and the first native entries in the genre appeared in the late eighteenth century, shortly after the formation of the United States and generations after the first English novels were published. This course will sketch the tradition of the American novel from its beginnings through the Civil War. To that end, we read a selection of representative early American novels—representative, that is, of the way that we view the history of the American novel today. We will consider the way that the American novel comes into being: what literary categories it draws upon, and how. We will also trace the ways that American novels came to be valued (some more than others), in their own time and ours. And we will consider different ways of reading early American novels, employing approaches old and new. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3338. KEATS AND THE ROMANTIC CITY. (4 Credits)
This course takes Keats as our guide to London in the Romantic period. We will focus on a range of poets and prose writers who take the city as their subject and define their art by it. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3339. THE RISE OF THE AMERICAN NOVEL. (4 Credits)
The American novel was a late arrival. No novels were published in American during the colonial period, and the first native entries in the genre appeared in the late eighteenth century, shortly after the formation of the United States and generations after the first English novels were published. This course will sketch the tradition of the American novel from its beginnings through the Civil War. To that end, we read a selection of representative early American novels—representative, that is, of the way that we view the history of the American novel today. We will consider the way that the American novel comes into being: what literary categories it draws upon, and how. We will also trace the ways that American novels came to be valued (some more than others), in their own time and ours. And we will consider different ways of reading early American novels, employing approaches old and new. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3339. ROMANTICISM AND CONFESSION. (4 Credits)

"I have freely told both the good and the bad, have hid nothing wicked, added nothing good." So writes Jean-Jacques Rousseau in his famous confessions, a ground breaking autobiography that presented the author to the world in all of his glories and failings. The Romantic period witnessed a breathtaking range of autobiographical writing, and at the heart of this literature we find the language of confession. Not only a willful decision to make the private public, confession also includes legal testimony and other modes of coerced or enforced revelation, prophecies, and even the wild raving of flashing-eyed poets. What becomes of one’s self-identify through the process of confession? Can a confession come without remorse or contrition? How do we understand the delicate balance between what is revealed and what is concealed, what is confessed and what is harbored from view? Our readings will include Romantic-era autobiographical works such as Thomas DeQuincey’s Confessions of an English Opium Eater, James Hogg’s The Private Memoirs and Confessions of a Justified Sinner, Mary Wollstonecraft’s Letters Written in Sweden, Norway and Denmark, poetic and fictional works, such as William Wordsworth’s Prelude and Mary Shelley’s Frankenstein, and key texts in the long history of confession, from St. Augustine to Michel Foucault. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3340. MODERN GEOGRAPHIES. (4 Credits)

This course will explore the ways shifting conceptions of space impacted modernist writing. Developments in technologies of communication and transportation enabled both people and ideas to move across space in new ways, challenging national identities and the relationship between self and other. Much of the innovation we associated with literary modernism emerges in response to this increasingly globalized landscape. Our analysis of modernism’s globalized spaces will include: discussions of urbanism, public space, colonialism and post-colonialism, expatriate and travel writing, and representations of inner states of being. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 3349. MODERNISM AND CINEMA. (4 Credits)

Virginia Woolf, T.S. Eliot, James Joyce, Gertrude Stein, F. Scott Fitzgerald and many more: nearly all modernist writers had in common a fascination with film. In the first half of this course we focus on the cinema as an art form that challenged and inspired modernist writers to think in new ways about the purposes and techniques of their craft. We will read works such as Virginia Woolf’s 1926 essay "The Cinema," which she composed while writing To the Lighthouse, and T.S. Eliot’s The Waste Land, which borrowed many cinematic techniques. We will also look at modernist writers who were directly involved in film making or writing for the screen, such as H.D. and Graham Greene. In the second half of the course, we look at how classic works of high modernism have been adapted for the screen. We will analyze paired readings of novels with their film adaptations including Ken Russell’s version of D.H. Lawrence’s Women in Love (1969), John Huston’s film of James Joyce’s The Dead (1987) Marleen Gorris’s Mrs. Dalloway (1997) and Stephen Daldry’s The Hours (2002). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 3357. ASIAN-AMERICAN LITERATURE 1. (4 Credits)

This course constitutes part one of a two-part survey examining Asian American literature. Part one covers works from the late 1800s, when the earliest known Asian American literary texts were created, to the 1970s, when Asian America attained literary self-consciousness with a series of landmark publications. Reading works by Chinese Americans, Japanese Americans, Korean Americans, and Filipino Americans, we may consider some of the following topics: the global context of Asian immigration to the United States, the politics and poetics of detention, the formation of minority subjectivities, the internment of Japanese Americans during World War II, and the complex intersections of race and gender. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, PLUR.

ENGL 3359. ASIAN DIASPORIC LITERATURES. (4 Credits)

This course will introduce students to some key works of Asian diasporic literature, as well as to some crucial debates in Asian American studies. Some matters we may consider include the origins of the Asian American movement; the transnationalism debates; the intersections of race, gender, sexuality; and the emergence of an Asian American avant-garde. Authors may include Maxine Hong Kingston, Chang-rae Lee, Li-Young Lee, Ha Jin, Young-Jean Lee, Jon Hau, Tan Lin, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST, COLI, PLUR.
Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or COLI 2000 or CLAS 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.
ENGL 3363. CRIME AND PUNISHMENT (Advanced Literature Core). (4 Credits)
What makes crime a crime, and what constitutes just punishment? This
course will explore ideas about criminality and correction as reflected
in literary texts. We will also read crime narratives as taking up other
concerns--such as social conformity, religious redemption and political
unrest. Four-credit courses that meet for 150 minutes per week require
three additional hours of class preparation per week on the part of
the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3364. NOVELS OF IDEAS: 19TH CENTURY. (4 Credits)
An intensive study of four major novels from the second half of the 19th-
century: Melville's Moby Dick, Tolstoy's Ann Karenina, Dostoyevski's The
Brothers Karamazov, and Hardy's Jude the Obscure. In exploring the
ideological texture of these works, the course will consider the influences
of such seminal thinkers as Schopenhauer, Marx, Darwin, Nietzsche,
Zola and Frazer. Four-credit courses that meet for 150 minutes per week
require three additional hours of class preparation per week on the part of
the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or
HPRH 2001 or HPRR 2051 or HPLC 1201.
Mutually Exclusive: COLI 3364.

ENGL 3365. NOVELS OF IDEAS: HIGH MODERNISM. (4 Credits)
Drawing on works of philosophy, psychology, aesthetics and literary
theory, the course will develop close, contextualized readings of five
Modernist masterpieces, all published with a twenty year span: Proust's
Swann's Way (1913), Lawrence's Women in Love (1920), Svevo's
Confessions of Zeno (1923), Mann's The Magic Mountain (1924), and
Faulkner's Light In August (1932). The class will require approximately
2,700 pages of reading—about 200 pages per week. Four-credit courses
that meet for 150 minutes per week require three additional hours
of class preparation per week on the part of the student in lieu of an
additional hour of formal instruction.
Attributes: ALC, COLI.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or
COLI 2000 or HPLC 1201 or HPRR 1001 or HPRR 1051 or HPRR 2001 or
HPRR 2051 or MLAL 2000.

ENGL 3379. CUTTING EDGE: ART OF LITERARY MAGAZINE. (4 Credits)
The aim of this class is to give students the experience and skills
necessary to create a literary magazine in alignment with the most recent
and rapid changes in literary consumption. Students will curate, edit and
write for CURA, the print and online literary magazine of the Creative
Writing program. Instruction will also focus on the marketing, publicity
and event production protocols and practices crucial for successful
literary publishing. Working collaboratively, students will endeavor to
expand the boundaries of the literary magazine by examining the best
powers of print and online venues in order to achieve the maximum
impact of both. Four-credit courses that meet for 150 minutes per week
require three additional hours of class preparation per week on the part of
the student in lieu of an additional hour of formal instruction.

ENGL 3400. AGE OF ROMANTICISM. (4 Credits)
This course covers the broad sweep of British Romanticism, from the
1780s through the 1830s. In any given semester, specific themes may
organize the readings, but they are designed to encompass a wide
range of poetry, prose, and drama. Four-credit courses that meet for 150
minutes per week require three additional hours of class preparation
per week on the part of the student in lieu of an additional hour of formal
instruction.
Attribute: COLI.

ENGL 3401. FEELING VICTORIAN. (4 Credits)
This course explores the rich array of feelings—ranging from happiness
and sympathy to anger and shame—that shape Victorian novels. As we
trace the shifting cultural status of both feelings and the novel form over
the Victorian period, we will analyze the techniques used by novelists
such as Eliot, Dickens, and the Brontës to incite and to contain various
emotions. We will also ask how literary representations of different
feelings can help us to better understand our own complex emotional
attachments to others, to the historical past, and to literature. Four-credit
courses that meet for 150 minutes per week require three additional
hours of class preparation per week on the part of the student in lieu of
an additional hour of formal instruction.

ENGL 3402. VICTORIAN LITERATURE. (4 Credits)
English literature from 1832 to the latter part of the 19th century. Poets
and prose writers. The reflection of contemporary ideas in the literature
of the period. Four-credit courses that meet for 150 minutes per week
require three additional hours of class preparation per week on the part of
the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3404. CHARLES DICKENS. (4 Credits)
A study of major novels from different periods in the writer's career in
light of contemporary theory of narrative structure and point of view.
Four-credit courses that meet for 150 minutes per week require three
additional hours of class preparation per week on the part of the student in
lieu of an additional hour of formal instruction.

ENGL 3410. JANE AUSTEN IN CONTEXT. (4 Credits)
An intensive study of Jane Austen's novels and times. An intensive study
of Jane Austen's novels and time. Four-credit courses that meet for 150
minutes per week require three additional hours of class preparation per
week on the part of the student in lieu of an additional hour of formal
instruction.
Attribute: WGSS.
Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or
CLAS 2000 or COLI 2000 or HPLC 1201 or HPRR 1001 or HPRR 1051 or
HPRR 2001 or HPRR 2051 or MLAL 2000.

ENGL 3417. EARLY VICTORIAN NOVELS. (4 Credits)
A study of the novels of the early Victorian period. Four-credit courses
that meet for 150 minutes per week require three additional hours of class
preparation per week on the part of the student in lieu of an additional hour of formal
instruction.

ENGL 3420. POEMS OF SHAKESPEARE AND OTHERS. (4 Credits)
Although Shakespeare is best known as a playwright, he also composed
many extraordinary poems, especially love sonnets. We will read them
together with poetry by about five of his contemporaries. According to an
old joke, sex, religion, and politics are the three subjects one should not
discuss at dinner parties-- and these are precisely the subjects that recur
most intriguingly and intensively in the poetry we'll be exploring together.
A sampling of the issues we'll discuss: how does the poetry of the period
reflect-- or conceal-- the political tensions that culminated in the English
Revolution? why do so many poets of this era write sonnets? how do
these texts treat desire and gender? Four-credit courses that meet for
150 minutes per week require three additional hours of class preparation
per week on the part of the student in lieu of an additional hour of formal
instruction.
Attribute: ALC.

Updated: 11-15-2017
ENGL 3424. ROMANTICS AND THEIR WORLD. (4 Credits)
British Romantic literary culture flourished in a period of dramatic global change that included the American and French revolutions; war and peace with France; campaigns for abolishing slavery and reforming parliament; and urbanization, industrialization, and an early environmentalism. We will read a wide range of writers who participate in these dynamic events in poems, plays, essays and novels. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3425. NATHANIEL HAWTHORNE. (4 Credits)
This course will explore the writing, life, and social world of Nathaniel Hawthorne. Paying particular attention to questions of literary form, history, national, trans-national, racial, and gender politics, we will read The Scarlet Letter, The House of the Seven Gables, The Blithedale Romance, The Marble Faun, and a selection of his tales. We will also consider Hawthorne’s shifting role in the history of American literary criticism.

Attributes: ALC, AMST.

Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or COLJ 2000 or CLAS 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3430. REGENCY ROMANTICISM. (4 Credits)
This course takes the Regency (1811-20) as an historical frame to focus our attention on the latter part of the Romantic movement. Officially, this era begins with George III’s declared lapse into madness and ends with his son’s ascent to the throne upon the king’s death. But the Regency has come to be defined more generally as an era characterized by two extremes: the decadence exemplified by the Prince Regent’s court and the popular protest movements that would lead to the first Reform Act. We will read a wide swath of the period’s poetry and prose within this context. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3434. 19TH CENTURY BRITISH WOMEN’S TALES (ADVANCED LITERATURE CORE). (4 Credits)
This course will explore the development of the national tale, a feminist genre of the first two decades of the 19thC whose symbolic cross-regional marriages celebrate the British union. We will examine how women writers used the national tale’s defining tropes for their own political, national, and feminist purposes throughout the century. Writers we will read include Sydney Owenson, Maria Edgeworth, Jane Austen, Charlotte Bronte, Elizabeth Gaskell, and George Eliot. Reading will include some literary criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, WGSS.

ENGL 3436. AMERICAN DREAM IN LITERATURE. (4 Credits)
In this course we will explore the changing conceptions of success and business in American literature in genres including sermon, autobiography, short story novel, drama and through literary periods including Puritanism, Transcendentalism, Realism, and Naturalism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST.

ENGL 3437. VICTORIAN NOVEL. (4 Credits)
This course introduces students to major authors of the Victorian novel, including such figures as Charles Dickens, Thomas Hardy, George Eliot, Henry James, Emily Bronte and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3438. AMERICAN MODERNISM. (4 Credits)
This course introduces forms of literary experimentation associated with the modernist movement, including authors such as F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, Gertrude Stein, Nella Larsen, Jean Toomer and others. We’ll examine such contexts as Harlem Renaissance, American writers in Paris, southern agrarianism, and others, as a way of grasping modernism’s fascination with difficulty. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST.

ENGL 3439. ODDITY AND CREATIVITY. (4 Credits)
This course focuses on rule-breaking and rule-making literary genres, from the 19th century’s innovative dramatic monologue and limerick to the 21st century’s abecedarian, erasure poem, prose poem and flash fiction. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3440. VICTORIAN COSMOPOLITANISMS. (4 Credits)
We will examine how literature of the Victorian period conceptualized the figure of the cosmopolitan. How did citizens of the world’s largest empire imagine “a citizen of the world”? How national or cosmopolitan—or both—was that empire itself? To answer these questions we will look at the works of Alfred Tennyson, Charlotte Bronte, Charles Dickens, Elizabeth Barrett Browning, George Eliot, and Bram Stoker. We will also read some critical theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, URST.

ENGL 3441. AMERICAN MODERNISM. (4 Credits)
A study of the responses by American poets and novelists to the radical social, cultural, and technological changes of the first half of the twentieth century. Authors include William Carlos Williams, Wallace Stevens, Elizabeth Bishop, Hart Crane, Willa Cather, William Faulkner, and Jean Toomer. Some attention will also go to film, music, and literary criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3453. OSCAR WILDE. (4 Credits)
In this course we will concentrate on the writings of Oscar Wilde. We will discuss, then attempt to get past, the notorious trial, which caused international scandal. After the trial, his work was banned and his writing career was ruined. We will examine the character of Lord Henry W. H. W., his dandyish friend Algernon Moncrieff, his love interest, the real Oscar Wilde, and the master of disguise, who is a flaneur, subject to his own whims. On the part of the student in lieu of an additional hour of formal instruction.

ENGL 3462. ROMANTICISM AND PRIVATE LIFE. (4 Credits)
In an expanding celebrity age, Romantic writers developed a new appreciation for solitude, family, and friendship. Our texts explore the pleasures, benefits, and risks of private life in a growing media culture. Writers include Lord Byron, Mary Robinson, Felicia Hemans, Samuel Taylor Coleridge, John Keats, John Clare. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3467. DISOBEDIENCE IN LITERATURE. (4 Credits)
"Of man's first disobedience" -- so begins John Milton's epic poem, PARADISE LOST. Milton was not alone in his having interest sparked: the concept of disobedience, in its various permutations (literary, social, political, psychological, religious) has energized a wide variety of literary works. One might say that without some form of disobedience there could be no storytelling. Some of the questions that will shape our explorations in this course include: when is disobedience heroic, and when is it destructive or regrettable? What is the difference between disobeying your family and disobeying the law? Can an obedient character be interesting? How are the different modes of authority (religious, juridical, familial) played off against one another in order to license behavior? Using disobedience as our master rubric, we will follow important continuities and innovative changes in literary history across the past three centuries. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3468. TRANSATLANTIC MODERN WOMEN. (4 Credits)
A literature course focused on gender and modernism from both sides of the Atlantic. As many women writers from 1900-1960 were immigrants and travelers, we have a cosmopolitan focus. Writers include: Zora Neale Hurston, Virginia Woolf, Gertrude Stein and Jean Rhys. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3471. PIRANDELLO IN CONTEXT. (4 Credits)
A study of the narrative, theatre and theoretical essays of Luigi Pirandello (1867-1936; Nobel Prize 1934) in the context of the literary, cultural, and social developments in early 20th-century Italy and Europe. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3470. ADVANCED LITERARY THEORY. (4 Credits)
This course is designed to give students an in-depth study of multiple topics in literary theory not generally covered in the introductory-level course. Emphasis will be placed on reading theoretical texts in relation to the historical and political conditions under which they were produced. Topics will vary by semester but may include: Franz Fanon and the Algerian war; Herbert Marcuse and the Black Panther Party; Giles Deleuze and May 68; Eve Sedgwick and the AIDS epidemic. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3500. ADVANCED LITERARY THEORY. (4 Credits)
This course is designed to give students an in-depth study of multiple topics in literary theory not generally covered in the introductory-level course. Emphasis will be placed on reading theoretical texts in relation to the historical and political conditions under which they were produced. Topics will vary by semester but may include: Franz Fanon and the Algerian war; Herbert Marcuse and the Black Panther Party; Giles Deleuze and May '68; Eve Sedgwick and the AIDS epidemic. ENGL 3045 or COLI 3000 should be taken as a pre-requisite. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3502. MODERN BRITISH WRITING. (4 Credits)
This course will deal with the major British novelists of the beginning of the Twentieth century to the early 50's-from Conrad, Forster, Lawrence, Joyce, Beerbohm and Woolf to Graham Greene, Evelyn Waugh, Aldous Huxley, George Orwell, Iris Murdoch, Malcom Lowry, Joyce Cary and Kingsley Amis. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3504. VIRGINIA WOOLF. (4 Credits)
Virginia Woolf (1882-1941) was one of the great writers of the 20th century. In this course, we will read three of her novels and "A Room of One's Own", her influential feminist essay. Never formally educated, she was also one of the great readers and critics of her time. Brilliant, funny, and hugely curious about her world, she wrote about virtually everything that might interest a person in her time: war, sex, friendship, reading, food, money, art, inspiration, jealousy, fashion, walking, and marriage to name some. As we read her work, we will look at how she transformed the tradition she read into revolutionary art. Then, after spring break, we will read four novels by writers who claim Woolf as an influence, major or minor, direct or indirect. Each of these writers, from England, Colombia, the United States, and Egypt, finds a different Virginia Woolf. With your final project, you will have the opportunity to write about the Woolf you discover through reading her words and discussing them in class. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3508. LITERATURE OF WORLD WAR I. (4 Credits)
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Updated: 11-15-2017
ENGL 3529. THEATER AND THE AVANT-GARDE. (4 Credits)

"Avant-garde" was originally a French military term for the first line of battle, but in the late nineteenth century, it came to signify the radical new art movements cropping up with abundance throughout Europe and, later, the United States. Rejecting social and aesthetic norms, these movements called for artistic (and often political) revolution, and many seized on theater as the perfect place to make a scandal of their ideas. After the Second World War, the center of gravity for the avant-garde shifted from Europe to New York, where a new generation built on earlier innovations and sought to reflect new realities. But throughout the long twentieth century, avant-garde artists put forth wildly different views of theater and its role in society, and some rejected live performance altogether. In this course, we will consider the twentieth-century avant-garde's complicated relationship to theater and its potential configurations of politics, text and spectacle, and analyze theatrical experiments in the context of other art forms. We will read manifestos, plays and performance and anti-performance texts of all stripes, and attend several live art events. Assignments will include one practical theatrical project. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3532. JAMES JOYCE. (4 Credits)

This course will cover the characterization of major women figures in British fiction: Moll Flanders, Clarissa Harlow, Miss Havisham, Dorothea Brooke and Tess of the D'Urbervilles (list will vary) from a psychological and feminist perspective. A survey of Joyce's fiction, beginning with Dubliners and Portrait, culminating in a careful reading of Ulysses and a handful of episodes from Finnegans Wake. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: IRST.

ENGL 3535. MODERN POETRY. (4 Credits)

Modernist Poetry offers an intensive survey of major thematic currents and formal experiments in British, Irish and American verse from the late 19th century through World War II. Beginning with Gerard Manley Hopkins and Thomas Hardy, the course will devote central attention to the poetic development of W.B. Yeats, T.S. Eliot, and Wallace Stevens, while also exploring works by such major figures as Ezra Pound, H.D., Robert Frost, Wilfred Owen, William Carlos Williams, Marianne Moore, W.H. Auden and Langston Hughes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST, COLI.

ENGL 3537. SATIRE, SEX, STYLE: THE AGE OF THOMAS NASHE. (4 Credits)

Considered for a long time to be a "minor" Elizabethan writer with "nothing to say," Thomas Nashe managed to produce a varied and astonishing, if ultimately costly and futile, body of work during the last decade of the sixteenth century, spanning erotica, picaresque fiction, and fierce invective, satire, and polemic. This course will offer a close look at Nashe's unique rhetorical style in relation to the vivid literary culture of his times, focusing on how Nashe's work pushes to the extreme various impulses in Elizabethan literature that tend to get overlooked in conventional accounts of the period. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLYC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 3542. MODERN IRISH LITERATURE. (4 Credits)

This course examines major modern Irish authors such as Yeats, Joyce, Synge, O'Casey and Beckett in terms of contemporary development in Irish culture. The Irish revival and the move to modernism and post modernism will be shown through the poets, playwrights and prose writers of the era. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: IRST.

ENGL 3584. EARLY CARIBBEAN LITERATURE. (4 Credits)

Since 1492 Europeans have alternated between imagining the Caribbean as a tropical paradise or as a land of dangerous savagery. This course will examine British writing about the Caribbean from the sixteenth through early nineteenth century in order to understand the ways in which authors thought about and represented cultural and ethnic difference, colonialism, slavery, and other issues related to imperial expansion. It will also look at some of the earliest works produced by authors who lived in the Caribbean and participated in the emergence of new Caribbean literary forms. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST.

ENGL 3599. LITERATURE AND POLITICS IN THE EARLY US. (4 Credits)

This course surveys both popular and elite documents of the late eighteenth century, in order to consider the continuities between fictional and more properly political texts during this period. These continuities allow us to contemplate the relationship between fiction and political theory, both of which are imaginative genres, despite being generally understood as having distinct formal properties and appealing to different readerships. Looking at both fiction and political theory, we will contemplate the meaning of liberty, the best forms of government, natural and unnatural affiliations, political and social identities (national, colonial, creole, and indigenous), as well as other matters for debate in the period, including custom, slavery, landscape, gender, and genre. Authors include Charles Brockden Brown, William Wells Brown, Hannah Webster Foster, Benjamin Franklin, Alexander Hamilton, Thomas Paine, Susanna Rowson, and Phillis Wheatley. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Updated: 11-15-2017
ENGL 3601. AMERICAN NOVEL I. (4 Credits)
A consideration of major American fiction of the 20th century with special attention to thematic and formal innovation as they bear on evolving American culture. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3602. AMERICAN DREAMS. (4 Credits)
What lies behind the relentless drive for the new and improved self? We'll approach this question historically, working from early American voices like Ben Franklin, Horation Alger, and Frederick Douglass to modern ones like Edith Wharton, Nella Larsen, and David Mamet. Along the way, we'll see that the vaunted American dream is hardly a one-size-fits-all category; one's race, class, and gender play a role in shaping one's experience of success or failure. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC, FCLC.

ENGL 3603. AMERICAN RENAISSANCE. (4 Credits)
Examination of US literature 1830-1860, with emphasis on individualism and social relations, national expansion, popular print culture, slavery, and the emergence of women's writing in relation to changing ideas of public and private. Authors may include: Emerson, Thoreau, Melville, Hawthorne, Whitman, Poe, Fuller, Stowe, Child, Douglass, Longfellow, Fern, Jacobs, Wells Brown. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3604. AMERICAN LITERATURE TO 1870. (4 Credits)
We will look at the lively and surprisingly varied body of texts from the 17th century to 1870 as art, as social record and as representations of a mode of aspiration and experience that may well be uniquely American. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3605. CIVIL WAR AND AMERICAN MEMORY. (4 Credits)
A study of narrative theory and narrative forms across three different media: music, both with and without words, to which narrative theory has brought a revolution in understanding; literature, the original home of written narrative and the primary focus of narrative theory; and film, where narrative works in cooperation and antagonism with both music and images. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, FCLC.

ENGL 3607. BLACK AND WHITE IN AMERICAN FICTION. (4 Credits)
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: WGSS.

ENGL 3609. FEMINISM AND AMERICAN POETRY. (4 Credits)
This course addresses contemporary American women's poetry and its relationship to recent feminist thought, specifically during and since "second-wave" feminism (roughly 1968 to the present). What role has poetry played in the arena of feminist politics? How do women writers construct varying identities through poetic language, exploring differences of race, ethnicity, physical disability, and sexual orientation? How might we apply recent feminist theories of language and identity to recent women poets? In response to such questions, we will read feminist theory in relation to poetry, and poetry in dialogue with feminist theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, WGSS.

ENGL 3611. MODERN AMERICAN AUTOBIOGRAPHY. (4 Credits)
After an acknowledgment of earlier memoirists such as Twain, Fitzgerald, Orwell and Baldwin, this course focuses on contemporary practitioners such as Joan Didion, Annie Dillard, Gerald Early, Kathryn Harrison, Mary Karr, Kate Simon, Alice Walker, Geoffrey Wolff, Tobias Wolff. Considerations include shifting notions of public and private, the construction of persona, and the impact of TV and radio on print, especially in regard to "voice", self-disclosure, and pathology. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3612. ACTING AMERICAN. (4 Credits)
What does it mean to act American? This course proposes that theatrical acting is a privileged site for the formulation and expression of cultural values. We will examine the construction of American identity from the revolution to the present in and through performance in several different ways: by studying the history of American drama and theater, by analyzing representations of actors and acting in American novels and films, and by reading and thinking about acting techniques and performance styles throughout American history. Issues of racial and sexual difference in the construction of national identity will take center stage in our discussions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3613. MODERN AMERICAN NOVELS. (4 Credits)
Modern American Novels will deal with the works of some of the major writers who rose to prominence in the period between 1920 and 1970. Novelist to be considered may include Hemingway, Faulkner, Fitzgerald, Nathanael West, Henry Miller, Steinbeck, Hurston, Bellow, Nabokov, Ishmael Reed, Kerouac, Joan Didion, Philip Roth, and Thomas Pynchon. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST.
ENGL 3614. AMERICAN NOIR. (4 Credits)
In this intensive summer elective, we read American noir fiction from the 1920's through the 1960's to examine the genre's representation of gender, deviance, justice, sexuality, aesthetic taste, race, class, and other contended cultural concepts. Meanwhile, examining a variety of kinds of revelant documents (critical, legal, cultural, and journalistic; historical and theoretical; print, film, and radio) we situate the attitudes, language, and ideas in these fictions within various forms of context. This upper division elective means to refine our practical and theoretical expertise as scholarly researchers and writers. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3615. GENRE FICTION: THEORY AND PRACTICE. (4 Credits)
This course will take a close look at the phenomenon of "genre" fiction - novels labeled young adult, science fiction, romance, or mystery. The aim of the course is to develop a clear understanding of genre fiction's history, as well as its role in the publishing industry. Speakers will include publishers, agents, and editors. Final projects may range from a formal analysis of a novel or group of novels, an investigation of a segment of the publishing industry, or four to five chapters of a genre novel. Weekly readings of novels ranging throughout the genres is required. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3617. AMERICAN SHORT STORY. (4 Credits)
Covers the development of the short story in America as it evolved through classicism, romanticism, realism, naturalism, and existentialism; with emphasis on recurring cultural issues: images of women, the Puritan heritage, the American Dream, American materialism, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3620. ORDINARINESS. (4 Credits)
The "ordinary": what is usual, customary, habitual, indistinct. In life, the ordinary blends into the background, unseen or unnoticed until something brings it to crisis. In fiction, however, there is no background other than what description conjures, the ordinary is a carefully manufactured aspect or narration. The purpose of this course is to pay attention to some of the ways that realism, as a particular narrative subgenre conjures ordinariness. We'll consider the ways that realist fictions construct ordinary details (commodities, objects, settings, weather), ordinary actions (laboring, walking, falling in love), ordinary time (work days, boring dinners, long afternoons), and ordinary feelings (frustration, ennui, affection, resentment). Novelists will include Henry James, Theodore Dreiser, Frank Norris, and Stephen Crane; and we'll also read some theoretical work by Rolan Barthes, Frederic Jameson, Lauren Berlant, and Kathleen Stewart. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3624. MELVILLE. (4 Credits)
A seminar devoted to Herman Melville's writings, from the early travel narratives to the late poetry, including a careful reading of Moby-Dick. We will discuss Melville's views on race, sexuality, war, politics and art. This course is an excellent opportunity for students to refine their close reading skills. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3625. EARLY AMERICAN LITERATURE. (4 Credits)
This course will examine Anglophone texts written in and about early America—from the speculative narrative of exploration in the early 17th century to the racy Gothic novel of the late 18th century. Special attention will be given to the diversity and conflict inherent in colonial culture, the transatlantic circulation of ideas and literary forms, relations between Europeans and Indians, tensions between religion and commerce, the influence of Enlightenment theory and science, controversies over class, gender, sexuality, race, and slavery, and the implications of the American Revolution. As we read such authors as John Smith, William Bradford, Anne Bradstreet, Jonathan Edwards, Benjamin Franklin, Olaudah Equiano, Phillis Wheatley, Thomas Jefferson, and Charles Brockden Brown, we will investigate how the discovery, settling, and development of America shaped and was shaped by literary language. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2000 or HPRH 2051 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or MLAL 2000.

ENGL 3628. BLACK AUTOBIOGRAPHIES. (4 Credits)
This course explores how Black writers use their lived experiences to shape political discourses and to interrogate the intersections of race, gender, class, sexuality, and disability. Considering slave narratives, memoirs, personal essays, and lyrics alongside autobiographies, this class examines how and why Black writers have chosen to write their own stories as well as what is at stake in their autobiographical writings. Some writers may include William and Ellen Craft, W. E. B. Du Bois, James Baldwin, Maya Angelou, Claudia Rankine, Janet Mock, and Ta-Nehisi Coates.
Attributes: AFAM, ALC, AMST.

ENGL 3629. 20TH CENTURY AFRO-AMERICAN LITERATURE. (4 Credits)
A study of central African American writers in their cultural and historical contexts. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMST, COLI, PLUR, URST.

ENGL 3630. BLACK AMERICAN ICONS. (4 Credits)
This course provides a focused exploration on the formation of Black American icons from the nineteenth century to the contemporary period, and it examines how race, gender, sexuality, and religion inform their work. Authors may include Frederick Douglass, W. E. B. Du Bois, Malcolm X, Angela Davis, Toni Morrison, and Barack Obama, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, FCLC.
ENGL 3631. CONTEMPORARY AMERICAN FICTION. (4 Credits)
Novelists of our own time: Roth, Pynchon, Vonnegut, DeLillo, Morrison, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3632. POSTMODERN FICTION AND ENVIRONMENTAL JUSTICE. (4 Credits)
Postmodernism marks the time and space after World War II; the world has become the global market, producing wide ranging cultural and political effects. These effects are explored in various experimental and dangerous works by US writers, artists, and filmmakers including Philip K. Dick, Pynchon, David Lynch, Any Warhol, William S. Burroughs, and David Foster Wallace. The course will attempt to make sense of a world dominated by commodities, false images, and endless war. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENST, PJST.

ENGL 3636. INTRODUCTION TO AFRICAN AMERICAN LITERATURE. (4 Credits)
This course will survey African American Literature from the 18th century to the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENST.

Prerequisites: ENGL 2000 or COLI 2000 or CLAS 2000 or MLAL 2000 or MVST 2000.

ENGL 3640. JAMES BALDWIN. (4 Credits)
An overview of Baldwin’s three-and-a-half-decade literary career (1953-1987), considering novels, essays, short, stories, and television appearances. Themes will include race, politics, activism, sexuality, national identity, violence, love, and truth. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AFAM, ALC.

Prerequisites: ENGL 2000 or COLI 2000 or CLAS 2000 or MLAL 2000 or MVST 2000 or HPLC 1201 or HPRH 1001.

ENGL 3649. WOMEN’S LITERATURE, AMERICAN TRAGEDY. (4 Credits)
This course explores the diversity of female experience in American literature through readings of poetry and prose by women writers. Interdisciplinary and feminist approaches will be used to construct conversations of race, ethnicity, class and sexuality as they intersect with the category of gender. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, COLI.

ENGL 3650. STAYIN’ ALIVE: PRESENTATIONS OF RACE AND ETHNICITY IN 1970S US LITERATURE AND FILM. (4 Credits)
Using film—Hollywood and independent—as the primary texts, this course will introduce students to many of the debates surrounding the political and social climate of the US in the 1970s marked by the increasing influence of identity politics, the Ethnic Revival, and black power. Using texts ranging from Sounder (1972) to Saturday Night Fever (1977), this interdisciplinary class will use film, media and performance studies to consider the ways in which intersecting modes of identity develop and change across US historical eras, particularly through the dissemination of media images. Ancillary reading will draw from autobiographies, journalism, history and the popular criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, PLUR.

Prerequisites: ENGL 2000 or COLI 2000 or MLAL 2000 or HPLC 1201 or HPRH 1001.

ENGL 3652. NEW WAVE IMMIGRANT LITERATURE. (4 Credits)
If the immigrant of the late 1800s and early 1900s valued assimilation, the post-1965 newcomer to America has forged a new cultural identity. This course will look at the attempts to situate oneself in America while maintaining a tie to one’s family’s country of origin in works by authors such as Amy Tan, Bharati Mukherjee, Gish Jen, Jamaica Kincaid, Edwidge Danticat, Cristina Garcia and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, PLUR, URST.

ENGL 3653. MAJOR AMERICAN AUTHORS: (Advanced Literature Core). (4 Credits)
This course provides an introduction to major American authors. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST.

ENGL 3655. THE ART OF CAPTIVITY. (4 Credits)
This new interdisciplinary course focuses on the literature and art of captivity as the term is broadly conceived. We will read about literal forms of captivity such as slavery, and figurative, social versions of captivity that arise from relationships, economics, sexuality, disability, and other situations. (Authors will include Frederick Douglas, Art Spiegelman, Sylvia Plath, and others.) This course combines literature with visual art, spotlighting the fall 2010 exhibit in the Lincoln Center art gallery–curated by Professor Cassuto–also called "The Art of Captivity." The exhibit will feature the work of Kara Walker, Alyssa Phoebus, Paul Karasik, and others. We will sometimes meet in the gallery in order to create interdisciplinary dialogue between paintings and readings. The course will also feature a number of guest appearances by artists whose work will be represented in the exhibit. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, COLI.
ENGL 3657. AMERICAN WRITERS IN ITALY. (4 Credits)
“American Writers in Italy” is a course that’s also an adventure. As American’s in Italy, our goal will be to read and understand the work of other Americans who visited (and in some cases resided) where we temporarily do. That is, we will be reading some interesting books not only in order to understand what they have to say to us and how, but we will also be making a varied and special effort to understand the role that their Italian settings play in creating their meaning and interest and we will be visiting some of those settings. This is a course in the literature of place, and we will be making a collaborative effort to understand both literature and place. Writers include Hawthorne, Hemingway, James, Highsmith and Whanon Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or COLI 2000 or CLAS 2000 or MLAL 2000.

ENGL 3665. COMING OF AGE: ASIAN AMERICANS. (4 Credits)
In this course we will examine a variety of ways in which contemporary Asian-American authors have responded to the difficulty of growing up as outsiders. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, PLUR.

ENGL 3673. POSTMODERN LITERATURE AND CULTURE. (4 Credits)
Postmodernism marks the time and space after WW II; the globe has become the global market, producing wide ranging cultural and political effects. These effects are explored in various experimental novels by American writers including Philip K Dick, Pynchon, De Lillo, William S. Burroughs, and David Foster Wallace. The course will concentrate on a selection of novels that attempt to make sense of a world dominated by commodities and images in a time of endless war. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, AMST, COLI.
Prerequisites: ENGL 1102 and ENGL 2000.

ENGL 3680. ONE BIG BOOK. (4 Credits)
When Samuel Richardson’s novel “Clarissa” was first published in 1747-8 it revolutionized the world of English fiction. At the time, the novel genre was still in its infancy—so much so that few books we now call novels were identified as such. “Clarissa” gave the nascent genre unprecedented respectability and weight. Indeed, it is literally and figuratively a weighty book—a 1,500 paged document of the titled character’s sexual victimization and redemption. Written in epistolary form (there are 537 letters), the novel was sensationally popular in its character’s sexual victimization and redemption. Written in epistolary and figuratively a weighty book—a 1,500 paged document of the titled genre unprecedented respectability and weight. Indeed, it is literally now call novels were identified as such. “Clarissa” gave the nascent novel genre was still in its infancy—so much so that few books we

ENGL 3691. BLACK ATLANTIC LITERATURE: IMAGINING FREEDOM. (4 Credits)
The focus of this course is contemporary black literature across the African Diaspora. We will read literature written in the 21st century, and we will investigate the manner in which authors in various locales around the world creatively explore the meaning of black identity and freedom. Authors include: M. NourbeSe Philip, Zadie Smith, Chimamanda Adichie, Mat Johnson, and Helen Oyeyemi. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AFAM, ALC.
Prerequisites: ENGL 2000 or COLI 2000 or CLAS 2000 or MLAL 2000 or MVST 2000.

ENGL 3701. AMERICAN WRITERS IN PARIS. (4 Credits)
As a capital of modern Western culture, Paris has long been attractive to experimental artists from other countries, a home in exile to find supportive audiences, publishers, and collaborators. For American writers in the 20th century, this activity took place in roughly two movements: after WWI, the "Lost Generation" of Hemingway, Fitzgerald, Stein, and others, and after WWII a circle of African American authors including Wright, Baldwin, and Himes. Through a selection of their works, as well as the art and music of the period, this course will explore the creative aims and cultural contexts of these two innovative groups. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, AMST, COLI.

ENGL 3702. AMERICAN NATURALISM. (4 Credits)
American Naturalism surveys some of the most uncompromising literature that U.S. writers have ever produced. Naturalism, an offshoot from the post 1865 turn toward realism in U.S. literature and art, has a generally harsher outlook characterized by deterministic surroundings and influenced by new developments in science, especially Darwinian evolution. Many naturalist writers were denounced in their own time as sordid and immoral, charges that we will explore and assess. Though mainly associated with the 1890-1910 period during which it flourished, American naturalism is not restricted to work produced between those dates. Naturalism continued to thrive after that era—this course ends with Wright’s Native Son, a book that was published in 1940. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 3750. PLAYS AND SCREENPLAYS. (3 Credits)
The purpose of this five-week project is to write a one-act play and a short screenplay, and to explore the relationship between the two forms. Elements of craft will be introduced to provide a vocabulary and a scaffolding. Contemporary plays and screenplays will be used as models.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.
ENGL 3802. LITERATURE AND IMPERIALISM. (4 Credits)
This course explores key debates in the study of literature and in the history of imperialism. Attention will be paid to the importance of literary form and historical representation as well as the relation between the two. A major concern of the course will be to examine the problems posed for any study of culture by legacies of imperialism. Readings will likely include Joseph Conrad, Mahasweta Devi, Nuruddin Farah, Rudyard Kipling, Salman Rushdie, Tayeb Salih, Olive Schreiner, and Pramoedya Ananta Toer. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, GLBL, INST, PJST.

ENGL 3820. SATIRE BEFORE 1800. (4 Credits)
The course explores satire as a form, focusing on its literary prominence in the English 18th Century. Among the writers considered will be, Horace and Juvenal. Aphra Behn and the Earl of Rochester, Jonathan Swift and Alexander Pope, Lady Montagu, John Gay, and Jane Collier. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3834. HISTORY OF THE ENGLISH LANGUAGE. (4 Credits)
The subject of this course will be the history of English from the Old English period to the present day, and the range of varieties that are found throughout the world. We will study the visual forms English has taken from early runic engravings through medieval manuscripts to recent texts; the radical changes that have taken place in the structure of English over the centuries; the position of English as an "international" language; variation in English grammar and pronunciation; how individual speakers vary their use of the language; and how far it is possible to speak of "good" and "bad" English. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3836. FICTION INTO FILM. (4 Credits)
Cinematic adaptation of novels and short stories. Problems of narrative, genre, film language, imitation, etc., will be studied in the works of film makers such as Bresson, Merchant/Ivory, Antonioni, Wyler, Renoir, Lean, Bunuel, etc. Lab fee. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: COLI.

ENGL 3840. THE CLASSIC MYSTERY. (4 Credits)
Literary and social evolution of the mystery genre from its 19th century origin in Poe, Collins and Doyle, to the 20th century development of "locked room" and "hard-boiled" forms, and more recently, the rise of the woman detective. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3841. CONTEMPORARY FICTION. (4 Credits)
What makes contemporary fiction "contemporary"? How does it differ from pre-World War II fiction or so-called "modernist" writing? This course explores the fundamental transformation of the way contemporaries see the world, dealing with writers as diverse as Kundera, Nabokov, Philip Roth, Pynchon, Ishmael Reed, Joan Didion, Marquez, Mishma, Robbe-Grillet, Patrick Suskind, Calvino and Vonnegut. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3842. THE SHORT STORY. (4 Credits)
A fun and rigorous romp through great short stories, such as those by Poe, Hemingway, Atwood, and O'Connor. We will read and discuss a range of fabulous short fiction to find out how such narratives work and how they challenge our expectations about ourselves and the world around us. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3851. HORROR AND MADNESS IN FICTION AND FILM. (4 Credits)
How and why do we respond to horror, madness and rage in film and literature? What are our reactions and responsibilities? Starting with the Alien series, the course moves to works by Stanley Kubrick, Steven Spielberg, Toni Morrison, Virginia Woofl, Sigmund Freud and Emmanuel Levinas, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: COJI.

ENGL 3857. 17TH CENTURY TEXTS: SKEPTICISM AND AFFIRMATION. (4 Credits)
What can I know? What do I believe? To whom do I own allegiance? These questions, fundamental in any age, emerge with special urgency in the seventeenth century, as traditional structures of learning, religion, and governance undergo radical change. In the context of the scientific, political and religious revolutions of the seventeenth century, this course will consider writers of the period who wrestle more or less explicitly with these difficult questions. Readings will include works by Bacon, Browne, Donne, Herbert, Milton and Cavendish. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

ENGL 3915. LONDON MODERNISM: 1915-1925; PARALLELS AND PROSPECTS. (4 Credits)
British literary modernism is associated with London and the post-war period of 1915-1925, and particularly with the "annus mirabilis" of 1922, when many new literary works appeared in what was perceived as a new, "modern" literary style. This course will focus on the nature of literary modernism in London the early 20th century and connect it to modernism in the early 21st century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.
ENGL 3916. ANIMALS IN LITERATURE. (4 Credits)
An investigation of 19th-century writings on the "animal mind" as a context for understanding such literary endeavors as Melville's "Moby Dick" and Jack London's "Call of the Wild". Topics to be addressed include animal rights, animal/human relations, domestication, and animal language. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3919. WRITING WHITENESS. (4 Credits)
"As long as you think you are white, there's no hope for you" (James Baldwin). What could Baldwin have meant by such a provocative statement? This course will address the question by tracing the process by which some Americans have come to think of themselves as "white," a category defined both against their own ethnic and national origins and against racial "others." Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, COLI.

ENGL 3921. MAJOR VICTORIAN POETS. (4 Credits)
Major Victorian Poets examines the works of Alfred Tennyson, Robert Browning, and Christina Rossetti. The focus will be on their dramatic monologues, wild narratives, and bi-lingual love poems with some attention to the mutations of these genres in the 20th and 21st century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3922. INTERNSHIP SEMINAR: CAREERS IN ENGLISH. (4 Credits)
Fordham's English majors in New York City enjoy numerous opportunities for Internships in fields like publishing, magazines, and TV and on-line media. Internships provide students with the chance to explore different avenues of potential professional development through hands on experience. Previous English majors have pursued internships ranging from daily newspapers and television networks, to theater and arts organizations and public service and non-profits. The internship seminar allows students to gain a full elective's worth of credit for their internship work. The internship seminar meets once a week to discuss readings relating to on-site work in the field. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3930. INTRODUCTION TO GAY AND LESBIAN LITERATURE. (4 Credits)
This course will read texts by a diverse range of Anglophone authors, emphasizing the cultural history of same-sex indentity and desire, heteronormativity and oppression, and queer civil protest. It will also consider the problems of defining a queer literary canon, introduce the principles of queer theory, and interrogate the discursive boundaries between the political and personal. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, COLI.

ENGL 3943. SOCIOLINGUISTICS. (4 Credits)
The course will introduce students to sociolinguistics, the study of languages as they are used by ordinary human beings to communicate with one another and to develop and maintain social relationships. Topics will include language variation and change, codes, speech communities, ethnography and gender. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 3963. COLONIZATION AND COSMOPOLITANISM. (4 Credits)
In this course, we will read, think, discuss and write about the ways in which colonization has shaped the different articulations of cosmopolitanism in both the history of European thought and twentieth-century Asian representational arts. The first section of the course focuses mainly on the philosophical and literary articulations of this notion in European thought (Cicero, Seneca, Las Casas, Equiano, E.M. Forster). In the second section of the course, students will examine literary and filmic representations of the development of cosmopolitan values in Asia, where global cities have been emerging in the post-colonial era (Macaulay's Minute on Education 1835, Amitav Ghosh, Shusaku Endo, Wong Kai Wai's films). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3964. HOMELESSNESS. (4 Credits)
This service learning course explores the literary representation--and lived experience--of homelessness. For the academic portion of the course, we will read a variety of books, including some (but not necessarily all) of the following: King Lear, The Interesting Narrative of the Life of Olaudah Equiano, The Wrongs of Woman, The Adventures of Huckleberry Finn, The Grapes of Wrath, When the Emperor Was Divine, and Voyage of the Sable Venus, as well as various essays and memoirs by and about homeless people. The service portion of the course will include meetings and discussions with homeless and formerly homeless people and at least 30 hours of volunteer work with a relevant service organization. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, PJST, PLUR.

ENGL 3965. WRITER'S WORKSHOP 2. (4 Credits)
An intermediate workshop class for creative writing. Pre-req: ENGL 3013 or ENGL 3014 or ENGL 3015 or ENGL 3016 or ENGL 3017 or ENGL 3018 or ENGL 3019 Or by writing sample submission. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

Prerequisites: ENGL 3013 or ENGL 3014 or ENGL 3015 or ENGL 3016 or ENGL 3017 or ENGL 3018 or ENGL 3019.
ENGL 4018. THE POET’S CHOICE. (4 Credits)

"The Poet’s Choice" offers a broad and occasionally irreverent survey of English poetry from canonical greats such as Shakespeare and Whitman to well-known contemporaries such as Seamus Heaney, Robert Hayden, Adrienne Rich and emerging young talents, such as Monica Youn, Terrance Hayes, and Brenda Shaughnessy. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4032. SEMINAR: JOYCE’S ULYSSES. (4 Credits)

This seminar undertakes an intensive, chapter by chapter reading of Joyce’s serio-comic epic, Ulysses, in the context of literary modernism and in relation to several theoretical frameworks: psychoanalytic, reader-response, gender studies, deconstructive, and post-colonial. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4033. SOUND IN U.S. CULTURE, HISTORY, AND LITERATURE. (4 Credits)

While people have long been interested in studying the sensory experiences of everyday life, music popular and otherwise, and the technologies that produce and reproduce sound, only recently has “sound studies” become a self-defined interdisciplinary field that has drawn in scholars from art history, film studies, history, literary studies, music history, and other fields. Over the course of the semester we will explore different ways in which such scholars have approached the study of sound, assess the value of various keywords they have used to interpret sound in the United States, and assemble an archive of primary sources—texts, sites, events, figures, and objects—that help us ask new questions about U.S. culture. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 4036. PSYCHOLOGICAL HORROR LITERATURE AND FILM. (4 Credits)

Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ICC.

ENGL 4096. HOBBITS/HEROES/HUBRIS. (4 Credits)

Culminating with Tolkien’s The Hobbit, this course will examine the male hero, with all his cultural, philosophical, and individual limitations. We will take a close look at the epic journeys of Gilgamesh, Jeremiah, Ahab, Beowulf, and the Hobbit. Pride and Prejudice will provide a domestic counterpoint and alternative view of male heroism. The course emphasizes writing and oral presentation. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: EP4, SRVL, VAL.
ENGL 4110. SEMINAR: MILTON. (4 Credits)
“Knowledge of good and evil, as two twins cleaving together, leaped forth into the world.” John Milton claims in Areopagitica, an essay advocating against censorship. How do we tell one from the other? This course follows Milton’s attempt to do the sorting through his major poetry and his political, social, and theological advocacy. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: AMST.
Prerequisites: ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4120. SEMINAR: GOD AND MONEY IN EARLY AMERICA. (4 Credits)
In Matthew, Jesus said “Ye cannot serve God and mammon,” that is, religion and wealth, at the same time. So how did American colonist reconcile their desires for salvation and prosperity? Did piety and profits always “jump together”? Reading both British and American literary text and recent scholarship in early American studies, this seminar will explore the language of spiritual and material wealth in colonial New England, the South, the West Indies, and the Mid-Atlantic. We will examine writing concerned with theology, morality, ethics, social class, economics, and economic self-making over the course of nearly two centuries – both on their own terms and in terms of how religion and economics shaped one another. Authors will include William Bradford, Anne Bradstreet, Mary Rowlandson, Jonathan Edwards, Benjamin Franklin, Phillips Wheatley, and Olaudah Equiano. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: AMST.
Prerequisites: ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4121. NEW YORK CITY IN FICTION. (4 Credits)
This course will explore both short stories and novels written in and about New York City during the 20th century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: AMST, URST.

ENGL 4124. SEMINAR: KIESLOWSKI’S DECALOGUE. (4 Credits)
The seminar is an intensive study of Krzysztof Kieslowski’s extraordinary cinematographic meditations on the ten commandments. The course will explore the visual texture and complex ethical perspectives of the ten Decalogue films made in Communist Poland in the late 1980’s, along with two related works. There will be ancillary readings in philosophy, literature, and film theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.
ENGL 4126. TEN SHORT FILMS ABOUT MORALITY. (4 Credits)
This seminar will focus on a close analysis of acclaimed Polish director Krzysztof Kieslowski’s cinematic masterpiece, The Decalogue (1988-89). The ten one-hour films of the series each examine the ambiguities of the Ten Commandments in the modern setting of late twentieth-century Poland. The films will be paired with substantial essays examining the “ten words” of the commandments from various religious, philosophical, and theoretical perspectives, as well as some key texts in critical and film theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, EP4, VAL.

ENGL 4127. SEMINAR: NOVELS BY WOMEN: JANE AUSTEN TO TONI MORRISON. (4 Credits)
An intensive study of novels by Jane Austen, George Elliot, Virginia Woolf, Zora Neale Hurston, and Toni Morrison. Our reading will be supplemented by literary criticism and historical contextual material. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, WCSS.
Prerequisites: ENGL 1102 and ENGL 2000.

ENGL 4128. LOVE AND SEX IN EARLY MODERN LITERATURE. (4 Credits)
An exploration of ideas about love, the erotic and human sexuality from 1500 to 1700. Writers to be studied include Petrarach, Aretino, Shakespeare, Sidney, Wroth and Wilmot. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, WCSS.

ENGL 4129. 4 MODERN CATHOLIC WRITERS. (4 Credits)
This seminar will consider the writings of Dorothy Day (1897-1980), Thomas Merton (1915-1968), Flannery O'Connor (1925-1964), and Walker Percy (1916-1990). These four authors, who arguably can be termed reformers as well as artists in their own right, are the principal critics of the modern Catholic predicament before and after World War II. Each in her or his way saw a church in drastic need of rebuilding and sought to restore what had collapsed and had been left unheeded by what was essentially an immigrant institution. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMCS, EP4, FCRH, REST, SRVL, VAL.

ENGL 4135. BIBLE IN ENGLISH POETRY. (4 Credits)
This course studies some of the books of the Bible which have been most influential on English literature, together with English poetry and critical texts, from the Middle Ages to the present, which have been influenced by these biblical books. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMCS, EP4, SRVL, VAL.

ENGL 4137. HYSTERIA/SEXUALITY/UNCONSCIOUS. (4 Credits)
This interdisciplinary seminar is sponsored by the Department of English and the Department of History. The seminar explores issues raised by hysteria, sexuality and the unconscious in turn of the twentieth-century western culture-topics that cross disciplinary boundaries. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: BIOE, COLI, ICC.

ENGL 4139. SEMINAR: MODERN AMERICAN FICTION. (4 Credits)
This course considers modern American fiction of the twentieth century from a variety of critical perspectives. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: EP4, PJST, VAL.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.

ENGL 4140. THE JESUIT RELATIONS. (4 Credits)
In the seventeenth century, Jesuit missionaries traveled to North America to convert the Native American populations to Christianity. This course will examine the Jesuit Relations, the collected letters and narratives that these missionaries authored. It will also consider scholarship on cross-cultural encounter, colonization and religion, and Native American resistance to understand the experience of evangelization from multiple perspectives. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: EP4, MVST, VAL.

ENGL 4141. DEATH IN THE MIDDLE AGES. (4 Credits)
This course will examine death culture, including rituals of death, the instructions for a good death, visual depictions of death, and the great theme of the afterlife. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: EP4, MVST, VAL.

ENGL 4143. SHAKESPEARE: TEXT AND PERFORMANCE. (4 Credits)
This course will study Shakespeare’s plays first as texts and then as performance, focusing on the literary/historical aspect of a play, and then the same play as a theatrical script for realization in a performance setting. Through close readings from these widely disparate points of view, we will try to grasp how the theater acts to engage audiences and create meanings, and how time and culture are expressed in both text and performance. We’ll investigate questions about adaptation, authorship, the status of “classic” texts and their variant forms, the transition from manuscript, book and stage to film and digitally inflected forms of media. Assignments will include readings, memorization, essays, and presentations. The final project can be an essay, the student’s short video of a Shakespeare excerpt, or a brief performance. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ICC.

ENGL 4145. DRAMATURGY. (4 Credits)
The word dramaturgy, “the art or technique of dramatic composition or theatrical representation,” according to the Encyclopedia Britannica definition describes a series of practice that include aspects of playwriting, directing, and theatrical scholarship, This interdisciplinary seminar takes a capacious view of the practice of dramaturgy, approaching it as both a creative and a scholarly practice. As dramaturge, we will be literary and performance scholars, researching theater history, dramatic theory, and the broader cultural and historical contexts of our theatrical projects; we will also work as practitioners, collaborating with our peers to translate diverse texts into theatrical events. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ICC.
ENGL 4146. THE BODY IN COMP WOMEN LITERATURE AND ART. (4 Credits)
How do we understand relationships among identity, gender, race, and the human body? How do recent women writers and artists explore this question? This course will examine visual art and writing since the 1980s that depicts—and seeks to understand—human embodiment, challenging the idea of a physical norm in order to expand how bodies (especially women’s) are represented and known. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4147. FOOD AND GLOBALIZATION. (4 Credits)
This course will examine scholarship on food and globalization from a range of disciplinary perspectives, including anthropological, sociological, historical, and literary. It will also examine the interdisciplinary fields of food studies and globalization studies to discuss the development of global exchange networks and their impact on consumer cultures and notions of identity in the United States and beyond. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ENST, ICC, INST.

ENGL 4148. MEDIEVAL DRAMA IN PERFORMANCE. (4 Credits)
Divine mysteries and scurrilous scatology, Everyman’s workaday struggles and a king’s political quandaries, lavish one-night courtly entertainments and massive Biblical plays performed by an entire community: the drama of the English late Middle Ages (roughly 1350-1500) was resourceful, local, non-professional, and endlessly inventive. In this course, we study medieval English drama along three axes: as literary texts full of humor, pathos, and meaning; as evidence for historical performance practice and theater history; and as scripts brimming with possibility for performance. Combining extensive reading of medieval play texts with key works by important theater practitioners, we examine medieval drama on its own terms and ask what it means to read and perform these works in the 21st century. To help answer this question, students will collaboratively design, direct, and stage a medieval dramatic work of their choosing as a final project. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ICC, MVST.
Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4149. MODERN DRAMA AS MORAL CRUCIBLE. (4 Credits)
The creators of modern drama made theater an arena for moral struggle and personal commitment. Plays by Buchner, Ibsen, Chekhov and Shaw; relevant reading in history and philosophy. Senior seminars elective. Literary Studies elective. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, EP4, IRST, SRVL, VAL, WGSS.

ENGL 4150. RACE AND HOLLYWOOD FILM. (4 Credits)
This interdisciplinary capstone course examines how contemporary US culture represents its racial others. Drawing on theories and methods from sociology, political science, philosophy, and literary theory, we will develop a provisional model of interdisciplinary cultural analysis that will enable us to examine how racial representations work, why they matter, and how they can be most fruitfully interpreted. We will then conduct a series of case studies in racial representation. Each case will be organized around a recent Hollywood film, and each film will be examined from a variety of disciplinary perspectives, with particular emphasis on how the various disciplines both illuminate and obscure various aspects of the racial representation at hand. The course will culminate in a series of group presentations, with each group presenting an interdisciplinary analysis of a recent racial representation of its own choosing. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, ICC, P, PLUR.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPLC 1201 or HPRH 2051 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.

ENGL 4184. POSTWAR AMERICAN LITERATURE AND CULTURE. (4 Credits)
This interdisciplinary seminar analyzes cultural trends and counter-cultural movements of the post-WWII war era as represented in American literature and history. Topics include the Cold War and containment culture, the racial politics of suburbanization, the Beats and the counterculture, student radicalism, the civil rights struggle and Black Power, the anti-war movement, environmentalism, the sexual revolution, cultural conservatism, and questions of history, identity, and responsibility. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMST, ICC.

ENGL 4185. CARIBBEAN ISLANDS AND OCEANS. (4 Credits)
Islands and oceans: these geographic features have defined both the history of the Caribbean and imaginative writing about it. Drawing on work by cultural geographers, historians, anthropologists, literary scholars, and others, this course will examine novels, poetry, travel narratives, essays and films about the Caribbean from 1492 to the present. As we read, we will think about how authors have used the metaphors of island and ocean not only to portray the Caribbean as a paradise but also to critique the devastation of its peoples and ecologies by the forces of empire and colonialism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ICC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.
ENGL 4204. JOSEPH CONRAD AND THE FUTURE OF ENGLISH. (4 Credits)
A study of works by Joseph Conrad and their relevance for the changing landscape of English literature within the comparative linguistic, literary, and cultural context of the twentieth and twenty-first centuries. Besides select works of Conrad (including Almayer's Folly, Heart of Darkness, Lord Jim, Nostromo, The Secret Agent, and Under western Eyes), other works to be studies may include: Ngugi wa Thiong'o, A Grain of Wheat, V.S. Naipaul, A Bend in the River, Tayeb Salih, Season of Migration to the North, Nuruddin Farah, Maps, Jessica Hagedorn, Dream Jungle, Pramoedya Ananta Toer, This Earth of Mankind. CAPSTONE SEMINARE FOR COMPARATIVE LITERATURE MAJORS. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4205. SHAKESPEARE'S CONTEMPORARIES. (4 Credits)
In this survey of early modern english drama exclusive of Shakespeare, we will read a range of plays within their generic and social contexts. We will study dramas that both define, and defy, common conception about tragedy and comedy and the differences between these genres. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4206. COMPARATIVE STUDIES IN REVOLUTION. (4 Credits)
This interdisciplinary capstone seminar engages students in a series of literary and historical studies of revolutionary (and counter–revolutionary) movements (e.g. the Haitian revolution of 1791, the Indian Rebellion of 1857, and the events of 1965 in Indonesia). Examining historical documents, works of fiction, literary theory and historiography, the seminar will investigate how the disciplines of history, literary criticism, and cultural studies more generally, seek to explain revolutionary historical change. Particular attention will be paid to the authority of textual evidence placed within interdisciplinary, cross-cultural, and multi-media contexts. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: GLBL, ICC.

ENGL 4207. COMPARATIVE STUDIES IN EMPIRE. (4 Credits)
This interdisciplinary capstone seminar will study the interrelation between different imperial formations (e.g. Roman, Ottoman, Mongol, British, Chinese, and American) and the various linguistic, literary, and cultural traditions that give them imaginative and historical shape. Attention will be paid to the importance of literary form and historical representation. Juxtaposing historical and fictional texts from different cultural and historical moments, the seminar will explore how these texts foreground problems of historical documentation and textual authority. The seminar will also study how these foundational problems, shared by the disciplines of history and literary criticism, are embodied in other media, notably music and film. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ICC, IRST.

Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4208. INTERDISCIPLINARY NARRATIVE. (4 Credits)
A study of narrative theory and narrative forms across three different media: music, both with and without words, to which narrative theory has brought a revolution in understanding; literature, the original home of written narrative and the primary focus of narrative theory; and film, where narrative works in cooperation and antagonism with both music and images. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ICC.

ENGL 4209. LITERATURE OF PEACE AND WAR. (4 Credits)
The decision to wage war is one of the most consequential moral choices we make. The struggle to achieve and maintain peace is one of the most challenging and abstract human goals. For all the ways that war and peace are tied up with politics, we can come to a better understanding of human experience of peace and war through art. This senior values seminar explores literary and cinematic representations of peace and war from Classical times to the present day. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4227. BLACK LITERATURE AND FILM. (4 Credits)
From Malcolm X and Alex Haley's The Autobiography of Malcolm X (1965) to Sapphire's Push (1996), African American literature has certainly inspired several film adaptations throughout the twentieth and twenty-first centuries (like Spike Lee's Malcolm X [1992] and Lee Daniels's Precious [2009]). Indeed, the number of cinematic adaptations of African American literature suggests that there is not only a particular fascination with transforming literary works into films but also an abiding interest in seeing how a text will translate onto the big screen. This class will analyze selected texts (such as Lorraine Hansberry's A Raisin in the Sun [1959], Alice Walker's The Color Purple [1982], and Terry McMillan's Waiting to Exhale [1992]) alongside their cinematic counterparts (such as Daniel Petrie's A Raisin in the Sun [1961], Steven Spielberg's The Color Purple [1985], and Forest Whitaker's Waiting to Exhale [1995]) to discuss how literary and filmic texts measure up on their own worth as well as to examine how these texts mutually inform one another, particularly in the ways that they become remembered in the American cultural imagination. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4208. INTERDISCIPLINARY NARRATIVE. (4 Credits)
A study of narrative theory and narrative forms across three different media: music, both with and without words, to which narrative theory has brought a revolution in understanding; literature, the original home of written narrative and the primary focus of narrative theory; and film, where narrative works in cooperation and antagonism with both music and images. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ICC.
ENGL 4402. ETHICS AND INTELLIGENCE. (4 Credits)
This seminar will engage students in an intensive examination of the history, literature, and ethics of secret intelligence. Tracing the historical emergence of contemporary intelligence agencies from the early modern period up to the present, and with special attention to literary works from contrasting cultural traditions, the seminar will focus on three areas of expertise that have historically shaped articulation and administration of both clandestine and public intelligence and information: the work of translators, the work of missionaries, and the work of government agencies.
Attributes: EP4, VAL.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4421. DISABILITY, LITERATURE, CULTURE: NEUROLOGICAL, MENTAL, AND COGNITIVE DIFFERENCE IN CULTURE & CONTEXT. (4 Credits)
Disability studies, the central focus of this course, is an inherently interdisciplinary field. Drawing particularly on two of its constituent disciplines, literature and sociology, this course will explore the questions and problems raised by neurological, mental and cognitive disabilities, as they relate to identity, community, and belonging. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMST, COLI, ICC.
Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4409. BRITISH LITERATURE, HISTORY, AND CULTURE OF THE GREAT WAR. (4 Credits)
Focusing upon poetry, fiction, drama and memoir written between 1910 and 1925, this interdisciplinary course explores the historical, cultural and aesthetic impact of World War I. Literary works are paired with historical readings, early silent film, popular music and medical discourses. Using London and Great Britain as texts, the course features field trips to several important archives, including the The Imperial War Museum in London and Craiglockhart War Hospital near Edinburgh. Major modernist writers treated in the course include Thomas Hardy, G.B. Shaw, W.B Yeats, Rudyard Kipling, Wilfred Owen, T.S. Eliot, D.H. Lawrence, Virginia Woolf, Robert Graves, Ford Madox Ford and Rebecca West. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ICC, IRST.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or COLI 2000 or CLAS 2000 or HPLC 1201 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4603. ASIANS IN THE AMERICAS. (4 Credits)
This course examines the representation of rurality and agrarian life in American literature from the Revolutionary period to the present. Authors studied include Hector de Crevecoeur, Thomas Jefferson, George Washington, Walt Whitman, Emily Dickenson, Willa Cather, Robert Frost, William Carlos Williams, Breece D’J Pancake, Carolyn Shute, Jane Smiley, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AMST, COLI, ICC, PLUR.
ENGL 4604. JAZZ AGE, LITERATURE, AND CULTURE. (4 Credits)
The glamour and glitz of the 1920s era known as "The Jazz Age" are the subject of this course, which examines changes in the literature and culture of the period between World War 1 and the end of Prohibition in 1933. The class examines popular culture, politics, and economic change in these years, through the lens of writers like Hemingway, Fitzgerald, and Faulkner, as well as the writers of the Harlem Renaissance and the first wave of women's liberation. Sample topics include the Great Migration, World War I, the New Negro, the rise of the Ku Klux Klan, urban transformations, consumerism, homosexuality, and the influence of jazz and blues music. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: AMST.

ENGL 4701. WRITER'S WORKSHOP 3. (4 Credits)
An advanced workshop class for creative writing. Admission by writing sample submission only. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 4702. FICTION WRITING 3. (4 Credits)
An advanced workshop class for fiction writing. Admission by writing sample submission only. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4703. CREATIVE NONFICTION WRITING 3. (4 Credits)
An advanced workshop class for creative nonfiction writing. Admission by writing sample submission only. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 4704. POETRY WRITING 3. (4 Credits)
An advanced workshop class for poetry writing. Admission by writing sample submission only. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 4705. CREATIVE WRITING CAPSTONE. (4 Credits)
This Capstone course is the exit requirement for English Majors concentrating in Creative Writing. Students will work on comprehensive creative and scholarly portfolios and a collaborative creative writing public exhibition project. The principal aim of the Capstone is to introduce our graduating students to the realities of the writer's life, which necessarily involves not just individual work but also affiliation, cooperation, and community. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4800. INTERNSHIP. (3,4 Credits)
Supervised placement for students interested in work experience. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4998. ENGLISH HONORS THESIS TUTORIAL. (4 Credits)
Seniors with a 3.6 GPA or higher in English who wish to complete an ambitious project under the individual direction of a faculty member should register for this course. Discuss this option with the Associate Chair in the term prior to the semester in which the thesis will be completed, and then choose a member of the faculty as an advisor for the thesis. The professor advising the project will set up parameters and deadlines at his/her discretion. At the end of the semester, there will be an honors defense with the advisor and one departmental reader.

ENGL 4999. TUTORIAL. (1-4 Credits)
Supervised individual study projects.

ENGL 5001. PRO.SEM:RES.METHODS ENGL. (3 Credits)
An introduction to English studies at the graduate level, emphasizing bibliography, scholarly writing, and critical intervention. Although the emphasis of the course will vary according to the aims of the instructor, areas covered may also include book history, textual editing, historical research, and other issues of professional concern to graduate students. All incoming doctoral students must take this course during the fall semester of their first year.

ENGL 5002. CRITICAL THEORY. (3-4 Credits)
A representative but not inclusive sampling of key theoretical studies from roughly the past seventy-five years. After reading a series of now classic essays to lay a foundation, the course will consider closely the writings of a small number of influential thinkers, possibly including Walter Benjamin, Jacques Derrida, Judith Butler, and Slavoj Zizek, among others.

ENGL 5077. EDITING MEDIEVAL TEXTS. (3 Credits)
This is a course in the theory and practice of editing, especially as it relates to medieval texts, with most of the examples coming from Middle English. We'll give attention to documentary, historical, and aesthetic approaches, and we will spend some time exploring digital methods and concerns. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 5100. SWIFT AND IRISH STUDIES. (3-4 Credits)
Is Swift an Irish writer? At the level of basic biographical fact, the answer to this question is obvious, but given Swift's many hostile statements about the land of his birth, and his literary self-fashioning in London, we are left with a variety of complex critical questions about the nature of authorial identity. Literary critical studies of Swift's satires often pay little attention to Swift's Irish origin and political involvement, while approaches in Irish Studies to Swift tend to draw on the same few paragraphs from the works that made Swift a literary giant. This course will attempt to consider what links the author of the Irish tracts with the author of A Tale of Tub and Gulliver's Travels.

ENGL 5101. HISTORY-ENGLISH LANGUAGE. (3-4 Credits)
An introduction to the study of language and linguistics, ranging from Old and Middle English to contemporary varieties of global English. Our language has changed dramatically in the twelve hundred years of its recorded history. We would not recognize speech (Old English) of the first Germanic peoples who migrated to post-Roman Britain in the fifth century; Chaucer's Canterbury Tales (Middle English) might seem to be written in a foreign language; even Shakespeare's (early Modern English) requires efforts. In different parts of the world (our country, even the city) today we encounter surprisingly different varieties of English. We will look at the English of these earlier periods as well as the English of our own time with a twofold goal: to gain an understanding of the sounds, words, and structure of English, and to consider the phenomenon of how and why a language changes (or doesn't). This course will introduce students into the study of language and linguistics; no previous knowledge is presumed. There will be frequent short assignments, a midterm and a final.

ENGL 5102. GLOBAL POSTMODERNISMS. (3 Credits)
A survey of literary development in postmodernity and global literary studies.

ENGL 5103. FEMINISM & AMERICAN POETRY. (3 Credits)
This course will address mid- through late-twentieth century poetry by women in relation to second-wave feminism, feminist theories, and queer theories. The writing and publishing of women's poetry played an important role in second-wave feminism, often serving as the artistic arm of the movement, assuming identity politics as its governing principle. We will first examine women poets of the feminist and black arts movements who developed a series of radical new poetics to "embody" gender and racial identities. We will then discuss the ways that poets and theorists since that time have challenged the tenets of identity politics and, accordingly, pushed poetics into new terrains in search of diverse groundings for politics and aesthetics alike. Figures discussed may include Adrienne Rich, Sonia Sanchez, Audre Lorde, Gloria Anzaldúa, Sandra María Esteves, Theresa Hak Kyung Cha, Kathleen Fraser, Harryette Mullen, and others.

ENGL 5104. NATURAL HISTORY AND ECOLOGY. (3 Credits)
This course will examine the genre of natural history, which flourished in the seventeenth and eighteenth centuries, especially as Europeans engaged in ambitious projects of empire-building that brought them into contact with thousands of new plants and animals. Prior to the development of anthropology as a distinct discipline, natural histories also included within their purview the description of non-European peoples. We will think about how natural histories portrayed environments and the relationship between human and non-human actors. We will also read recent works from the fields of ecocriticism and ecology to think about the meaning and value of studying natural history today.

Attribute: ENST.

ENGL 5105. CRITICAL EMBODIMENT. (3 Credits)
This seminar will examine cutting edge work in critical race, crip, and queer theory and their intersections in order to prepare you to both intervene in these discourses and effectively engage with them in your analysis of literary texts. We will consider the representation of characters’ bodies and identities in works drawn from a range of historical periods and genres. Likely writers to be considered include José Esteban Muñoz, Eli Clare, Mel Chen, Ellen and William Craft, Robert McL Ru, Roderick Ferguson, Jasbir Puar, and Alison Kafer.

ENGL 5109. AFRICAN AMERICAN LITERATURE. (3 Credits)
A survey of African American literature from the Jazz-age to the present.

ENGL 5110. QUEER RENAISSANCE. (3 Credits)
This seminar will explore the intersections between early modern studies and queer theory, focusing on three key issues: the charged relations between queer theory and other critical frameworks such as psychoanalysis, feminism, and poststructuralism; the ongoing role of historicism in shaping major debates and conversations in the field; and the place of aesthetics, genre, and form in early modern and contemporary treatments of eroticism. Writers to be discussed will likely include Spenser, Shakespeare, Sidney, Marlowe, Nashe, Crashaw, and Philips, alongside Foucault, Sedgwick, Butler, Lacan, Bataille, Edelman, and others.

ENGL 5115. GRADUATE INTERNSHIP SEMINAR. (3 Credits)
Seminar designed for graduate students engaged in a professionally relevant internship during the semester that the seminar is offered.

ENGL 5116. AFRICAN AMERICAN FICTION. (3 Credits)
A study of twentieth and twenty-first century African American novels.

ENGL 5141. AFRICAN AMERICAN AUTOBIOGRAPHY. (3 Credits)
This course explores how Black writers use their lived experiences to shape political discourses and to interrogate the intersections of race, gender, class, sexuality, and disability. Considering slave narratives, memoirs, personal essays, and lyrics alongside conventional autobiographies, this class examines how and why Black writers have chosen to write their own stories as well as what is at stake in their autobiographical writings. Some writers may include William and Ellen Craft, W. E. B. Du Bois, James Weldon Johnson, James Baldwin, Maya Angelou, Claudia Rankine, Janet Mock, and Ta-Nehisi Coates.

ENGL 5114. EARLY MOD SONNT & NW FORMLSM. (3-4 Credits)
ENGL 5151. MASTER CLASS: WRITING. (3-4 Credits)
ENGL 5166. Master Class:Young Adults/Children's Literature. (3, 4 Credits)
A Master Class level creative writing workshop where students will engage in writing for younger readers, children through YA, with attention to process and the art of storytelling. Beginning with the birth of a story idea, the class will explore the areas of plot, character, setting, voice and theme. During the semester students will develop a writing portfolio consisting of prewriting, first draft, revised and polished pages. The genre and form of a student's writing will be self-selective with the instructor's guidance. Workshop writings may include fiction, non-fiction, fantasy and poetry.
ENGL 5171. MASTER CLASS: CREATIVE WRIT. (3-4 Credits)

ENGL 5175. Master Class: YA/Children’s Literature. (3-4 Credits)

ENGL 5176. MASTER CLASS: WRITING ABOUT PLACE. (3 Credits)

Of course writing about "place" can be exotic (as it must have been for the 18th Century British noblewoman, Mary Wortley Mantagu, when she visited a hareem or two in Turkey) but then again, some of the most evocative writing about place we have is by writers who didn’t even have to leave their neighborhoods to do it: Virginia Woolf writing about London, Dave Eggers writing about the apartment in San Francisco he shared with his brother, Philip Roth writing about Newark, New Jersey, Joan Didion writing about a house she and her husband rented in her native California, or even David Mamet writing about the barren new housing development in suburban Illinois he moved to with his mother and stepfather. In this Master Class, you will get a variety of opportunities to write about New York City, bringing your New York City to life—your bedroom or dorm room or Broadway: The Cyclone or the Staten Island Ferry or the tram to Roosevelt Island: MOMA or the bar where you watched the SuperBowl or the place on 9th Avenue that makes the best cupcakes you’ve ever eaten. The options are infinite.

Attribute: URST.

ENGL 5177. MASTER CLASS: WRITERS AS SHAPERS: THE SHORT STORY. (3-4 Credits)

A short story can be constructed in an unlimited number of ways and each week we will explore the formal possibilities that are available to us. We will study the choices we have as writers—of narrative point of view, character development, beginnings, dialogue, description, structure, pacing, plot and resolution. We will isolate and inspect strategies that published authors have used. Students will produce and workshop their own fiction from exercises. In the conversation between student writing and the studied literature we will hopefully arrive at a greater sense of writers as shapers, sculptors of the raw material of the story.

ENGL 5178. Master Class: Writing Genre Fiction. (3,4 Credits)

This course will address three branches of genre fiction: mystery, romance and science fiction. Each student should have a developed idea for a novel before the start of class (undergraduates, please forward a one paragraph plot summary as your application to the class). We will begin by analyzing novels from each field. Initially we’ll divide class time equally between student work and assigned texts, though that balance will turn to student work as the semester progresses. We will engage in ongoing discussion of the practical issues of getting published, such as revising and preparing manuscripts for publication, approaching an agent, genre-driven conferences, and publishing houses and their specializations; over the semester, the class will host a guest agent, editor and writer.

ENGL 5188. POSTMOD POETRY: A WRITING WKSHP. (3-4 Credits)

Postmodern poetry and poetics covers the art of poetry from the 1930’s right up to this nanosecond. It’s an exciting realm, changing as we speak. Topics for study and writing will be drawn from the work of the Objectivists, LANGUAGE poetry and theory, elliptical poetry, hybrid texts and other postmodern and contemporary streams.

ENGL 5191. EXPERIMENTATION IN POETRY. (3-4 Credits)

ENGL 5192. STUFF OF FICTION: WRITING THE SHORT STORY. (3 Credits)

"The proper stuff of fiction does not exist," Virginia Woolf declared in an essay called "Modern Fiction": "everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss." In this workshop we will explore the process of transforming imaginative musings and life experience into fiction, looking particularly at how memory and place can serve as points of departure. We’ll examine how the details of everyday life can be transformed imaginatively into fiction through the use of character, setting, and dialogue. Along the way, we will stop to examine various aspects of craft such as theme, style, plot, and placing them in students’ own writings as well as in selected readings.

ENGL 5193. MASTER CLASS: STUFF OF FICTION. (3 Credits)

"The proper stuff of fiction does not exist," Virginia Woolf declared in an essay called "Modern Fiction": "everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss." In this workshop we will explore the process of transforming imaginative musings and life experience into fiction, looking particularly at how memory and place can serve as points of departure. We’ll examine how the details of everyday life can be transformed imaginatively into fiction through the use of character, setting, and dialogue. Along the way, we will stop to examine various aspects of craft such as theme, style, plot, and pacing in students’ own writings as well as in selected readings.

ENGL 5195. EXPFRMS:SDN FIC&PROSE PTRY. (3 Credits)

Fiction and poetry have a tradition of experimentation. We will take a look at the tradition in the short-short story (also called the sudden fiction or flash fictions) and the pose poem, and we’ll conduct our own experiments with both forms.

ENGL 5199. PERSONAL CANON: PROPULSION AND EXCAVATION. (3-4 Credits)

Personal Canon: Propulsion and Excavation. How does one curate a body of source work that will sustain and propel a personal poetics? We will explore a variety of ways poets have come by literary inspiration and rigor. What possibilities lie in a found text, dialogue and scenery? Students will be expected to write a series of poems, respond to assigned texts, locate a collection of works that will comprise a personal canon and write reflectively on how and why these works were chosen.

ENGL 5200. MSTR CL:WRITNG AUTOBIO/MEM. (3-4 Credits)

ENGL 5202. ANGLO-SAXON IDENTITIES. (3-4 Credits)

This single-semester course enables you to study literary and cultural issues while actively learning enough Old English to read in the original with pleasure. We will look at selected texts from among the magnificent poetry and prose composed in England before the Norman conquest and consider such issues as: who are the Anglo-Saxons, what models of human conduct and achievement are valued in Old English texts, what ethical and religious dilemmas engaged, what modes of literary composition, delivery and reception prevail. Longer texts will be partly in translation, partly in Old English. The course is open to final year undergraduates and graduate students wishing to begin study of Old English.
ENGL 5208. THE ENGLISH LANGUAGE 1154-1776. (3 Credits)
This course will deal with the linguistics and sociolinguistics of Middle English and Early Modern English. The beginning date, 1154, is the year of the last entry in the Anglo-Saxon Chronicle and the year Henry II, the first Angevin king, acceded to the throne. It is as good a date as any to mark the demise of Old English and the beginning of the Middle English period. 1776, the year of the American Declaration of Independence, marks another turning point, when Early Modern English began to become the English(es) of the present day. This course, which will examine the ways in which the language developed from the twelfth through the eighteenth centuries. Topics will include dialects and standardizations, lexicon, grammar, and syntax, phonological change (The Great Vowel Shift), stress and prosody, paleography and codicology of Middle English manuscripts, and early printing, all with an aim to better understand and appreciating the literature of these periods.

ENGL 5210. INTRO OLD NORSE LANG & LIT. (3,4 Credits)
The course will begin with an introduction to Old Norse language, using E.V. Gordon’s Introduction to Old Norse, and as students become comfortable with the language, we will read a selection of representative works from a variety of genres: historical prose, saga prose, and hagiography, as well as eddic poetry (wisdom, myth, legend) and the encomiastic poetry of the skalds. Readings will be partly in Old Norse, partly in translation. We will attempt to situate the texts in their medieval cultural context (analogues in English, French, German, and Latin literature), and we will spend some time on Old Norse palaeography and codicology so that students can better appreciate their material context. There is no prerequisite for the course and no prior knowledge is assumed, but students should be aware that the course will involve language study.
Attribute: MVST.

ENGL 5211. INTRODUCTION TO OLD ENGLISH. (3-4 Credits)
The course will introduce students of Old English (Anglo-Saxon) language and literature.

ENGL 5216. THREE MEDIEVAL EMBODIMENTS. (3 Credits)
In this course, we will explore three models of human embodiment (theological, medical, and musical) available to the high and late English Middle Ages; we will examine how writers, doctors, artists, and musicians gave expression to those models; we will locate and interrogate the places they overlap, interweave, and fall apart; and we will challenge ourselves to imagine how they constituted alternative modes of embodied experience in the world. To reach these goals, we will cast a wide net and study diverse primary sources drawn from philosophy, medicine, theology, drama, poetry, music, and visual art alongside secondary sources in historical phenomenology, cultural studies, and performance theory. Major authors/texts include: Bernardus Silvestris (Cosmographia), Chaucer, Second Shephard’s Play, Aristotle (De animd), The Trotula, Boethius (Consolatiophilosophiae and De institutione musicae). All readings in English or Middle English.

ENGL 5217. MEDIEVAL RHETORIC. (3 Credits)

ENGL 5220. MEDIEVAL DRAMA. (3-4 Credits)
A survey of medieval drama from the 10th to the 15th century, with an emphasis on the Middle English mystery (Corpus Christi) play cycles.

ENGL 5222. MEDIEVAL SCOTTISH POETRY. (3-4 Credits)

ENGL 5225. JANE AUSTEN IN CONTEXT. (3 Credits)
In this course we will read all of Jane Austen’s major novels. There are three central goals. The first one is simply to enjoy Austen’s writing (as unsophisticated as that may sound). The second is to consider the historical contexts (political, social and economic) that helped shape her prose. And the third is to survey and analyze some of the recent trends in Austen scholarship, which will, ideally, aid you in developing your own critical skills.

ENGL 5251. THE OTHER IN TEXT & IMAGE. (3,4 Credits)
Over twenty years ago, historian R. I. Moore challenged traditional accounts of twelfth-century Europe with his portrait of a “persecuting society.” The administrative cohesion and religious homogeneity that marked the period, he argued, were only made possible by identifying heretics, Jews, lepers and prostitutes as “outsiders,” threats to a Christian-centered world. This course revisits Moore’s path-breaking book, The Formation of a Persecuting Society, examining his propositions in light of recent scholarship on heresy, Jews and disease in the Middle Ages, and testing his theses in relation to texts and images. Literary works examined will include Chaucer’s “Prioress’s Tale,” medieval drama, and Lollard treatises. Art historical material considered will include sculpted personifications of Virtu and Vice, works caricaturing Jews and texts from the Wycliffite debate over devotional images.

ENGL 5255. CHAUCR,SHKESPR&UNCERTAIN TEXT. (3 Credits)
Chaucer and Shakespeare have long provided remarkable test cases for the thorniest of questions of textual criticism and editorial theory. Do we aim for a text that we can vouch for the author having written, even if seems flawed? Or do we aim for the most aesthetically pleasing text, even if there is evidence that not all of it was written by the author? Do we try to reconstruct a version that would have known at a particular moment in history? Or do we try to present the best surviving witness without much editorial intervention, even if that witness survives only because almost no one ever read it? Is King Lear one play or two? Does the fourth fragment of the Canterbury Tales even exist? We’ll read some Chaucer, some Shakespeare, some textual criticism, some textual theory. And the third is to survey and analyze some of the recent trends in Austen scholarship, which will, ideally, aid you in developing your own critical skills.

ENGL 5262. RELIGION AND LITERATURE IN THE LATE MIDDLE AGES. (3 Credits)
This course will deal with the linguistics and sociolinguistics of Middle English and Early Modern English. The beginning date, 1154, is the year of the last entry in the Anglo-Saxon Chronicle and the year Henry II, the first Angevin king, acceded to the throne. It is as good a date as any to mark the demise of Old English and the beginning of the Middle English period. 1776, the year of the American Declaration of Independence, marks another turning point, when Early Modern English began to become the English(es) of the present day. This course, which will examine the ways in which the language developed from the twelfth through the eighteenth centuries. Topics will include dialects and standardizations, lexicon, grammar, and syntax, phonological change (The Great Vowel Shift), stress and prosody, paleography and codicology of Middle English manuscripts, and early printing, all with an aim to better understand and appreciating the literature of these periods.

ENGL 5210. INTRO OLD NORSE LANG & LIT. (3,4 Credits)
The course will begin with an introduction to Old Norse language, using E.V. Gordon’s Introduction to Old Norse, and as students become comfortable with the language, we will read a selection of representative works from a variety of genres: historical prose, saga prose, and hagiography, as well as eddic poetry (wisdom, myth, legend) and the encomiastic poetry of the skalds. Readings will be partly in Old Norse, partly in translation. We will attempt to situate the texts in their medieval cultural context (analogues in English, French, German, and Latin literature), and we will spend some time on Old Norse palaeography and codicology so that students can better appreciate their material context. There is no prerequisite for the course and no prior knowledge is assumed, but students should be aware that the course will involve language study.
Attribute: MVST.

ENGL 5211. INTRODUCTION TO OLD ENGLISH. (3-4 Credits)
The course will introduce students of Old English (Anglo-Saxon) language and literature.

ENGL 5216. THREE MEDIEVAL EMBODIMENTS. (3 Credits)
In this course, we will explore three models of human embodiment (theological, medical, and musical) available to the high and late English Middle Ages; we will examine how writers, doctors, artists, and musicians gave expression to those models; we will locate and interrogate the places they overlap, interweave, and fall apart; and we will challenge ourselves to imagine how they constituted alternative modes of embodied experience in the world. To reach these goals, we will cast a wide net and study diverse primary sources drawn from philosophy, medicine, theology, drama, poetry, music, and visual art alongside secondary sources in historical phenomenology, cultural studies, and performance theory. Major authors/texts include: Bernardus Silvestris (Cosmographia), Chaucer, Second Shephard’s Play, Aristotle (De animd), The Trotula, Boethius (Consolatiophilosophiae and De institutione musicae). All readings in English or Middle English.

ENGL 5217. MEDIEVAL RHETORIC. (3 Credits)

ENGL 5220. MEDIEVAL DRAMA. (3-4 Credits)
A survey of medieval drama from the 10th to the 15th century, with an emphasis on the Middle English mystery (Corpus Christi) play cycles.
ENGL 5264. CHAUCER. (3-4 Credits)  
This course is an introduction to Chaucer’s poetry as well as to trends in medieval literary criticism. Our goal is not coverage by any means, but to touch on some of the concerns that have animated Chaucer studies: Chaucer’s representation of the social world, religion, gender, and the self. Any analysis of Chaucer’s writing implicitly or explicitly raises a question about the most responsible approach to texts that are now over 600 years old. Indeed, this question has remained constant since the beginning of Chaucer studies. We will, therefore, be very interested in what it has meant and what it means now to read Chaucer historically. We will begin with a discussion of what constitutes historical criticism, both for Chaucer studies and for literary criticism more broadly, then we will turn to the subtleties of the texts themselves, which stand, of course, at the center of our investigation. No prior knowledge of Middle English or medieval history is assumed, but I recommend that those of you who are unfamiliar with this time period take a look at Maurice Keen’s English Society in the Later Middle Ages or May McKisack’s The Fourteenth Century before the class begins.

ENGL 5300. OCCITANIA: LANGUAGE AND POWER. (3 Credits)  
This course introduces students to the cultural world of a medieval “south”: Occitania. Texts in Old Occitan include documentary writing, historical narrative, and the poetry of the troubadours. Topics include urban/rural communities, gender and power, the Albigensian crusade and its aftermath and the beginning of vernacular book production.

ENGL 5305. WRITING EAST: OUTREMER & IDENT. (3 Credits)  
As the stage for the central events of the Gospel narrative, the lands of the eastern shore of the Mediterranean long occupied a central place in the collective imagination of Latin western Europe. Over the course of the Middle Ages, however, increasingly frequent encounters resulting from trade, pilgrimage, and crusade not only enriched the European image of the East, but vastly enhanced the significance to how medieval Christians approached the eastern Other. This course will trace the rise of a discourse of differences centered in what was called in England and France, “Outremer,” the land beyond the sea. Together with medieval literary productions, histories, letters and travel narratives, we will read works from the growing body of scholarship on this important topic.

ENGL 5311. MODERN IRISH LITERATURE. (3 Credits)  
This course aims to strike a balance between two goals. On the one hand, we will attempt to deepen our understanding and catch up with recent critical developments relating to the most canonical figures in the Irish literary tradition, such as Wilde, Joyce, Beckett, and Yeats. On the other hand, we will seek to expand our understanding of the Irish canon and its range by looking beyond the texts that have been most studied in English departments to include works by women (Elizabeth Bowen, Maud Gonne, Edna O’Brien, Eavan Boland), those who compose in the Irish language (Eibhlín Dhúbh Ní Chonaill, Máirtín Ó Cadhain), writers from the North (Seamus Heaney, Medbh McCuekian), and contemporary writers (Eimear McBride, Ursula Rani Sarma). Fulfills a British 3 Requirement.

ENGL 5312. SPENSER: FAERIE QUEENE. (3-4 Credits)  
A study of Spenser’s poem in historical context.

ENGL 5323. THE ROMN PLAYS OF SHAKES. (3-4 Credits)  
ENGL 5324. SHAKESPEARE: 5 PLAYS 6 CENTURIES. (3 Credits)  
A study of the changing performance and interpretation of Shakespeare’s plays over six centuries, combining close readin with stage and film history.

ENGL 5325. THEORIZING EARLY DRAMA. (3-4 Credits)  
This course will provide, in tandem, an introduction to early modern drama, and an introduction to current theoretical trends in the field. Students will be responsible for writing several short papers explicitly addressing theoretical aspects of an article of chapter, as well as a longer essay at the end of the course. Playwrights will include Shakespeare, Marlowe, Jonson and others.

ENGL 5333. British Comedy 1660-1800. (3-4 Credits)  
Major comic dramatists from Wycherley to O’Keefe. Topics include: dynamic differences between plays and allied genres; comic theory; adaptation of stories developed for cynical court patrons for a new middle-class audience; women in the theater; critical approaches to Restoration comedy in more puritanical ages.

ENGL 5334. PROBLEMS IN SHAKESPEARE. (3,4 Credits)  
A careful reading of selected Shakespeare plays as theatrical texts, leading to a discussion of key problems in the interpretation of Shakespeare as an Early Modern Writer. Topics to be chosen by instructor and students in collaboration.

ENGL 5343. INTRO TO SHAKESPEARE. (3 Credits)  
The course will trace the development of Shakespeare as a dramatist, focusing primarily on the tragedies. Among the plays covered will be Richard III, Richard II, Hamlet, Macbeth, King Lear, Antony and Cleopatra.

ENGL 5345. Theatrical Ent in Early Modern England. (3,4 Credits)  
This course will offer a survey of English theatrical enterprise form the 1590’s to the 1640’s. The playing companies will serve as an organizing principle for study of dramatists including Shakespeare, Jonson and Marlowe.

ENGL 5349. EXPLORING HAMLET, LEAR & MACBETH. (3-4 Credits)  
This course will provide, in tandem, an introduction to early modern drama, and an introduction to current theoretical trends in the field. Students will be responsible for writing several short papers explicitly addressing theoretical aspects of an article of chapter, as well as a longer essay at the end of the course. Playwrights will include Shakespeare, Marlowe, Jonson and others.

ENGL 5414. LONDON SHOWS, 1700-1900. (3 Credits)  
Over the course of two centuries, British playwrights and players hit upon a huge new panoply of ways to trigger in their audiences the responses tagged above; many of their methods are still at work in the entertainments we seek and savor now. By close readings of the plays and their contexts (cultural, theatrical, social, political) we’ll track the development of those techniques, seeking to make sense of how they worked and why they matter. As running litmus test, we’ll check in on Shakespeare every half-century or so, to see what actors and audiences were up to with him.

ENGL 5505. CLASSICS BRITISH COMEDY. (3 Credits)  
This course takes the form of a survey of some of the most memorable comedies of the English stage–plays by Shakespeare (Taming of the Shrew, Much Ado AboutNothing), Jonson (Volpone, The Silent Woman), Beaumont and Fletcher (Knight of the Burning Pestle), Congreve, Wycherley, Goldsmith, Sheridan, Wilde, and Bernard Shaw (Pygmalion, Man and Superman). Some attention will be paid to the conditions that formed the background for the creation of these comedies. However, more emphasis will be placed on attempting to determine those dramaturgical characterisitcs that lift these plays above the ordinary.
ENGL 5506. THE RADICAL 1790’S ?. (3-4 Credits)
Literary critics and cultural historians have long been attracted to the ferment of radical activity in Britain in the wake of the French Revolution. Since E.P. Thompson’s foundational study The Making of the English Working Class (1963), scholars of Romanticism have carved out a field of study under the banner of the "radical 1790's." Their terrain is the flowering of working class culture and political activism in a raucous decade that saw Britain’s first major democratic movements, a growing resistance to the slave trade, activism against the exploitation of child labor, and an energized campaign for women’s rights. Blake, Wollstonecraft, Coleridge, Wordsworth: many of the writers whose names have become synonymous with British Romanticism wrote foundational works during this decade. In this course, we will seek to supplement Thompsonian understandings of the era by paying equal attention to the repressive measures that shaped Romantic-era discourse in Britain. We will read studies that complicate the notion of an exclusively radical 1790’s, including Linda Colley on British loyalism, Kevin Gilmartin on the rise of a conservative Romantic-era culture. Alongside our historiographical investigations, we will read familiar and less-known works of literature, all the while weighing how such concepts as "radical" and "repressive" help us to engage the formal qualities of Romantic-era writing.

ENGL 5530. GOTHIC AND SENSATION. (3-4 Credits)
The Gothic: a genre, a sub-genre, or a mode—raises important questions about subjectivity and sexuality, culture and politics, fantasy and violence. Was there ever a pure form of the Gothic? Are later forms—empire gothic, detective gothic, sensation fiction—mere adulterations and independent developments? Is there and essence of the Gothic, or can it only be defined by listing its major preoccupations? This course will approach these topics through a rigorous engagement with its influential theorizations and historicizations. To be sure, we will also read many Gothic texts; authors studied may include Walpole, Radcliffe, "Monk” Lewis, De Quincey, Shelley, Bronte, Braddon, Collins, Le Fanu, Wells, Marsh, Haggard, and Stoker.
Attribute: CO/LI.

ENGL 5535. FEW BIG BOOKS: 18TH C NOVEL. (3,4 Credits)
The goal of a few big books is to read the books. There are only four of them: the unabridged Clarissa (by Samuel Richardson—a mere 1,500 pages); Tom Jones (by Henry Fielding—down to 1,000 pages); The Wanderer (by Frances Burney—also a cool 1,000 pages) and something by Austen (which will be short in comparison). There may also be weekly readings of critical essays.

ENGL 5536. 18TH-CENTURY NOVEL I. (3-4 Credits)

ENGL 5538. KILLING HUMOR:18C SATIRE. (3-4 Credits)
Is the notion of a theory oxymoronic? This course considers some theories of satire, new and old, against the rich material of 18th century staire, including works by Behn, Pope, Montagu, Swift, Gay, Sterne, and others.

ENGL 5539. 18TH C LIT & EMPIRE. (3-4 Credits)
This course examines the literature and ideology of a nascent British empire through major canonical works of British drama, poetry, essays, newspaper fiction, mercantile, colonial, and imperial expansion, the implications and effects of which are manifest in the wealth of travel and adventure literature that has spawned such legendary figures as Robinson Crusoe and Gulliver. These fictional texts draw on, perpetuate, and develop images of the non-European cultures of Africa, Asia, and the Americas generated by religious missions, settlers’ reports, trade accounts, and scientific inquiry. Many of these texts represent or obliquely participate in the project of English dominance, while others blatantly criticize or satirize the corrupt, avaricious state of imperial expansion and the exploitation of colonized subjects.

ENGL 5603. ROMANTIC WORKS/AUDIENCES. (3-4 Credits)
ENGL 5604. REGENCY ROMANTICISM. (3-4 Credits)

ENGL 5616. ROMANTICISM AND PRIVATE LIFE. (3 Credits)
This course considers the literary responses of a range of Romantic-era writers to two significant pressures on privacy in early nineteenth-century Britain. First, renewed agitation for parliamentary reform in the post-war era prompted intensified governmental repression of political dissent, including what John Barrell has described as the "politicization of private space." Second, the early nineteenth century witnessed the definitive emergence of "modern celebrity culture," as Tom Mole and others have recently defined it. Our writers include Mary Wollstonecraft, William Godwin, John Thelwall, Mary Robinson, Coleridge, William Wordsworth, Dorothy Wordsworth, Byron Keats.

ENGL 5622. EIGHTEENTH CENTURY TRAVEL. (3 Credits)
This course is concerned with European travel and the use of travel tropes in seventeenth and eighteenth-century literature and other discourses, and in particular the ways the experience of travel from a period sometimes referred to as an "Age of Discovery," informs the travel metaphors—the “discoveries”— of the period sometimes referred to as the "Age of Reason." A central question of the course will be, How is the cultural relativism born of the recounting of the experience of travel reflected in the language and the literary works of the Eighteenth Century?

ENGL 5633. VICTORIAN GOTHIC. (3,4 Credits)
The course traces the fortunes of Gothic literary themes in various Victorian subgenres, includes the psychological novel (E. Bronte), the sensational novel (Baddon, LeFanu), the vampire novel (Stoker), the fantasy novel (MacDonald), and the imperial romance (Marsh).
ENGL 5634. MODERNISTS/VICTORIANS. (3-4 Credits)
This course examines landmarks of Victorian literature and transatlantic English modernism, exploring breaks and continuities between Victorian and Modernist writers. Covering major texts from the 1840s to the 1940s, the course will also consider theoretical arguments about the status of the “classic” in literary history, and specifically as these define the fields of Victorian studies, modernism, modernity, and the classifications of “English” and “American” literature.
Attribute: COLI.

ENGL 5635. THE BRONTES IN CONTEXT. (3,4 Credits)
A study of the novels by the three Bonte sisters--Charlotte, Emily and Anne--in the context of literary, cultural, and social developments in 19th Century England.

ENGL 5636. MODERNIST POETRY. (3 Credits)
Modernist Poetry examines the development of modern verse in England, Ireland and the United States from the late nineteenth century to the mid-twentieth. Although the course covers a span of approximately eighty years, our primary focus will be the High Modernist work produced between 1910 and 1935, particularly the groundbreaking poetry of William Butler Yeats and T.S. Eliot. The Atlantic and to the writers’ diverse approaches to poetic tradition. Other poets under consideration include Thomas Hardy, Gerard Manley Hopkins, Wilfred Owen, Ezra Pound, D.H. Lawrence, H.D. Robert Frost, Wallace Stevens, William Carlos Williams, W.H. Auden and Hart Crane.

ENGL 5692. PERSONS & THINGS IN 19C.. (3-4 Credits)
The course will consider how persons are represented in culture newly captivated by the strange resonance of things. Thackeray, Bronte, Gaskell, Elliot and others will be paired with texts on the Great Exhibition of 1851, the culture of commodity and the rise of the psychological interior.

ENGL 5700. PLAYWRITING WORKSHOP. (3 Credits)
ENGL 5707. HIGH MODERNISM: 1922. (3 Credits)
An exploration of five major works published in modernism’s anus mirabilis and the literary climate that fostered these seminal texts. The defining novel and poem of the twentieth century--Joyce’s Ulysses and Eliot’s The Waste Land, respectively--both appeared in 1922, along with Woolf’s first important novel, Jacob’s Room, Lawrence’s story collection, England, My England, and Yeat’s anthology volume Later Poems, including such works as “A Prayer for My Daughter” and “The Second Coming.”

ENGL 5713. WM POETS DICKINSON-PRSNT. (3-4 Credits)
We will begin with Dickinson and move on to examining her legacy. After tracing kinships to Dickinson’s innovations among modern American women poets, we will focus on contemporary poets who explicitly refer to, or borrow from, Dickson in their explorations of poetic form and epistemological inquiry.

ENGL 5716. THEATRE OF THE ABSURD. (3-4 Credits)
These plays do not argue for or against the absurdity of the human condition. Based on the whole of western tradition these plays offer a response to the absurd. Plays by Smauel Beckert, Eugene Ionesco, Jean Genet, harold pinter and Edwar Albee.

ENGL 5717. TRANSATLANTIC WOMEN MODERNISTS. (3-4 Credits)
This class looks at gender and modernism on both sides of the Atlantic. We will read a generous selection of women modernists, canonical and noncanonical, representing high modernism and “bad modernism” (to use Mao and Walkowitz’s term), fiction, film, and poetry from the first half of the 20th century. Our transatlantic focus offers a special opportunity to examine multicultural and cosmopolitan modernisms: many women writers in this period were travelers and immigrants. We will also analyze the complex and often fraught relationships among feminist criticism, feminist theory, and theories of modernism both in the early 20th century and today. Authors include: Gertrude Stein, Zora Neale Hurston, Elizabeth Bishop, Katherine Mansfield, Jean Rhys, and Virginia Woolf.

ENGL 5718. MODERN LANGUAGE POLITICS. (3 Credits)
Early twentieth century literature and theory was preoccupied with the relationship between language and politics, from the acknowledgment of minority and non-standard linguistic forms, to questions over the relationship between violence and language (whether or not, to paraphrase Adorno, one can write poetry after Auschwitz), to the idea of literary form itself enacting a kind of political resistance. In this course, we will analyze some of the competing philosophies about language circulating during this period and interrogate how modernist writers responded and contributed to these discussions.

ENGL 5720. MODERN EUROPEAN DRAMA. (3 Credits)
A survey of European and British drama from Ibsen and Strindberg through Beckett and Genet, with stops at Shaw, Synge, Pirandello, Chekhov, Brecht, and Lorca.

ENGL 5726. ANGLOPHONE AFRICAN LITS.. (3-4 Credits)
A survey of literature written in English throughout Africa during the past two centuries. Schreiner, Gordimer, Brink, Achebe, Soyinka and others.

ENGL 5727. WOOLF: MOD WOMAN & THE CITY. (3 Credits)
A graduate course taught at the 19th Annual Conference of Virginia Woolf, Fordham University, Lincoln Center, June 4-7, 2009. Together, we will spend three days applying readings in urban theory to familiar and less well-known works by Woolf.

ENGL 5728. SURVEY OF POSTCOLONIAL LITS. (3,4 Credits)
This seminar will survey the polyglot production of Caribbean, African, and South Asian literatures, each of which will allow us to engage with their respective Francophone, Lusophone, indigenous-language (all in translation) and Anglophone “traditions.”

ENGL 5737. CONTEMP BRITISH FICTION. (3-4 Credits)
Developments in British fiction since World War II, from late Graham Greene to Salman Rushdie, Angela Carter, and Pat Barker.

ENGL 5738. VIRGINIA WOOLF. (3-4 Credits)
In this course on Virginia Woolf (1882-1941), We will read Woolf’s major novels, her feminist pamphlets (A Room of One’s Own and Three Guineas) as well as samples of her short fiction and literary social criticism. We will pay special attention to literary history (the precursors who shaped Woolf and the discourses-- aesthetic, feminist, political-- that she continues to shape) and cultural history (reading Woolf as an artist whose art has much to tell us about life in 20th-century England). Our secondary reading will range across other modernist texts, theory, criticism, and short texts by literary precursors and successors.
ENGL 5742. MILTON'S MAJOR WORKS. (3-4 Credits)
ENGL 5745. LATE MODERNIST FICTION. (3-4 Credits)
ENGL 5747. LATE MODERNISM. (3 Credits)
Focusing on works produced between the 1930s-60s, this seminar will explore how writing in various genres during the latter part of the modernist period responded to ideas and formal techniques that emerged in the first decades of the twentieth century. Interrogating works that often do not neatly fit into received notions of high modernism will enable us to interrogate critical questions of reinvention, disillusionment, lateness and periodicity.

ENGL 5749. TWENTIETH-CENTURY STUDIES: DECOLONIZATION AND WORLD LITERATURE. (3 Credits)
Introductory graduate course in the study of selected twentieth-century figures from comparative cultural, literary, and theoretical perspectives. The course will examine the changing contours of literary theory, literary studies, and the status of literature itself in the twentieth century, in light of contending imperatives of decolonization and globalization. The course will focus on three pairings of writers: Joseph Conrad and W. E. B. Du Bois; Jean Rhys and C. L. R. James; Pramoedya Ananta Toer and Amitav Ghosh. Select works from these writers will be studied in conjunction with critical selections from Fanon, Glissant, Pheng Cheah, and others.

ENGL 5758. 20th Century American Autobiography. (3 Credits)
This course will focus on self-representations in print (essays, memoirs, autobiography), multimedia (graphic memoir, documentary, photography) and everyday life (Facebook, selfies, etc.)

ENGL 5760. WAR AND LITERATURE. (3 Credits)
A study of representations of armed conflict in Literature.

ENGL 5762. AMERICAN NOVEL 1900-1940. (3 Credits)
Richard Wright claimed Theodore Dreiser as an influence, but Wright’s 1940 masterpiece, Native Son, also bears the traces of the eventful, many-branched journey taken by the American novel in the early twentieth century. Between the bookends of Dreiser’s Sister Carrie (1900) and Wright, we’ll read authors like Wharton, Hemingway, Faulkner, and Dos Passos as we trace the literary historical journey from one to the other against the backdrop of a rapidly changing nation.

ENGL 5763. JOYCE. (3-4 Credits)
ENGL 5764. THE AGE OF WILDE. (3,4 Credits)
Oscar Wilde was a key figure in the transition from Victorian to Modernist literature. He became synonymous with English Decadence and perfected the figure of the dandy; he distilled the Irish comic tradition into a particularly potent form for English audiences; and he became an icon of modern sexuality in the wake of his highly public trial and imprisonment. To comprehend Wilde’s career requires an understanding of the late-nineteenth century cultural scene from which he emerged. This course is divided into three parts. In Part One, students will be introduced to literary modes and movements such as Aestheticism, Decadence, Symbolism, the Gothic, and the fairy tale that are necessary for understanding Wilde’s works. Here, our readings (in addition to works by Wilde), will include selections by writers such as Walter Pater, Augusta Gregory, Michael Field, Joris-Karl Huysmans, Vernon Lee, G.B. Shaw and Bram Stroker. In the second part of the course, students will read Wilde’s works for the stage, with a focus on his plays in their original theatrical contexts. Finally, to conclude, we will explore biographical and critical works on Wilde alongside Wilde’s own writings about his life, seeking to understand his singular place in the history of sexuality.

ENGL 5770. CONTEXTS AND INTERTEXTS. (3-4 Credits)
ENGL 5775. MASTER CLASS LUMINOUS DETAILS. (3,4 Credits)
We take for granted that poetry relies on imagery. But how exactly do we engage with, and reflect on, the information and the ‘facts’ of the material world? Using exercises, experiments, and readings from contemporary poetry, we will write new work, and revise it, with a focus on transformation and the ‘luminous detail’.

ENGL 5777. Master Class: Literary Magazine Workshop. (3,4 Credits)
The aim of this class is to give students the experience and skills necessary to create a literary magazine in alignment with the most recent and rapid changes in literary consumption. Students will curate, edit and write for CURA, the print and online literary magazine of the Creative Writing program. Instruction will also focus on marketing, publicity and event production protocols and practices crucial for successful literary publishing. Working collaboratively, students will endeavor to expand the boundaries of the literary magazine by examining the best powers of print and online venues in order to achieve the maximum impact of both.

ENGL 5782. MODERN FANTASY LITERATURE. (3-4 Credits)
ENGL 5788. MEMORY, TRAUMA, NARRATIVE. (3 Credits)
Drawing on memory studies, psychoanalysis, and narratology, this interdisciplinary course explores issues of narrative representation in literature and film. Recognizing that memory is the result of the interplay between past and present in the lives of individuals and of groups, the course examines the impact of trauma on narrative expression.

ENGL 5790. MASTER CLASS: WRITING NY. (3-4 Credits)
Modes of writing about urban life in general, New York in particular, with an emphasis on nonfiction. We will read noteworthy examples of city writing, and explore the ways in which urban studies in fields other than literature can serve as resources for the writer. We will work on 500- to 1,200-word magazine and newspaper pieces, with a 3,000 word essay as the culminating project. Advanced undergraduate writers will be admitted with permission of the director of graduate studies.

ENGL 5799. MASTER CLASS. (3 Credits)
ENGL 5801. ANATOMY OF A BESTSELLER. (3 Credits)
This class will deconstruct bestsellers in different genres, looking at the process from proposal, editing, finished manuscript and on to covers, marketing and promotion. Students will also develop their bestseller project over the semester.

ENGL 5838. AFRICAN AMERICAN PRINT CULTURE. (3 Credits)
How does the study of African American literature change when seen from the perspective of print culture? And how does the study of print culture change when focused on African American archives? In the eighteenth and nineteenth centuries, African Americans participated in a rapidly emergent print culture as authors, editors, printers, readers, teachers, and librarians, among other roles. At the same time, African Americans frequently furnished the subject matter for this print culture, in ways they did not always control. This seminar will explore African Americans’ diverse contributions to early American print culture, both on the page and off. It will draw on a range of primary materials related to African Americans, and seminar participants will combine these investigations with readings of recent work bridging critical race studies and material culture. Together we will ask how the methodologies of print culture might help us reconsider familiar notions of authorship and identity, and how African American materials might transfigure conceptual standbys of print culture studies such as circulation and publics.

Updated: 11-15-2017
ENGL 5839. LITERARY DARWINISM. (3 Credits)
This course will explore the diverse impact of Darwin's big idea on American literature and culture of the late nineteenth and early twentieth centuries. Darwin's theory of evolution by natural selection had a seismic impact on the natural science of his day, a practice then closely intertwined with religion. The vibrations spread through the social sciences — resulting in what we now call social Darwinism — and literature registered the tremors. Through the readings of Theodore Dreiser, Frank Norris, Jack London, Edith Wharton, Charlotte Perkins Gilman, and their contemporaries, we will consider the myriad effects of Darwinism on the American worldview.

ENGL 5841. EARLY AMERICAN MEDIA. (3 Credits)
An introduction to early American literature by way of the transatlantic dynamics of printing, reading, and circulating media before the rise of industrial publishing in the late nineteenth century.

ENGL 5843. EARLY WOMEN NOVELISTS. (3,4 Credits)
This course will survey Early Modern novels by British women. Our goal is not to identify some kind of essentially femal style. Rather, we will think about the novels in terms of their particular contexts and focus on their individual concerns. The course will include at least some of the following authors: Aphra Behn, Eliza Haywood, Charlotte Lennox, France Burney, Elizabeth Inchbald, Anne Radcliffe, Mary Wollstonecraft, Maria Edgeworth, Amelia Opie, and Jane Austen.

ENGL 5844. AMERICAN BESTSELLER 1870-1940. (3-4 Credits)
Since novels both register and shape public attitudes towards the world, a study of best selling novels suggests insight into how changes in literary tastes relate to broader social changes (e.g., political events, technological developments, changing demographics, and education policies). What affected changes in public taste after the Civil War, and how may we see those changes represented in books people most avidly read? Bestsellers presumably share important characteristics that can explain their broad appeal to reading public- and the goal of this course is to try to understand those characteristics and that appeal. Authors may include Edward Bellamy, Pearl Buck, Thomas Dixon, Edna Ferber, Ellen Glasgow, Zane Grey, Edith Wharton, Owen Wister, and Richard Wright.

ENGL 5845. EARLY AMERICAN NOVEL. (3-4 Credits)
This course will sketch the tradition of the American novel from its beginnings through the Civil War. Authors will range from traditional canonical standards such as Hawthorne and Melville to more recent additions to the tradition like Lydia Maria Child and William Wells Brown.

ENGL 5846. COUNTRY & CITY IN AMERICAN LIT. (3 Credits)
This graduate seminar examines the representation of country life in American literature from the Revolutionary period to the present. Authors studied include Hector De Crevecoeur, George Washington, Walt Whitman, Emily Dickinson, William Cather, Robert Frost, Willima Carlos Williams, Jane Smiley, and others. We examine a range of issues surrounding the literary representation of rural and urban America, including changes in agriculture, industrialization, globalization, and the mechanization of farming. We will be interested in the ways in which the image of America as "nation's nation" served to privileged literary representations of idyllic, pastoral landscapes. But at the same time, the tradition of American literature abounds in images of the country "rube." The course also examines the representation of small town America, with an emphasis on changing definition of agriculture, food, and country life. There is special attention to the tension between rural land urban life, examining our recent preference for cities over country.
Attribute: URST.

ENGL 5848. VIOLENCE & AMER LITERATURE. (3-4 Credits)
At least since Richard Slotkin's 1973 American Studies classic Regeneration Through Violence, "violence" has been a keyword in the study of American literature and culture. This course will trace a literary history of violence in 19th and early 20th-century writing, viewing violence primarily as a problem of representation. Is state-sanctioned violence (e.g., war, Indian removal, suppression of slave revolts) represented differently than is non-state or anti-state violence (riots, strikes, lynching)? Do collective forms of violence raise issues of literary form different from the depiction of individual violence? Is "violence" a sufficiently coherent and capacious category to cover all of these diverse practices? Readings may include some of the following: Ned Buntline (Mysteries of Miseries of New York, and/or a Western dime novel); Charles Chesnutt (The Marrow of Traditions); Stephen Crane ("The Monster"); Anna E. Dickinson (What Answer?); Thomas Dixon (The Leopard's Spots or The Clansman); Theodore Dreiser (Sister Carrie); Pauline Hopkins (Contending Forces); James Weldon Johnson (Autobiography of an Ex-Colored Man); George Lippard (New York: Its Upper Ten and Lower Million); Herman Melville (Battle-Pieces and Aspects of the War, "Benito Cereno"); Frank Norris (McTeague and/or The Octopus); Walter Hines Page (The Southerner); Maria Amparo Ruiz de Burton (The Squatter and the Don); Harriet Beecher Stowe (Dred); Frank Webb (The Garies and Their Friends). Grading will be based on in-class and on-line participation, in-class presentations, and final research essay.

ENGL 5849. PRE-1900 AMERICAN LITERATURE. (3 Credits)
An introduction to recent Americanist literary scholarship, comparing and contrasting methodologies that have been brought to bear on three or four important works of U.S. literature published before 1900.

ENGL 5860. 19TH-C. AMERICAN POETRY. (3-4 Credits)

ENGL 5877. POST-1945 AMERICAN LITERATURE. (3 Credits)
This course will explore American writing, mainly prose, during the Cold War and after, while also considering trends in critical approaches to this period.

ENGL 5881. THE AMERICAN SELF. (3-4 Credits)
From Franklin and Emerson to Norma Mailer and Madonna, American intellectuals have long been obsessed with the idea of the American Self. The period from 1850-1910, this seminar will explore the standard narratives of American selfhood and various challenges to those narratives.

ENGL 5883. BODY & SELF IN AM LIT. (3-4 Credits)
This course will explore the work of canonical 19th Century writers in relation to contemporary theories of the body and of embodiment.

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ENGL 5885. TRANSMER POSTMODERNISM. (3 Credits)
What happened to "reality"? Is it now just another entertainment genre? Is "culture" synonymous with advertising? Is art another commodity, just like soup cans? Is politics just another entertainment program? These are some of the questions we will explore in this seminar. This is the world of the postmodern: where certainties are made uncertain, where narratives of American selfhood and various challenges to those narratives.

ENGL 5886. THE AMERICAN SELF. (3-4 Credits)
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ENGL 5883. BODY & SELF IN AM LIT. (3-4 Credits)
This course will explore the work of canonical 19th Century writers in relation to contemporary theories of the body and of embodiment.
ENGL 5886. Latin America in the United States Literary Imagination: Before and After the Beats. (3 Credits)

This class will showcase the artistic inspiration that Latin America provided for many of the Beats but it will also historicize this region as an important site for political and cultural work for many American writers previous to them. Writers include: Jack London, Ambrose Bierce, Stephen Crane, John Reed, Mark Twain, Katharine Anne Porter, Jose Marti, Ferico Garcia Lorca, Rebecca West, Ruben Dario, Ernest Hemingway, D.H. Lawrence, Malcolm Lowry, Graham Greene, Paul Bowles, Jack Kerouac, William S. Burroughs, Elizabeth Bishop, Carlos Fuentes, Thomas Pynchon, Jorge Luis Borges, Roberto Bolano, Sandra Cisneros, Junot Diaz. Cultural and Ideological Themes Addresses in Class: Georgia O'Keefe and the New Mexico School of Painters, the 1920s; Cuba as a Whorehouse: Havana in the 1950s, Latin Jazz and C. Cabrera Infante; "West Side Story," "Guys and Dolls," and Puerto Ricans and Cubans in NYC; Che, Castro, and Global Revolution: the 1960s; Chile, Argentina, and teh Disappeared; Oliver Stone's Salvador: Central America vs. Reagan, Bring Me the Head of Alfredo Garcia: Films by Sam Peckinpah, Quentin Tarantino, and Robert Rodriguez, The Border and the Endless War Against Mexicans; Narcos and Terror.

ENGL 5889. AMERICAN LITERARY NATURALISM. (3-4 Credits)


ENGL 5900. EVIL IN AMERICAN FICTION. (3 Credits)

This course explores the role of evil as an elemental force in the American literary imagination from the 1830s to the brink of World War II. Primary readings include novels and stories by ten major writers of American fiction: Poe, Hawthorne, Melville, James, Twain, Norris, Wharton, Hemingway, Faulkner and West.

ENGL 5903. 20TH C AMER AUTOBIOG & MEMOIR. (3-4 Credits)

ENGL 5907. AMERICAN MODERNISM. (3-4 Credits)

This seminar will explore the varieties of American modernism from the late nineteenth century through the Second World War. Because of its expansive range, the seminar will not trace the history of American modernism but will rather focus on four significant moments in that history: its origin in the late nineteenth century (William James, Henry Adams, Henry James), an explosive experimental phase in the 1910s and 1920s (Stein, Williams, Stevens, Moore), the "Jazz Age" (Fitzgerald, Hemingway, Hughes, and Millay), and the emergence after World War II of a "New American Poetry" (drawing on the influential anthology of the name). We will explore what distinguishes these as "American" Modernisms, how these writers negotiate their relationship to others, especially European forms of modernism, and how these literary modernists responded to new developments in intellectual culture and other modern arts, most notably painting and music. 1. Origins: William James, Henry Adams, Henry James (with Louis Menand, The Metaphysical Club) 2. American Modernism: Stein, Williams, Stevens, Moore (with readings on American modernist art) 3. The Jazz Age: Fitzgerald, Hemingway, Hughes, Millay (with Ann Douglas, Terrible Honesty) 4. The New American Poetry: 1945-1960 (with David Lehmann, The last Avantgarde)

ENGL 5909. INNOVATIVE WOMEN POETS. (3-4 Credits)

ENGL 5914. AMERICAN CRIME STORIES. (3-4 Credits)

ENGL 5915. CURR ISSUES ASIAN AM STUD. (3-4 Credits)

ENGL 5916. AFRO-AM/AFRO-BRIT 1900-1960. (3 Credits)

Anglophone literature of the African diaspora including canonical and less-well known of the Harlem Renaissance, the pre-civil rights era, and Britain's Windrush generation. Authors include:Toomer, Hurston, Ellison, Selvon, Marson, and Baldwin.

ENGL 5919. 20th Century American Novel: A Violent Survey. (3 Credits)

Combining the sweep of a literature survey class and the thematic core of a seminar, this course will move through the twentieth century novel in the United States examining different modes of violence. We will include war novels in the United States examining different modes of violence. We will include war novels along with novels of manners. Beginning with James and Wharton and their dissection of social violence, we will move through the realists (London; Dreiser), the Depression and labor struggles (Steinbeck), WW2 (Mailer; Vidal) and the postwar period (Sailer; Bowles) as it leads into the postmodern novel. Possible authors also include: Ellison, Vonnegut, Pynchon.

ENGL 5930. Neuro-Literature in Historical Perspective. (3 Credits)

Our current literary interest in neurology has a history. This course will look at the relatively recent history of the move from philosophical approaches associated with Cognitive Theory to biological brain research (fMRI scans of brains reading Jane Austen). And it will look at a longer history in which early-modern brain research influenced literary representations of the self. In each of these historical moments, 17th and 18th-century writers have played curious and important roles, and so authors including Milton, Marvell, Swift, Finch, Addison, Pope, Sterne, Austen, and the Scriblerians, will be considered.

ENGL 5940. NOVEL, SHE WROTE. (3 Credits)

Novel, She Wrote: Black Female Writers and Their First Novels - "If there's a book that you want to read, but it hasn't been written yet, then," Toni Morrison declares, "you must write it." The impulse for black female authors to write novels and the diverse manifestations of that impulse will be of primary concern in this course. What compelled black female authors in the second half of the twentieth century and early twenty-first century to write their first novels? How are themes of sexuality, motherhood, beauty, respectability, and intra- and interracial conflict represented in their texts? In what ways do their novels complement, build upon, and refer back to each other and other works? These are a few of the questions we will tackle as we read through the literature. Texts will include Gwendolyn Brooks's Maud Martha (1953), Paule Marshall's Brown Girl, Brownstones (1959); Alice Walker's The Third Life of Grange Copeland (1970); Toni Morrison's The Bluest Eye (1970); Gloria Naylor's The Women of Brewster Place (1982); Edwidge; Danticat's Breath, Eyes, Memory (1994); A. J. Verdelle's The Good Negress (1995); Danzy Senna's Caucasia (1998); and Ayana Mathis's The Twelve Tribes of Hattie (201).
ENGL 5957. LITERARY NON-FICTION. (3-4 Credits)
This course will be tied to the production of a new literary magazine and reading series, title to be announced. All assignments for the course will be geared to the production of short non-fiction pieces that will be published in the magazine or performed/read at the new reading series. It will be a hands-on, pragmatic course with built-in performance deadlines. The students will develop a theme that addresses some aspect or phenomenon of contemporary culture and then explore that phenomenon, composing short pieces of non-fiction to establish, among other things, historical context. This will be a great opportunity for graduate students to hone their developing skills as researchers and to practice writing for a wider public audience. The course will attract students from the MA with writing concentration and any other graduate students--from any discipline--who are interested in the practical application of research skills. We will set out to define the genre of literary non-fiction and we will read widely in that realm. I will also bring to the class a number of established non-fiction writers who will meet with my students to discuss the trade.

ENGL 5958. THE CRAFT OF POETRY. (3-4 Credits)
Directed as a workshop, this course will focus on student work-in-progress. We will pay special attention to a variety of forms, modes, and generative techniques, from the traditional to the very experimental. Readings will be determined by instructor and student interests.

ENGL 5959. WRITING/LIFE: A WORKSHOP. (3-4 Credits)

ENGL 5960. MEMOIR & PERSONAL ESSAY. (3-4 Credits)
This class will function as a writing workshop where we will spend at least half of class time critiquing your works in progress. Since the techniques of memoir are indistinguishable from the techniques of fiction, we will concentrate on dialogue, exposition, scene, character, managing narrative time (past, present, future) and, most of all, the development of a persona. The course will include trends in autobiographical theory as well as analysis of major texts by writers such as Didion, Hampl, Orwell and Sedaris.

ENGL 5961. TOTEM AND TABOO: THE IDEA OF THE PRIMITIVE. (3 Credits)
A study of the idea and image of the primitive from the late nineteenth through the twentieth centuries. Authors to be read include Frazer, Freud, Conrad, Lawrence, Hart Crane, Bishop, Levi-Strauss, Kristeva, and Morrison. Some attention will be given to music and film.

ENGL 5965. Master Class: Writing for the Big Screen. (3,4 Credits)
This course offers an introduction to the fundamentals of screenwriting: scenes, acts, narrative structure, character development, genres, and dialogue, through intensive study of major, award-winning Hollywood films, classics in their genre. Students will read and analyze five outstanding screenplays, and watch films made from them. The final requirement for this course is a completed first act (20-30) of a feature film, as well as weekly assignments.

ENGL 5966. CREATIVE ONLINE-EXPL NEW MEDIA. (3,4 Credits)
This multi-genre writing workshop will take on the website as a performance space for creative avatars. What possibilities for creative projects lie in the malleability of the Internet – its multi-directional readability and possibilities for instant gratification editing? Students will design websites, workshop website content, generate multi-media through collaborative teams and make presentations.

ENGL 5979. THE LYRIC: SILENCE & SOUND. (3-4 Credits)

ENGL 5980. REEVALUATING GENRE. (3 Credits)
Focusing mainly on early modern (Renaissance) texts but including others as well, we will analyze the working of genre. Approaches will range from close readings to new formalisms and materialism.

ENGL 5985. Introduction to Early Modern Studies. (3 Credits)
An introduction to the major debates, conversations, and approaches in early modern studies, with a focus on what it means to define and contribute to a field, how canons are formed, and what constitutes evidence for a literary-critical argument. Students will be exposed to, and gain practice in, a variety of methodological strategies and techniques: close reading and rhetorical analysis, archival research, theoretical and interdisciplinary work, and textual editing, among others.

ENGL 5989. Major Early Modern Texts and the Dynamics of Space and Place. (3 Credits)
Major Early Modern Texts and the Dynamics of Space and Place. Who "owns" the forest in As You Like It or the island in The Tempest – and how and why does ownership take different forms in such terrains? In what ways do space and place within a poem differ if it is read in print, or circulated in manuscript or sung? How do stanzas and similar poetic practices inflect concepts of space and place? How is that process accomplished by culturally specific paradigms and practices – the gendering of certain spaces, the development of nationalism, the reading of Neo-Platonic texts, and so on.

ENGL 5992. ART OF LITERARY NONFICTION. (3,4 Credits)
You will be introduced to the techniques of non-fiction writing by closely reading a wide variety of authors and by putting the lessons gained therein to practice in your own non-fiction pieces. The course will focus upon the basic techniques of non-fiction writing - which, in a phrase, amounts to telling a story about the verifiable world. This course will introduce you to a number of different non-fiction genres, including the profile, the personal essay, the informative or "reported" piece, the social commentary, and the review. There will be lectures on the genre, short exercises, and in-class writing, but the main emphasis will be on workshop-student writing. We will broaden the notion of "research" to include interviews and non-traditional fact-gathering methods as well as the standard approaches. We will discuss and practice the notion of shaping and restructuring linear "reality" in order to sustain reader interest while maintaining allegiance to fact. There will be three medium-length writing assignments of approximately 5-7 thousand words each plus short assignments.

ENGL 5995. WRITING AND POETRY. (3,4 Credits)
An intensive poetry writing course that entails philosophical and political engagement with poetic theory by poets (Rich, Cesaire, Walcott) and others (Benjamin, Spivak).

ENGL 5999. COLLOQUIUM: PEDAGOGY THEORY/PRACTICE 1. (0 Credits)
ENGL 5999 is the first part of the Teaching Practicum, which is to be taken in the spring of English PhD Student's 2nd Year. This part of the course is taken in the Spring (before teaching), and includes individual interviews, assignment of written work and practice teaching. Each student will have a mentor, complete a portfolio of materials, and create multiple assignments. This part of the course is graded as pass or fail. Once students pass the first part of the course in the Spring semester, they will be approved to take the second part of the course in the Fall semester—when English PhD students begin to teach. This part the "Colloquium" introduces students to different pedagogical approaches and methods.
ENGL 6004. COLLOQUIUM: PEDAGOGY THEO/PRA. (3 Credits)

ENGL 6056. THE LYRIC POEM: A MOD HIS. (3 Credits)
The Lyric Poem: A Modern History. The lyric poem, both in England and elsewhere, rose to a cultural position of unprecedented value and authority around the turn of the nineteenth century. For well over a century thereafter, it sustained and enhanced this position reaching a peak with high modernism, only to suffer a steep decline thereafter to the point where it is proverbial today that there are more people who write poetry than read it. This course will trace the history of this rise and fall in both poems and writings about poetry from 1798 to the present. We will be particularly interested in poems that are at least in part self-reflective, and we will also pay some attention to the role of music in sustaining (and transforming) the cultural status of the lyric. The range of poets will run from Wordsworth to Ashbery; that of writers on poems from Wordsworth (again) and Arnold to Charles Altieri and Susan Stewart (with a bit of Heidegger and Derrida along the way).

ENGL 6101. REREADING CLOSE READING: HIST PERSPECTIVES, CONTEMPORARY CHALLENGES/SHAKESPEARE'S POETRY, SPENSER, DONNE. (3-4 Credits)
We will evaluate both the history of close reading and the renewed interest—and renewed antagonism—revisionist versions of it are sparking today. What was, is, and will be “close reading” in literary studies? In engaging with the early history of this methodology (I.A. Richards, the New Critics, British analogues etc), we will consider how the climate in the academy and the country at large encouraged these approaches and how they interacted with and reacted against alternative methodologies. We will then explore and evaluate the many attempts to develop a type of close reading appropriate to our own critical moment—and the reactions against them by critics like Moretti; we will, for example, discuss the relationship of those attempts to the digital humanities and the implications of close reading for debates about the workings of lyric. The authors on whom we will focus are Shakespeare (mainly the nondramatic poems, though we will also discuss at least one play), Donne, and Spenser. Students will, however, have the option of writing their final paper on another poet from the early modern period—or from a different period.

ENGL 6102. SLAVERY IN AMERICAN FICTION. (3-4 Credits)
The course focuses upon depictions of slavery in American fiction during the years before the Civil War. We will read a selection of novels by blacks and whites, men and women, all concerned with the intensifying debates over “the peculiar institution.” We will focus on the turbulent and troubled decade of the 1850s; our exploration this time of increasing sectional tension through fiction will spotlight the birth of the African American novel and its dialogic engagement with the burgeoning literature of race in the United States. Authors include Melville, Stowe, Douglass, William Wells Brown, and Martin Delany, among others.

ENGL 6103. NEWS AND PLAYS: 1660-1779. (3 Credits)
An examination of the relation between theatre and news media in the long eighteenth century.

ENGL 6104. CRIP, QUEER, AND CRITICAL RACE THEORY. (3 Credits)
This seminar will examine cutting-edge work in critical race, cri and queer theories and their intersections in order to prepare you to both intervene in these discourses and effectively engage with them in your analysis of literary texts. We will consider critical embodiment in works drawn from a range of historical periods and genres. Likely writers to be considered include José Esteban Muñoz, Eli Clare, Indira Sinha, Mel Chen, Ellen and William Craft, Robert McRuer, Roderick Ferguson, Jasbir Puar, and Alison Kafer. Fulfills: American 2 and Theory requirements.

ENGL 6106. MEDIEVAL COMMUNITIES AND MODERN THOUGHT. (3 Credits)
This interdisciplinary course will consider the roles played by modern images and ideas of the medieval past in the formulation of modern ideas of community, nation, subjectivity, and habitus. Course readings will include modern theoretical texts, modern popular texts, and medieval source material (mostly in translation).

ENGL 6119. SHAPING ID MED DEVNL LIT. (3 Credits)
This course considers a range of devotional literature, from instructional manuals and hagiography (including Ancrene Wisse, Anglo-Norman and Early Middle English Saints’ Lives) to later medieval narratives of spiritual revelation and selfhood such as Julian of Norwich, Henry, duke of Lancaster and Margery Kempe offer. We shall pay close attention to the formative roles of gender, the body, and conceptualizations of space in these narratives, and throughout we shall be concerned with assessing how medieval preoccupations with these issues offer challenges to, and continuities with, modern theories about the body, spirituality, writing, and identity, and their intersection. The Early Middle English texts and the Anglo-Norman texts will be read principally in translation, but there will be the opportunity for language work and close analysis of portions of these texts in the original.

ENGL 6201. RACE AND AFFECT THEORY. (3 Credits)
This seminar will stage a dialog between the field of race and ethnic studies on the one hand and that of affect theory on the other.

ENGL 6209. THEMES IN PRECONQUEST LIT. (3,4 Credits)
This course is a graduate-level introduction to the language and literature of Anglo-Saxon England. We will read (in Old English) a variety of texts from the period, including poetry, homilies, saints’ lives, and chronicles.

ENGL 6210. GENDER & MEDVL MYSTICISM. (3 Credits)
ENGL 6212. MEDIEVAL TO EARLY MODERN DRAMA. (3 Credits)
Connections among the cycle plays (in Middle English), late medieval and Tudor drama preceding Shakespeare.

ENGL 6215. Medieval British Historical Writing. (3 Credits)
History-writing was fundamental to medieval and early-modern literary sensibilities, but in its relation to truth, genre, and identity, medieval history differs dramatically from contemporary understandings of the discipline of history. This course will introduce you to the major historiographical thinkers and practitioners of the English Middle Ages and include selections from Gildas, Bede, the Anglo-Saxon Chronicle, Dudo of Saint-Quentin, Geoffrey of Monmouth, Matthew Paris, and the Middle English Brut.

ENGL 6216. Late Medieval Autobiography: T. Hoccleve, O. Bokenham, M. Kempe. (3 Credits)
Margery Kempe’s Book is often called the first female autobiography in English, but the writing of her fifteenth-century contemporaries Thomas Hoccleve, and London scribe and bureaucrat, and Osbern Bokenham, and East Anglian friar, also offers a personal voice. We will explore the social and theological context of each author as we read their work in Middle English.

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ENGL 6222. MEDIEVAL TO EARLY MODERN. (3 Credits)
The recent re-naming of the Renaissance (as "early modern") highlights
the status of the medieval period as the time before modernity: before
the modern subject/ individualism, capitalism, nationhood, historical
consciousness, secularism, etc. This break is even more noticeable when it
comes to religion. Even if we might question Renaissance claims to
newness, the novelty of the Reformation seems unassailable, a radical
disruption of "tradition." This course will explore theories about the divide
between medieval and Reformation/ early modern (Burkhardt, Marx,
Foucault, Tawney, Weber, the new historicists as well as some of the
recent questioning of this divide (Aers, Simpson, Duffy). We will read
texts considered representatives of their period, and those that seem
to disrupt conventional ideas about medieval and Renaissance/early modern:
William Langland's Piers Plowman, Chaucer's Troilus and
Criseyde, selections from medieval drama, Spencer's Shesheardes Calendar, Shakespeare's Hamlet, and various writings of the Reformation.
Throughout the course we will return to the question of the extent to
which periodization is a useful tool in literary studies.

ENGL 6223. MEDIEVAL ENGLISH MONASTERIES. (3 Credits)
An introduction to the literary culture of English religious communities
between 1000 and 1300, working with texts (in translation) in the
principle languages of English monasticism.
Attribute: MVST.

ENGL 6224. FRENCH OF ENGLAND: TEXTS AND LITERACIES IN A
MULTILINGUAL CULTURE. (3 Credits)
French of England helps prepare graduates in medieval disciplines
deploy the newly important multilingual paradigms for the study of
medieval English and related cultures. It looks at the rich and stilunder-
researched francophone corpus (c. 1000 literary texts and large bodies
of documentary records) composed and/or circulating in medieval
England and related regions from the twelfth to the fifteenth centuries.
French was a major regional and transitional language in England,
used in literature, governance, administration, culture, trade, and the
professions. Taking francophone literary and documentary culture
into account changes are paradigms for English medieval literary
history and prompts new thought about the relations between literature,
literacy, and language. Aiming to move as rapidly as possible from the
pains of language-learning to the pleasure of reading text, the course
combines a weekly linguistic practicum with a literary seminar and runs
from 4pm to 7pm on Tuesdays. Previous experience of Old French is
not required; basic reading or speaking of modern French is useful;
experience with other languages is also sometimes enough of a help.
This course will also explore early French uses of late old English. In any
doubt about whether your language experiences will be helpful, please
email woganbrowne@fordham.edu.
Attribute: MVST.

ENGL 6226. ARTHURIAN LITERATURE. (3 Credits)
A study of the French influence on the literature of medieval Britain,
particularly the romance tradition.

ENGL 6230. POEMS OF PEARL MANUSCRIP. (3 Credits)
Reads (in Middle English with translation) the four important poems
of this Alliterative revival manuscript, in their social and regional
context. We will read in Middle English (with facing page translation)
the four important poems which this unique manuscript contains: Pearl;
Cleanness; Patience; Sir Gawain and the Green Knight. Products of a
movement called the Alliterative Revival, they share a strong interest in
complex poetic forms and in visual elaboration and decoration. Certain
themes recur as well: these poems are filled with dramatic life-altering
changes, and all of them meditate on the range of possible responses
to change. We will try to set the manuscript and the poems in a social
context by examining the manuscript in facsimile (undistinguished,
clumsy pictures) and identifying its regional home (the North-West) in
order to ask about the audience for these four poems.

ENGL 6231. LATE MEDIEVAL WOMEN. (3 Credits)
The course will study women as producers and consumers of literature,
that is as writers and readers. Instead of examining women as subjects
of literary representation, we will use non-literary disciplines--social
history, bibliography, iconography--to recover elements of women's lives
in order to understand their involvement with reading. Like much current
medieval scholarship, the class will employ cultural perspectives in which
literature, history, and visual materials illuminate each other.
Attribute: MVST.

ENGL 6232. FR OF ENG:DOC & LIT CULT. (3 Credits)
This course focuses on law, mercantile, medical and other forms of
documentary and civic texts in the French of England, as well as literary
texts, both the well-known and the under-researched: texts with Middle
English versions will be included wherever possible. For newcomers
to the subject, a linguistic practicum, which should be regarded as
obligatory, is offered in the hour preceding the class meeting: some
knowledge of modern French is a must. Some linguistic work together
with seminar student presentations and discussion takes place in each
class.

ENGL 6233. ROMANCE AND REFORM. (3 Credits)
This course will bring together two medieval literary traditions and two
historical periods that are typically studied quite separately--romance
and reformist writings and the medieval and early modern periods--in order
to ask how these traditions are brought together and rearranged in the
disruption of the Reformation. Texts to include the French romances of
Chretien de Troyes and Marie de France, Sir Gawain and the Green Knight,
Piers Plowman, the Second Shepherds' Play, Spenser's Faerie Queene,
and Shakespeare's Winter's Tale as well as theories of romance.

ENGL 6234. MEDIEVAL AND THE MONSTROUS. (3 Credits)
The medieval taste for the exotic has introduced many audiences to
a range of monstrous beings, from ferocious giants and dog-headed
men to the peace-loving sciapod. Medieval studies of monstrosity have
often been linked solely to the theorize the different human "races" found
there. Yet the medieval language of monstrosity was not always limited
to travel narrative, nor to the pejorative, for it was used to describe
heros, saints, even the Chisian deity in far mor familiar contexts than
many would imagine. In this course we will examine the discourse of
monstrosity as a complex critical lens through which premodern writers
asked important questions of race, religion, civic virtue, human morality.
We will read from Pliny, Augustine, the Beowulf Manuscript, medieval
romance, and Mandeville's account.
ENGL 6235. MEDIEVAL TRAVEL NARRATIVE. (3 Credits)
In a project which brought together the greatest minds and resources of the western world, the crusading movements inspired subsequent generations of English and western European poets and chroniclers to create some of the most beautiful and, at times, most brutal romances and histories ever written. This course will focus on a range of traditions, including the romance, Richard, and Coeur de Lion in light of contemporary chronicler Roger of Howden's Chronica. Even Josephus' Jewish War is barely recognizable in the fourteenth-century Siege of Jerusalem. Pilgrim and merchant narratives, from Egeria to Margery Kempe, and Mandeville to Marco Polo, will provide a contrast to romance and chronicle modes. We will be especially concerned with the ways in which chivalric quest came to influence the romance and chronicle genres. This course is designed to contextualize travel within the medieval world as we read and discuss those travel narratives with a specific set of concerns: salvation, conquest, and conversation.

Attribute: MVST.

ENGL 6236. ROMANTICISM AND PEACE. (3 Credits)
"Peace is not an absence of war," wrote Spinoza, "it is a virtue, a state of mind, a disposition for benevolence, confidence, justice." Proceeding from Spinoza's notion that peace is an active principle rather than a void between times of military conflict, and drawing upon the interdisciplinary field of Peace Studies, in this course we will study literary and philosophical engagements with peace in a period often thought to be synonymous with continual war. To view the Romantic era solely through the lens of war makes the risk of overlooking the reaching after peace that also marks the period (reflected in the vast array of treaties produced at this time, from the Peace of Paris (1783) to the London Straits Convention (1841). Attempts to theorize, to imagine, and to bring about peace were crucial forces in Romantic-era culture. Many familiar works, such as Wordsworth's Prelude, Joanna Baillie's plays, Jane Austen's novels, Samuel Taylor Coleridge's poetic reflections on domestic tranquility, Thomas DeQuincey's escape into opium, Olaudah Equiano's modeling of the skills of a virtuosic negotiator, and Keats' famous odes are illuminated afresh when read in the context of a culture preoccupied not only with conflict but with conflict resolution.

ENGL 6237. THE FRENCH OF ENGLAND II. (3 Credits)
Studies the rich, under-researched corpus (c. 1000 texts) in the Frenches of medieval England; includes projects of translation/editing (for acquiring techniques of presenting and interpreting medieval texts). FoE I not necessarily required.

ENGL 6239. FRENCH OF ENGLAND III. (3 Credits)
French of England III studies the rich, under-researched corpus (c. 1000 literary texts and large bodies of documentary records) composed and/or circulation in medieval England and related regions from the twelfth to the fifteenth centuries. French was a major regional and transnational language in England, used in literary culture, governance, administration, trade, and the professions. Taking francophone literary and documentary culture into account changes our paradigms for English medieval literary history and equips graduate students for the full range of insular culture. FoE I or II is not a necessary pre-requisite.

ENGL 6250. POSTCOLONIAL MIDDLE AGES. (3 Credits)
The course, The Postcolonial Middle Ages, addresses the multiplicity of ways in which postcolonial theory can be used to illuminate premodern texts. Texts to be read in Middle English include the Croxton Play of the Sacrament, Geoffrey Chaucer's Man of Law's Tale and Prioress's Tale, among others, along with medieval texts in translation, such as The Letter of Prester John, and the Beauvais Play of Daniel. These works offer complex views of alterity, conquest, place, space, and performance which are foundational in discussing how the Middle Ages can be viewed as postcolonial.

ENGL 6265. MANUSCRIPT INTO PRINT. (3 Credits)
The course will explore the transition from manuscript to print culture in England during the half-century from William Caxton's introduction of printing to the death of Henry VIII. It will ask about the cultural changes produced by printing, particularly in audiences, reading, and book ownership. Sample topics might include: what happens to medieval authors like Chaucer or Langland when they first appear in print? How do books of hours, the most popular book of the middle ages, negotiate the transition to print? Early reading will be done in Middle English.

ENGL 6266. LANG, LIT & NATION IN MED ENGL. (3-4 Credits)
ENGL 6263. European Writing and England in 12th Century. (3 Credits)
This course explores European writing between 1050 and 1250 as part of the history of European literature. Rather than think about one sole "English" tradition traversing the Conquest or about a relentless "Europeanization" of insular culture across the period, it looks to the complex, multilingual, and geographically disparate background of individual works, including histories, debate poems, romances, works of spiritual instruction, and lyric poetry. Ample instruction will be given for reading Middle English, and translations will be offered for readings in another language, such as French, Latin and Welsh, or Occitan.

ENGL 6236. SEX, COMM & POLITICS IN LIT. (3 Credits)
This course informally entitled Sex, Commerce and Politics in Early Modern Literature will be an exploration of the meanings and uses of the erotic in Renaissance literature and culture. The course will focus on sonnet tradition, Spenser, and Rochester, and will explore the philosophical, political, and commercial uses of sexuality in early modern culture. Translated Latin and Italian texts (specifically Ovid and Aretino) will enter into our discussion.

ENGL 6333. EARLY MOD WOMEN WRITERS. (3 Credits)
Despite popular conceptions the ideal Renaissance woman was silent, as well as chaste and obedient, many women in the early modern period (c. 1550-1800) defied such sentiments by writing, circulating and publishing their own literature. The influence of humanism created a generation of educated women who would become both the audience for and the contributors to the great flowering of literature written in sixteenth and seventeenth century England. As we read through a range of early modern women's texts, the course will address the following questions among others: What roles did women and ideas about gender play in the production of English literature? .

ENGL 6349. SHAKESPEARE AND THE BLACKFRIARS. (3 Credits)
This course will take a close look at one of London's most famous theaters, the Blackfriars, mediating between cultural, literary, and topographic viewpoints. We'll examine the theater over time, beginning with the productions of the resident boys' company, the King's Revels, and continuing to those productions staged by Shakespeare's company, the King's Men. The syllabus will include (among others) plays by Shakespeare, Middleton, Jonson, Beaumont and Fletcher.
ENGL 6356. SHAKESPEARE'S HISTORY PLAYS. (3 Credits)
Shakespeare's first great hit was a series of history plays about the kings who ruled, and the wars they waged, a century and more before his birth. The eight plays produced (Harry Potter-style) over the course of eight years, gave London audiences then-and will give us now-a chance to watch Shakespeare becoming Shakespeare: to see him learn how to pack plays with a pleasure, impact, and amazement, a scene by scene and line by line, with a density and intensity no playwright before or since has ever managed to match.

ENGL 6374. ROM.PLAYS OF SHAK & JON. (3 Credits)
ENGL 6376. SHAPESPEARE & POP CULTURE. (3 Credits)
A graduate level course studying Shakespeare's texts in relation to film scripts, fictional rewritings, 20th Century ephemeral and theories.

ENGL 6377. RESTORATION SHAKESPEARE. (3 Credits)
The plays change every time they're performed; the changes have invariably registered new possibilities in the plays, and new pressures in the cultures and the theatrical companies that produce them. Combining close reading with stage history, we'll seek to track the changes, and make sense of them, across the first century of their unfolding.

ENGL 6378. REASSESSING THE RENAISSANCE LYRIC. (3 Credits)
The past few years have witnessed a resurgence of critical interest in early modern/Renassiance lyric. Many methodological issues it raises are germane to the lyric poetry of other periods as well. The questions we will explore include, among others: What are the potentialities and problems of the new formalism? How if at all should close reading be recuperated? How does the new interest in the material text lead us to interpret the visual appearance of lyric poetry, other results of printing and publishing practices, and the poem as artifact or object? In what ways does lyric gender, and in what ways is it gendered? How does space/place theory, more often deployed in relation to drama and prose fiction, illuminate the workings of the lyric? Whereas the primary focus of this seminar is the period between about 1500 and 1660, it is also designed for those with other interest and areas of expertise. If any participants in the group are poets themselves, they will have opportunities to engage with issues of craft and to submit poems in lieu of one of the shorter assignments. And those primarily interested in lyric poetry written in other periods can focus on those texts in at least two classes and if they wish write their seminar papers partle or entirely on it.

ENGL 6379. RE-FORMING SHAKESPEARE: EVAL NEW FRMLSMS. (3 Credits)
An exploration both of the potentialities—and problems—of new formalism and how the movement(s) can contribute to Shakespeare studies. We will include not only the more familiar writings but also those less often studies, such as Cymbeline and "A Lover's Complaint." Students whose primary interest is new formalism rather than Shakespeare will have several opportunities to read and write on other authors and periods.

ENGL 6380. NEUROLOGY AND EARLY MODERN LITERATURE. (3 Credits)
This course examines the early-modern neurology of Thomas Willis (1621-1675) alongside major concepts in current cognitive theory, and then reads literary representations of minds and brains within this context. The literary authors considered include Milton, Marvell, Swift, Finch, Addison, Pope, Johnson, Sterne, and the Scriblerians.

ENGL 6409. PLAYS,PLAYRS,PLAYGORS: LONDON 1660-1700. (3 Credits)
Beginning in the 1660's, the stage mirrored the world in ways unprecedented: new performers (the first actresses); new protagonists (middle-class as well as aristocratic); new shapes of comedy and trajectories of tragedy; and new audiences keen to absorb, assess, and gossip about whatever transpired on stage, in the stalls, and behind the scenes. We'll investigate all this innovation, through playtexts, performances, theatrical history, and all the modes of writing (diaries, letters, autobiographies, reviews) by which spectators sought to preserve the evanescent but often spellbinding experience of going to a play.

ENGL 6410. SEX IN CITY: EARLY MOD LONDON. (3 Credits)
ENGL 6413. EARLY MODERN BOYS’ COMPANIES. (3,4 Credits)
This graduate seminar is designed to explore the relationship of the early modern boys' companies (theater groups made entirely of children) to the theatrical and literary culture in which they were produced. There will be a significant historical component to this course: understanding the role of boys' companies necessitates a thorough grasp of system of theatrical production in early modern London, from Shakespeare's Globe to the boys' theater attached to Paul's Cathedral. We will read plays written particularly for boys, and a play for two written for adult companies.

ENGL 6414. EARLY MODERN BODIES. (3 Credits)
ENGL 6416. RACE GDR NATION:REN ENG. (3 Credits)
The early modern period (c. 1492-1800) in England was a crucial moment for the formation and restructuring of ideas of "race," nationality and empire. England's attempts at colonial trade and slavery in Africa and the Americas accelerated as the country struggled toward a new domestic political agenda and negotiated its relations with more "local" strangers in Ireland, Wales and Scotland who would in time become at-times resistant partners in a new "Great Britain." This course uses transformative moment in English culture to study the origin and development of modern notions of race. Examining representations of racial and cultural difference in the literature of early modern England. We will study strategies used to establish cultural identity as well as anxieties raised about cultural differences. We will also question how English views of domestic difference (gender, class, religion) affected their representation of differences of race and culture.

ENGL 6418. CARIBBEAN ENLIGHTENMENT. (3 Credits)
This course will examine eighteenth-century Caribbean writing and its relationship to European Enlightenment traditions, including English empiricism, Scottish moral and aesthetic philosophy, botany and natural history, and theories of revolution. As such, it will serve as an introduction both to early Caribbean literature and to key works of Enlightenment thought. At the same time, it will ask the very specific question, was there an eighteenth-century Caribbean Enlightenment? Although the emergence of multiple Enlightenments in France, Scotland, Spain, North America, and other locations has been amply documented, intellectual developments in the West Indies still have yet to be fully explored. Clearly, however, the radically new phenomena of plantation agriculture and the slave trade prompted philosophers from Adam Smith to Voltaire to revise their theories of economy and humanity. What ideas, then, were forming in the Caribbean itself? Moreover, to what extent did the unique contours of Caribbean society lead its residents to dissent from the opinions of metropolitan thinkers, especially on the topics of race and equality? What roles did Africans and Amerindians play in these spaces, and how did dynamics of oppression fundamentally change the politics of experiment and philosophical enquiry? We will think about these and other issues by charting various intellectual and political currents and deciding if they add up to a coherent movement that can be called the 'Caribbean Enlightenment.'
ENGL 6505. THREE DECADES: 1660-1689. (3 Credits)
The hope is that, by working slow over a small time span, we'll be able to come up with thicker descriptions than usual of some important texts: Pepys, Aubrey, Clarendon, Cavendish, Milton, Behn, Congreve, and Dryden.

ENGL 6506. THE JOSEPH JOHNSON CIRCLE. (3 Credits)

ENGL 6550. SEX AND ENLIGHTENMENT. (3 Credits)
Drawing on major accounts of sexuality and the body in the eighteenth century, this course will examine how authors ranging from Rochester to Jane Austen responded to the reconfigurations of sex, gender, and sexuality entailed by the emerging heteropatriarchal order. Possible primary texts include Rochester's Sodom, or the Quintessence of Debauchery, Eliza Haywood's Love in Excess and Anti-Pamela, Samuel Richardson's Pamela, Fielding's Shamela and Joseph Andrews, Cleland's Memoirs of a Woman of Pleasure, David Garrick's Miss in Her Teens and The Male Coquette, Sterne's A Sentimental Journey, Goldsmith's The Vicar of Wakefield, Elizabeth Inchbald's A Simple Story, and Austen's Pride and Prejudice. Also on the syllabus will be a selection of historical, critical, and theoretical texts by scholars such as Henry Abelove, Timothy Hitchcock, Thomas Laqueur, Michael McKeon, Eva Sedgwick, Lawrence Stone, Randolph Trumbach, and others.

ENGL 6552. FILM/THEORY/LITERATURE: HORROR AND MADNESS. (3 Credits)
Confronting the expansive theoretical, literary, and cinematic representations of fear, horror, terror, abjection and madness, we will delve into works of David Cronenberg, George Romero, Stanley Kubrick, Steven Spielberg, Cynthia Freeland, Julia Kristeva, Toni Morrison (among others). Warning: Several films are not for the squeamish. Please be aware that we will need a few hours each week (outside of official class time) for watching the films.

ENGL 6555. CRIP, QUEER, AND CRITICAL RACE THEORY. (3 Credits)
This seminar will examine cutting-edge work in critical race, crip and queer theories and their intersections in order to prepare you to both intervene in these discourses and effectively engage with them in your analysis of literary texts. We will consider critical embodiment in works drawn from a range of historical periods and genres. Likely writers to be considered include José Esteban Muñoz, Eli Clare, Indra Sinha, Mel Chen, Ellen and William Craft, Robert McRuer, Roderick Ferguson, Jasbir Puar, and Alison Kafer. Fulfillis - American 2.

ENGL 6556. THE CABINET. (3 Credits)
This course will take shape around The Cabinet, a literary and political journal published in Norwich in 1794-1795. The Cabinet was produced by a group of young intellectuals in the wake of the French Revolution, when the world seemed turned upside down, and the state of British culture was perilously and thrillingly in flux. Uncertain of what the future held, the contributors of The Cabinet addressed a wide range of topics, including emigration, aesthetics, women's rights, war, slavery, popular societies, science, education, and much else, generating a constellation of thought that renders The Cabinet a cultural anthology of the concerns that preoccupied writers across the greater Romantic era. Each week we will examine selections from The Cabinet alongside writing by canonical and non-canonical authors (Wollstonecraft, Wordsworth, Coleridge, Godwin, Barbauld, Priestley, Thelwall and others). In the first instance this course will function as a broad survey of issues of vital importance to the literary culture of the Romantic period. But we will also pay attention to how the field known as the History of the Book has energized and expanded Romantic-era studies. Students will have the opportunity to contribute to the first modern scholarly edition of The Cabinet.

ENGL 6575. THE EARLY ATLANTIC NOVEL. (3 Credits)
This course will explore novels about America and Americans in the Atlantic world published during the long eighteenth century, including works by Behn, Defoe, Winfield, Rowson, Imlay, Foster, Tyler, Brown, Tenney, and Sansay. By considering a range of contexts, including the British tradition of pararesque and sentimental fiction, the theory of the novel (Lukacs, Watt, McKeon), and theories of Atlantic culture (Roach, Gilroy, Dayan), it will explore the history of the early American novel in terms of race, slavery, commerce, migration, mobility, and the many contingencies of colonialism in the Americas.

ENGL 6579. BENJAMIN FRANKLIN'S AMERICA. (3,4 Credits)
Combining the focus of a seminar with the range of a survey, this course will read the writings of Benjamin Franklin within the broader contexts of eighteenth-century American literary culture. We will discover in Franklin’s diverse body of work illuminating windows into up-and-mobility, print culture, satire and belles lettres, science and commerce, and race, class, and gender politics, as well as paradigmatic expressions of public space rhetoric and literary self-representation. But we will also test Franklin’s representativeness by reading him against some of his American contemporaries (Brown, Crevecoeur, Edwards, Equiano, Foster, Freneau, Hammon, Jefferson, Madison, Paine, and Wheatley) and major critics and biographers.

ENGL 6582. 18th Century Life-Writing. (3 Credits)

ENGL 6583. 18th Century Contexts. (3 Credits)

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ENGL 6582. 18TH CENTURY LIFE-WRITING. (3 Credits)

ENGL 6583. 18TH CENTURY CONTEXTS. (3 Credits)

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ENGL 6598. THE ROMANTIC CITY. (3 Credits)
This course revisits the familiar association between British Romanticism and the natural world, while at the same time redressing a lack of attention to the urban. Traditionally, the city is associated with the twinned phenomena of industrialization and urbanization. But the urban is also the literary in an era in which the modes of production and consumption have shifted decisively toward a London literary marketplace.

ENGL 6604. JANE AUSTEN IN CONTEXT. (3 Credits)

ENGL 6611. VICTORIAN POETRY. (3 Credits)
A theoretically informed and textually intensive study of 19th-century poetry including canonical dramatic monologues, Pre-Raphaelite works, and ballads and lyrics by virtual unknowns.

ENGL 6614. VICTORIAN COSMOPOLITANISMS. (3 Credits)
In the course, the students read Victorian literature in the context of nineteenth-century writings on cosmopolitanism as well as reflect on the nineteenth-century texts through the lens of twentieth-and twenty-first century theories of cosmopolitanism (and nationalism).

ENGL 6620. REGENCY ROMANTICISM. (3 Credits)
This course takes the Regency as a historical frame to focus our attention on the latter part of the Romantic period. Officially, this era begins with George III's declared lapse into madness (1811) and ends with his son's ascent to the throne, upon the king's death (1820). But the Regency has come to be defined more generally as an era characterized by two extremes: the decadence exemplified by the Prince Regent's court, and the popular protest movements that would lead to the first reform bill (1832) and the abolition of slavery in the British empire (1834). We will examine how the period's writers respond to these events even as they negotiate another fiercely contested arena, the literary marketplace. Using Pierre Bourdieu's account of the "literary field" as a "site of struggle," we will also ask how the era's pitched political and cultural contests reflects one another.

ENGL 6640. BRIT ROMANTIC WOMEN WRTRS. (3 Credits)

ENGL 6666. LITERATURE OF APOCALYPSE. (3 Credits)
Studies the interrelatedness of narrative forms, through readings in film theory and the modern novel (Faulkner, Woolf, Duras) and viewings of specific films.

ENGL 66751. The New Formalism and Early Modern Literature. (3 Credits)
In the past decade formalism, the F-word of the profession for over twenty years, has attracted many critics in its revisionist version often termed "the new formalism." What are the potentialities—and problems—of this approach? How should we resolve debates about the working of the new formalism, such as whether it is necessarily historical? How does it interact and/or conflict with other methodologies, such as gender studies and materialism? We will approach these questions by reading a wide range of early modern texts in the principal genres, the list being planned to avoid major overlap with other early modern courses at Fordham in the past year or two. Thus the course aims to serve the needs of a range of students: those interested in a broad overview of early modern texts, and of those wanted to engage with formalist approaches and/or connect those approaches with other types of criticism. Like all my graduate courses, it will also include attention to professionalizing, such as discussions of giving papers effectively and of teaching.

ENGL 6757. TURN OF CENTURY STUDIES. (3 Credits)
Approaches to studying literature, culture, and society around the turn of the 20th century, drawing on the work of Raymond Williams, Spivak, and Sedgwick.

ENGL 6759. RACE IN POSTWAR BRITAIN. (3 Credits)
An interdisciplinary approach to representation of race in post-World War II, Britain, treating novels and films form the 1950's to present and using cultural studies and historicism as its primary theoretical frames.

ENGL 6760. BRIT & ANGLOPHONE MODERNISM. (3 Credits)
Spectators and Spies: In their quest to "make it new," modernists cast a critical eye on all that came before as well as on the world around them. If spies "keep under observation with hostile intent" (OED), the early modernists, full of animus toward conventionality, might well be called spies. As political concerns intensified in the thirties, spying became a more frequent theme as well as a reality. We will read canonical texts from the height of modernism (e.g. Lawrence, Forster, Woolf) as well as less-frequently studied works of later modernism (e.g. Bowen and Greene).

ENGL 6765. JAMES, FAULKNER, NABOKOV. (3 Credits)
ENGL 6767. Marriage and Nation in 19 Century British Literature. (3 Credits)
This course will explore literary and cultural conceptualizations of British marriage in the nineteenth century—the period traditionally seen as an age of nationalism and one in which Parliament passed or attempted to pass an unprecedented number of reforms of the marriage law. We will examine how marriage plots written after the Union with Ireland Act (1800) envision the mutually constitutive relationship between British identity and British marriage, as well as how they address crises of national self-definition and uphold—or question—the sense of national uniqueness and superiority that the institution of marriage was meant to reinforce.

ENGL 6769. FINNEGANS WAKE. (3 Credits)
As the ballad of Tim Finnegan says, there'll be "lots of fun at Finnegan's Wake." We will read Joyce's text and engage its historical reception and theoretical treatments. You'll "wipe your glosses with what you know."

ENGL 6770. CONTEXTS AND INTERTEXTS. (3 Credits)
ENGL 6771. Literature, Film and Development. (3 Credits)
Development and underdevelopment are terms we now associate with the relative industrialization/financialization of any given part of the world and the comparative disposition of their economic structures (including globalization). We will study Development and its discourse to explore how, since its emergence in the eighteenth century within humanist frameworks of philosophy/science, (the animal-human-machine divide), it has underwritten literatures (stories/narrative as colonial inscription), and film (as technology and/or techne manifest in photography, film and video). We will examine the ways Development inflects our perceptions and ways we read our own and other worlds. In particular, we will focus on how Development/development has constructed and shaped the many significations of "the human" in both literature and film.

ENGL 6776. CONRAD & THE FUTURE OF LIT. (3 Credits)
Does the study of Conrad's work have a future? Do literary studies have a future? This seminar will seek to connect and answer both of these questions through a reading of all the major works of Conrad in light of interdisciplinary, theoretical, and methodological challenges transforming literary studies at the present time. Examining recent new approaches to Conrad, the seminar will also plot ways to situate Conrad's work in the future.
ENGL 6778. BOOKER PRIZE-LIT VALUE. (3 Credits)

ENGL 6779. BRECHT: AESTHETICS AND POLITIC. (3 Credits)
Bertolt Brecht was arguably the most important theater theorist of the twentieth century, and his theory of the function of art under capitalism transformed thinking about the relationship between culture and politics and continues to resonate today. This course will examine Brecht’s theater and theory in several contexts: first, in the context of modernist theater theory and practice, and third, via the legacy of his theories in late twentieth- and twenty-first-century art and philosophy. Philosophical readings will include Marx, Adorno, and Horkheimer, Benjamin, Lukacs, Arendt, Barthes, Jameson, and Rancière; theatrical readings will include, in addition to a substantial number of Brecht’s own plays, considerations of German Expressionism; non-European, especially Chinese, theater, modernist cabaret, and postwar avant-garde and postdramatic theater. Discussions will address, among other things, the relationship between theater and politics, the role of mass culture, methodological issues in materialist criticism, theories of spectatorship, and the fate of political art after modernism.

ENGL 6800. God and Mammon in British America. (3 Credits)
Did the English explore, conquer, and sete North America in the name of true religion or the earthly pursuit of gain? How was the one aim shaped by the other, and how have these mutual concerns shaped colonial American writing? Taking Max Weber's Protestant Ethic and the Spirit of Capitalism as a conceptual point of departure, this course will explore the cultural history of spiritual and material wealth in colonial New England, the South, the Mid-Atlantic, and the West Indies. We will examine both the central texts of dissenting Protestantism from the perspective of the colonial economics and social class and the central texts of colonial economics and economic self-making from the perspective of theology, morality, and the transformation of religious culture in British America over the course of nearly two centuries.

ENGL 6888. READING THE INDIAN OCEAN WORLD. (3 Credits)
A new configuration of study has emerged in the last decade or so known as Indian Ocean Studies. It employs a robust interdisciplinarity to study the cultural flows and encounters over time of the peoples and traffic of the Indian Ocean and the formations of its vast littoral. This includes exchanges in trade, commerce, and war between the East African littoral and Arabia, the Persian Gulf, India, and the South East Asian archipelago including China. The migration of populations, the slave trades and slavery, establishment of overseas or expatriate settlements, the emergence of lingua franca, (such as Kiswahili), maritime life, and the spread of technology and creation of empires and colonies are studied in their interrelation. This course will focus on the archives, the literature, writing (including histories) and expressive practices (including film, music and performance) that this confluence of peoples has created in over more than two (actually seven) millennia. Starting with the earliest extant documents from Antiquity, to the contemporary scholarly and creative work of writers such as Pramoedya Ananta Toer, Barlan Pyamootoo, Monique Agénor, Kuo Pao Kun, Isabel Hofmyer, Amitav Ghosh, Abdulrazak Gurnah, Nuruddin Farah and Yvette Christianse, we will spend the semester "reading" the Indian Ocean world.

ENGL 6896. POSTCOLONIAL REVISTED. (3 Credits)
Like all areas of study, Postcolonial Studies has undergone a series of necessary modifications since its institutional inception in the late 70’s and early 80’s. We will survey and examine these modifications in the life of the historical, social, political, and cultural transformations that have re-shaped the intellectual and material world since the mid twentieth century. In other words, what are the intersections between the postcolonial, the postcolony, and postcoloniality and "modernity," "globalization,” “transnationalism,” "cosmopolitanism,” and “planetarity,” to name only some? We will read the re-readings of the "postcolonial" by third generation postcolonial writers, as well as original and supplementary re-writings of seminal postcolonial theoretical articulations. All non-anglophone works will be read in translation.

ENGL 6905. CONCEPTS OF CULTURE. (3 Credits)
What do we talk about when we talk about "culture"? This class will explore this keyword in and around literary studies along two parallel tracks. First, we will explore the historical development of different concepts of culture over the last two centuries or so. Second, we will explore a range of theoretical perspectives from the past three decades that fit loosely under the rubric of Cultural Studies. Both tracks will necessitate broadly interdisciplinary approaches to the topic. We will explore, for instance, a relatively literary manifestation of the concept in Matthew Arnold’s Culture and Anarchy, but also how the concept of culture figures in the early history of the human sciences, including anthropology, sociology, and psychology. Similarly, since work in the contemporary field of Cultural Studies only rarely limits its objects of study to the literary, we will sample theoretical developments in the study of popular music, film and television, etc.

ENGL 6906. LITERATURE AND LANGUAGE. (3 Credits)
According to Michel Foucault, language becomes autonomous, fundamentally independent of the world and in some sense a world unto itself, only at the beginning of the nineteenth century. The same might be said of literature, beginning with the literary theories of English and German Romanticism. One consequence was the idea that the character of literature should, or must, mirror the character of language. This course will track the history of this idea, and its offshoots and contraries, by sampling both literature and writings about language and literature drawn from the past two centuries. The readings will include poetry and prose by Lessing, Wordsworth, Friedrich Schlegel, Hegel, Poe, Mallarmé, Dickinson, Woolf, Stevens, Beckett, and Ashbery, and critical/theoretical writing by Benjamin, Foucault, Heidegger, Derrida, Giorgio Agamben, and Susan Stewart.

ENGL 6907. CRITICAL RACE THEORY. (3 Credits)
Explores the development of race thinking in the West, from Fanon and DuBois through transnational and critical legal studies.

ENGL 6908. ADVANCED FEMINISM. (3,4 Credits)
This seminar will include a survey of feminist theory in the 20th Century.

ENGL 6909. MARX, FREUD, AND A NOVEL. (3 Credits)
An inquiry into the beginnings of materialist thought in 19th century literature and culture. The seminar studies key works by Karl Marx and Sigmund Freud against a sustained examination of one watershed nineteenth-century novel, Gustave Flaubert’s Madame Bovary. The second half of the course is devoted to 20th-century developments in cultural materialism, especially the work of Walter Benjamin. Counts as Advanced Theory.

ENGL 6910. ADV THEO ENVIRONMTL CRIT. (3 Credits)
This seminar will include a survey of the new field of environmental theory. Prerequisite Intro to Theory.
ENGL 6914. Home, Exile and Diaspora in Asian American Literature. (3 Credits)
This course will introduce students to major works of contemporary Asian American Literature. Possible authors include John Okada, Carlos Bulosan, Maxine Hong Kingston, Theresa Hak Kyung Cha, Chang-rae Lee, Li-Young Lee, Gish Jen, Jessica Hagedorn, Lois Ann Yamanaka, Jhumpa Lahiri, Marilyn Chin, and many others.

ENGL 6921. MODERN LANGUAGE POLITICS. (3 Credits)
Early twentieth-century literature and theory was preoccupied with the relationship between language and politics, from the acknowledgment of minority and non-standard linguistic forms, to questions over the relationship between violence and language (whether or not, to paraphrase Adorno, one can write poetry after Auschwitz), to the idea of literary form itself enacting a kind of political resistance. In this course, we will analyze some of the competing philosophies about language circulating during this period and interrogate how modernist writers responded and contributed to these discussions. Likely authors include James Dawes, Theodor Adorno, Ludwig Wittgenstein, Ernest Hemingway, Paul Celan, Gertrude Stein, Americo Paredes, Zitkala-SA, and Jean Toomer.

ENGL 6939. Race and Emotions (Race, Affect, Globalizations in Asian American Literature. (3 Credits)
An examination of the intersection of affect theory and critical race theory, with particular attention to how the resulting theoretical paradigms can be applied to the study of Asian American literature in a global context. Some figures we may examine include Silvan Tomkis, Arlie Hochschild, Sianne Ngai, Heather Love, Lauren Berlant, Arjun Appadurai, David Eng, Anne Anlin Cheng, and Karent Shimakawa. Possible primary texts include Frank Chin, Maxine Hong Kingston, Joy Kogawa, Marilyn Chin, Li-Young Lee, Justin Lin, John Okada, Monica Sone, Jade Snow Wong, Carlos Bulosan, Edith Eaton, Lan Cao, and Lois-Ann Yamanaka.

ENGL 6944. LITERATURES OF BLACK TRANSNATIONALISM. (3 Credits)
African American and Africana studies have never been confined to national borders, but how has this sense of transnationalism been reflected in the popular imaginary in the U.S., other Black diasporic sites and Africa? This course locates itself in renewed, energetic debates around contemporary and deeper histories of transnationalism and diaspora studies. We also engage the interdisciplinarity of knowledge production in these studies.

ENGL 6959. WRDLNES: PTRY EXPRMTL PTICS. (3 Credits)
The study of experimental poetry is the study of language beyond what we ordinarily look for from it, which is for it to mean or symbolize something. Can we make art out of words; write a poem that doesn’t rely on direct meaning or symbolization to be meaningful? We will examine experimental poetry of the twentieth century, from Gertrude Stein’s work, Dada, and Surrealism through LANGUAGE poetry and elliptical texts, concluding with a contemporary text experiment called S+7. Most of all, we will write our own “experimental” texts.

ENGL 6970. POETRY WRITING WORKSHOP. (3 Credits)
An intensive discussion and practice of poetry-writing; scrutiny of one another’s work; emphasis on development of poetic voice, form, and revision.

ENGL 6973. MASTER CLASS: FICTION. (3 Credits)

ENGL 6976. LUMINOUS DETAILS: WRITING. (3,4 Credits)
We take for granted that poetry relies on imagery. But how exactly do we engage with, and reflect on, the information and the ‘facts’ of the material world? Using exercises, experiments, and readings from contemporary poetry, we will write new work and revise it with a focus on transformation and the ‘luminous detail.’

ENGL 6977. ARC OF A NOVEL. (3 Credits)
In this class we will exercise specific fiction-writing muscles. Each week we will focus on a different aspect of the writer’s craft, including character, plot and story structure, theme, style, point of view, dialogue, and pacing, in students’ own writings as well as in selected readings. At the end of this course, every student should have a firm idea of what constitutes a great story— and how to achieve one.

ENGL 6978. IN YOUR OWN VOICE. (3 Credits)
As a culture, we are more opinionated than ever, with more (and more varied) outlets than ever to express those opinions. Using readings as models and jumping off points, this course will explore how we may cultivate our own voices for genres ranging from editorial to review to “think piece” to lovelorn column, in venues ranging from Facebook wall to audiocast to blog to pulpit… and including the periodicals (which exist in the thousands) and are still reliant on paper. As for subjects— anything goes. Not too long ago, a Pulitzer Prize for agile and vigorous writing went to… a car columnist. So think of all the realms you care about, get your voice in fourth gear, rev up and join us.

ENGL 6988. POSTCOLONIAL: LIT/THEORY. (3 Credits)

ENGL 6989. Literature and Theories of Colonialism. (3 Credits)
English colonialism produced not only new forms of society, economy, and human relation but also a vast body of literature describing them. This course will survey key colonial texts from the sixteenth through eighteenth centuries, as well as the major interpretive approaches that have been taken towards them. Confronted with the need to depict such transformative processes as cultural contact and sexual mixing, the emergence of plantation and other regimes in the Americas and India, the establishment of an Atlantic slave trade, and widespread acts of revolt against empire, authors resorted to varied and often contradictory representational strategies. How to decipher their problematic descriptions will be the main question we consider throughout the semester. In formulating our answers, we will examine those that have been provided by literary critics, historians, anthropologists, and others. We also will weigh the applicability of postcolonial theories to the study of colonialism and the utility of hemispheric and other comparative frameworks to the analysis of English literary developments.

ENGL 7007. DISPLACING THE RENAISSANCE: TRAVEL, RACE, AND COLONIALISM. (3 Credits)
Investigates how literature of the English Renaissance takes part in developing discourses of race and colonialism in the period. Authors to be studied include Ascham, Nashe, Spenser, Marlow, Shakespeare, and Massinger, among others.
ENGL 7100. MED LIT & POL OF CNVERSN. (3 Credits)

ENGL 7127. New Perspectives in Early Modern Lyric. (3 Credits)
We will explore the thought-provoking lyrics written in England between about 1550 and 1660, encompassing such poets as Wyatt, Sidney, Shakespeare, Donne, Wroth, Herbert, and Marvell, and others as well. Among the broader questions we'll debate: what is lyric poetry? How can we both evaluate and contribute to the renewed interest in genre studies? How should recent critical perspectives, ranging from materialist and gender criticism to the new formalism, inform our responses to this poetry—and vice versa. Like all my graduate courses, this will also include "professionalizing" segments, addressing such issues as delivering scholarly papers effectively and transforming a seminar paper into a publishable article. Written assignments will include a seminar paper and some shorter writing, including an exercise on teaching.

ENGL 7227. PLGRMG RELCS SAINTS MED LIT. (3 Credits)
PILGRIMAGE, RELICS AND SAINTS IN MEDIEVAL LITERATURE This class explores literature written by and for medieval pilgrims who traveled among the destinations of Canterbury, Compostella, Jerusalem, Paris, and Rome. These traditions of itinerant devotion inspired songs, poetry, and prose including the lively Milagros de Nuestra Senora, The Prologue to the Tale of Beryn, and the Itineraries of William Wey; these and a variety of other works will be studied in English translation where appropriate. Along with the literature, we will also examine historical texts which address the medieval culture of relic trade and saint making, taking into consideration the popular .

ENGL 7373. PLAYS,PLAYERS,SPECTRS1660-1700. (3 Credits)

ENGL 7502. HYSTERIA:HISTORIES/TEXTS. (3 Credits)
This interdisciplinary seminar explores the issues raised by hysteria, sexuality and the unconscious in twentieth-century western culture. From a historical perspective, these topics engaged medical, psychological, political, and ethnographic discourses and permeated artistic expression as well. From the perspective of contemporary inquiry, they are of interest to scholars in a range of fields, working on questions of gender, ethnicity, identity and difference, discourse and pathology.

ENGL 7522. DECONSTRUCTION AND PSYCHOANALYSIS. (3 Credits)
The influence of psychoanalysis has declined in psychology but it remains strong in literary criticism and theory, in part because of poststructuralist re-reading of Freud with special preference to questions of language and of meaning. Such readings are paramount in the work of Jacques Lacan and they have a prominent place in the writings of Derrida. We will study this development principally via a reading of several seminal texts: Freud's "The Interpretation of Dreams and Beyond the Pleasure Principle", Derrida's "The Post Card: From Socrates to Freud and Beyond", and Lacan's Seminars II and VII (on the ego and ethics). These texts will be considered both theoretical statements and as literature in their own right. Our treatment of them will be supplemented by readings of literary texts that they themselves read, notably Poe's "The Purloined Letter" and Sophocles' "Antigone" (the latter with additional reference to Judith Butler's Antigone's Claim.)

ENGL 7525. BIOPOWER AND IDENTITY. (3 Credits)
This course looks at the concept of identity through the lens of bio-power. We will consider the way that identity is conceptualized by theorists like Michel Foucault, Georgio Agamben, Michael Hardt, Antonio Negri, Roberto Esposito, Sigmund Freud, Peter Singer, among others. Notions of normal, perverse, diverse, abject, subaltern and so on are considered along with narratives that highlight identity, passing, and embodiment in the realm of race, gender, ethnicity, nationality, ability and sexuality.

ENGL 7607. COPYRIGHT RECONSIDERED:AUTHORSHIP IN HISTORICAL PERSPECTIVES. (3 Credits)
This course will involve reading primary and secondary materials from the 17th through 21st century reflecting on the notion of literary property. The premise is that ideas of authorship, and hence copyright, have always been contested, and that current disputes can be illuminated by studying their counterparts in the past.

ENGL 7608. TRAVEL & TRAVEL TROPES. (3 Credits)

ENGL 7616. VICTORIAN POETIC INNOVATION. (3 Credits)
"Victorian Poetic Innovation" examines poetic modernity before the advent of modernism and postmodernism. Avant-garde projects as varied as Ezra Pound's Ripostes (1912) and Christian Bok's Eunoia (2002) permit us to see what prompted earlier instances of literary daring. In the nineteenth century itself, Robert Browning's replication of found materials, Tennyson's disrupted meters and free verse, and Christina Rossetti's cultural interventions show us that experimental strategies have been part of the poet's tool kit for centuries.

ENGL 7711. MODERN POETRY & POETICS. (3 Credits)

ENGL 7722. ENG POETRY: RSTN-REV 1660-1789. (3 Credits)
This class will focus on the close reading of English poetic texts from the Restoration to the French Revolution, arranged from topics from "The Poetry of Loss" to "The Poet and the Role of Poetry." Some Restoration poets appear on the syllabus, but the primary emphasis of the course is on C18 figures (Alexander Pope, Jonathan Swift, Thomas Gray, Samuel Johnson, Christopher Smart, Oliver Goldsmith, et al.). Students will be given opportunities to explore the alternative canon, to consider the relationship between the C18 publishing world and literary success, to learn about the roles of poetry in the construction of public and private identities, and to explore the practice of poetry by women authors. Do not take this course unless you are prepared to read poetry both extensively and intensively. This seminar is highly demanding, but those who stay the course will find that, with time and effort, the primary texts will yield genuine aesthetic rewards.

ENGL 7729. GNDR& EMOTION 19-C AM LIT. (3 Credits)

ENGL 7738. INTERPRETATION. (3 Credits)
A study of four major strands in the theory and practice of interpretation: the German tradition of philosophical hermeneutics, American neo-pragmatism, French poststructuralism, and perfomativity studies.

ENGL 7744. Paracolonial Studies: After Postcolonial Theory. (3 Credits)
This course will examine recent developments in (and beyond) postcolonial theory. While the primary focus will be on 20th and 21st-century theory and literature, the course will consider texts and cultural documents from earlier periods to explore how postcolonial studies belong to a wider reshaping of literary histories. The course will be organized around the study of a select few contemporary writers (Toni Morrison, Amitav Ghosh, and Pramoedya Ananta Toer are likely choices). Works by these writers will be read alongside postcolonial theorists (e.g., Homi Bhabha, Ania Loomba, Gayatri Spivak, Gauri Viswanathan) and in conjunction with earlier works both canonical (e.g., Collins, De Quincey, Defoe, Dryden, and Shakespeare) and less canonical (e.g., Abdullah bin Abdul Kadir's Hikayat Abdullah, and documents from the Dutch and English East India Company records).
ENGL 7808. PLEASURE & THE REVOLUTION. (3 Credits)
How were the “pleasures of the imagination” significant to Revolutionary American writers? How did the philosophical ideas of perception, association, fancy, genius, taste, beauty, and sublimity inform republican conceptions of liberty, community, revolution, and nation formation? This course will address these questions by examining the formal and thematic concerns of Revolutionary-era literary texts in the context of eighteenth-century British aesthetic theory. Working across a range of genres, it will explore work by Ames, Bartram, Brown, Madison, Crevecoeur, Jennie, Dwight, Ferguson, Franklin, Freneau, Jefferson, Hamilton, Warren, and Wheatley. But it will also consider aesthetic arguments by key British writers like Addison, Blair, Burke, Hogarth, Gilpin, Hutcheson, Hume, Kames, and Shaftesbury, as well as such contemporary theorists as Adorno, Ankersmit, Eagleton, Ferry, Marcuse, Ranciere, and Scarry.

ENGL 7809. MARRGE SLVR EMP:ISSUES IN 19 C US LIT. (3 Credits)
This course, the full title of which is “Marriage, Slavery, Empire: Issues in the 19th Century U.S. Literary and Cultural Studies,” is an exploration of keywords and questions that concerned American writers in the nineteenth century as much as they animate American literary and cultural studies today. Would new forms of family and sexual life develop in the new nations, or would marriage and normative forms of sexuality stabilize an otherwise chaotic nation? Was slavery compatible with—even essential to—liberal and republican principles? After abolition, would democracy be reconstructed along racialized white supremacist lines? Was it America’s “manifest destiny” to expand across the continent and beyond, or was the notion of empire anathema in a democracy? We will examine how literature asked and answered such questions, and discover how intimately related these three issues were in American writers’ minds. Authors discussed may include: Martin Delany, Sutton Griggs, Nathaniel Hawthorne, Pauline Hopkins, Helen Hunt Jackson, Jose’ Marti’, Herman Melville, John Rollin Ridge, Maria Amparo Ruiz de Burton, E.D.E.N. Southworth, and Mark Twain. Critics and theorists may include Jesse Alemán, Lauren Berlant, Bruce Burgett, Hazel Carby, Elizabeth Freeman, Kevin Gaines, Amy Kaplan, Ann Laura Stoler, Shelley Streeby, Eric Sundquist, and Walter Johnson.

ENGL 7822. ERLY AMER UPW MBLTY NARR. (3 Credits)
The great American success story is among our fondest and least examined cultural cliches; but its origins reveal a complex dialog of affirmation and anxiety that demands critical attention. Reading a range of seventeenth-, eighteenth-, and nineteenth-century texts—from early propaganda literature and narratives of colonial life to autobiography, slave narratives, middle-class fiction, and tales of striving and wealth—this course will analyze and historically situate the formal, thematic, and ideological priorities of upward-mobility narratives. Primary texts will include works by Hakluyt, Hariot, Smith, Behn, Ward, Franklin, Equiano, Filson, Crevecoeur, Brown, Paulding, Irving, Hawthorne, Douglass, Melville, Alcott, Alger, and others.

ENGL 7829. FICT PUB SPH: AM LIT 1776-1900. (3 Credits)
Using concepts of the public sphere drawn from critical theory, feminism, and political philosophy, this course will examine the development in late eighteenth- and nineteenth-century American literature and culture of the gendered distinctions between public and private, domesticity and the market, reason and sentimentality. Several historical problems will structure our theoretical, critical, and literary readings, including: the development of the doctrine of separate spheres, or domestic ideology; the effect of counter-publics, or alternative models of the public sphere, based in social movements such as temperance, feminism, and abolitionism; the political meanings of emotions, especially the key sentimental concept of sympathy; and shifting notions of how the practices of reading and writing literature were supposed to prepare citizens—especially boys and men—for participation in politics and civil society.

ENGL 7932. RECENT AMERICAN FICTION. (3 Credits)
A seminar considering selected post-World War II fictions by Baldwin, O’Connor, McCarthy, DeLillo and others.

ENGL 7933. MODERN AMERICAN FICTION. (3 Credits)
ENGL 7936. MATRL WRDS POETICS VISUAL. (3 Credits)
In the post-WWII years, U.S. poets increasingly began to approach the poetic text as a visual artifact. The legacy of free verse, Imagism, the historical avant-gardes, Objectivism, and “field” composition all led to a highly visual sense of the poetic line, page, and text—as well as extensive borrowing from (and collaboration with) the visual arts. At the same time, conceptual art and post-structuralist theory were changing our understanding of language itself. Today, what does it mean—in theory and in practice—to develop a poetics of “material words”? We will examine works by poets and artists who have engaged this open question (from Charles to Theresa Cha and others).

ENGL 7940. POSTWAR AM LIT 1945-1975. (3 Credits)
This course considers US authors from the post war period—John Hershey, Lorraine Hansberry, Allen Ginsburg, Sylvia Plath, Tom Wolfe, and others—in terms of contemporary cultural trends (suburbanization, the Cold War) and countercultural movements (beatniks, hippies, feminists). The main focus is an original research project.

ENGL 7979. FROM SCIENTIA TO SCIENCE. (3 Credits)
FROM SCIENTIA TO SCIENCE: 17TH AND 18TH CENTURY SCIENCE, MEDICINE, AND LITERATURE... This course will introduce students to the relationships among early modern descriptions of the natural world and the human body and will familiarize students with the ways in which the academic discipline of "literature and science" has been constructed over the past half century. Among the writers we will read are Paracelsus, Donne, Crooke, Bacon, Hobbes, Harvey, Boyle, Browne, Hooke, Cavendish, Locke, Newton, Defoe, and Swift.
ENGL 7980. BOOK HIST FOR LIT HISTORIANS. (3 Credits)
ENGL 8204. MEDIEVAL TRAVEL NARRATIVE. (3 Credits)
In a project which brought together the greatest minds and resources of the western world, the crushing movements inspired subsequent generations of English and western European poets and chroniclers to create some of the most beautiful and, at times, most brutal romances and histories ever written. This course will focus on a range of traditions, including the romance, Richard, and Coeur de Lion in light of contemporary chronicler Roger of Howden's, Chronica. Even Josephus' Jewish War is barely recognizable in the fourteenth-century Siege of Jerusalem. Pilgrim and merchant narratives, from Egeria to Margery Kempe, and Mandeville to Marco Polo, will provide a contrast to romance and chronicle genres. We will be especially concerned with the ways in which chivalric quest came to influence the romance and chronicle genres. This course is designed to contextualize travel within the medieval world as we read and discuss those travel narratives with a specific set of concerns: salvation, conquest, and conversion.

ENGL 8325. MA THESIS RESEARCH. (3 Credits)

ENGL 8326. WRITING MA THESIS. (3 Credits)

ENGL 8935. DISS. WRITING SEMINAR. (0 Credits)
Designed as a resource for all doctoral students who have passed the comprehensive exam. Students working on the dissertation proposal are encouraged to take this class. During each meeting students will present and respond to work in progress. Across the semester, the seminar will treat challenges of bibliographic research and strategies of effective writing specific to large projects. Attention will also be given to the preparation of material for academic publication.

ENGL 8936. ISSUES IN SCHOLARSHIP AND ACADEMIA. (0 Credits)
This 0-credit seminar, open to all doctoral students, will provide a forum in which to discuss the issues that shape the pursuit of a career professing literature as well as the pursuit of a career outside of the academy. Each semester's combination of guest-presentations and brief, selected readings will vary according to participants' desires, but typical topics might include the following: General Education and the English Department; Journal Editing and the Intellectual Life; Humanities Education and Globalism; and The Ph.D. in English and the World Outside. Selected readings might include excerpts from Louis Menand, "The Marketplace of Ideas" (2010); Stanley Fish, "Save the World on Your Own Time" (2008); Frank Donoghue, "The Last Professors: The Corporate University and the Fate of the Humanities"; and Katherine N. Hayles' "Electronic Literature: New Horizons for the Literary."

ENGL 8996. MASTER'S CAPSTONE. (3 Credits)
Master's Students who have completed 2 courses of their 10 required courses towards their degree requirements will convert an existing 12-20 page class paper into a 20-25 page essay, revised for (theoretical) submission to a specific academic journal. In transforming a course paper into a prospective article, MA students will be required to review journals in the field, choose one, develop a critical methodology appropriate to that scholarly publication, and adapt their work to its specific editorial norms. Students will work under the supervision of the Director of Placement and Professional Development in English.

ENGL 8997. Master's with Writing Concentration Capstone. (0 Credits)
The MA with Writing Concentration (MA w/WC) degree students who have completed 6 of their 10 courses toward their degree requirements will complete a substantial writing project of approximately 30 pages of poetry or 40 pages of fiction or nonfiction under the direction of a creative writing faculty member as their exit requirement.