

# 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 PhD. 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, TC.

### 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.

### 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 or 2 Credits)

### ENGL 1999. TUTORIAL. (1 to 4 Credits)

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 2999. INDEPENDENT STUDY. (2 Credits)

### ENGL 3000. THEORIES OF COMPARATIVE LIT. (4 Credits)

A review of theories and methods of comparative literary studies, using literary theory and criticism as primary readings in conjunction with primary works of literature, drawing from a range of literary 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.

**Attribute:** COLI.

### 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:** ACUP, ADVD, AMST, ASHS, ASLT, COLI, DISA, PLUR.

**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 3002. Queer Iconoclasts: Sexuality, Religion, Race. (4 Credits)

The aim of this course is to interrogate and challenge an assumption that religious communities and queer communities stand in direct opposition to one another. We will investigate citations and reappropriations of religious iconography in queer art and literature from the 20th and 21st centuries in order both to understand the controversies that surrounded these artistic and literary projects and to reimagine literary and artistic experimentation as the site of religious and sexual exploration. Particular attention will be paid to the intersection of sexuality, religion, and race. 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, AMCS, PLUR, REST, THEO, WGSS.

**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 3009. Critical Edge: Writing About the Arts. (4 Credits)**

This class is for people with a 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.

**ENGL 3012. NOVEL, SHE WROTE. (4 Credits)**

“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 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.

**Attributes:** AFAM, ALC, PLUR, WGSS.

**ENGL 3013. FICTION WRITING. (4 Credits)**

The workshop in the craft of writing 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.

**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 HPRH 1001 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 3016. 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:** CVW, NMAT, 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)**

A creative writing workshop that features peer review of student work and outside literary readings. 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.

**Attributes:** CVW, ENHD.

**ENGL 3021. The Graphic Novel. (4 Credits)**

Comic books and graphic novels are enjoying a new golden age. In this course, we will discuss the crucial differences between writing for film and comics, using graphic novels such as *Swamp Thing*, *Sandman*, *Love and Rockets*, and *Strangers in Paradise* to examine various approaches to visual storytelling. We will also explore the various publishing options open to a comic book writer and/or writer/artist. Most importantly, we will work on the craft of writing a full comic book script, with feedback and advice from guest comics writers and artists. 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, CVW.

**ENGL 3031. MEDIEVAL MONSTERS. (4 Credits)**

St. Augustine once wrote that the word "monster" derived from the Latin word "monstro," to show, implying that monstrous beings were meant to reflect divine creativity. Over time, this word for unusual beings has taken on a more sinister flavor, even within the Middle Ages. This course will explore the medieval taste for the exotic, from ferocious giants and dog-headed men to the peace-loving sciapod. 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, and human morality. In our study, we will read selections from Pliny, Augustine, and others before moving through a range of medieval texts, including the Beowulf manuscript, medieval romance, and Mandeville's account. 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, ENHD, MVLI, MVST.

**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.

**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 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, INST, ISLA, LAHA, LALS.

**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 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.

**Attribute:** CVW.

**ENGL 3067. CONTEMPORARY WOMEN POETS. (4 Credits)**

In this course, students will read poetry written by women poets in the 20th and 21st centuries with a focus on the imaginative representation of women's lived experience. We will read the work of poets who address the themes of feminine embodiment and sexuality, women's roles as mothers and daughters, women's work (both professional and domestic), and the role poetry plays in enabling women to discover a language to contain their experience. Among the (possible) poets we will read are Sylvia Plath, Ann Sexton, Elizabeth Bishop, Lucille Clifton, Anna Swir, Adrienne Rich, Marie Ponsot, Eavan Boland, Louise Erdrich, Kate Daniels, Mary Karr and A.E. Stallings. 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.

**Attribute:** CVW.

**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.

**Attribute:** CVW.

**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.

**Attributes:** ALC, ENHD, MVLI, 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.

**Attributes:** ALC, ENHD.

**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 quaeritis*, 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, Towneley, 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, ENHD, MVLI, MVST.

**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. Moralities (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.

**Attributes:** ENHD, MVLI, 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, ENHD, MVLI, MVST.

**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, ENHD, MVLI, 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, ENHD, MVLI, 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.

**Attributes:** ENHD, MVLI, 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?

**Attributes:** ALC, ENHD, MVLI, MVST.

**ENGL 3115. Medieval Women Writers. (4 Credits)**

We will begin with the autobiographical account of Perpetua, Roman martyr, and 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, 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:** ALC, COLI, ENHD, MVLI, 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.

**Attributes:** ENHD, MVLI, 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, ENHD, MVLI, 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.

**Attributes:** ENHD, MVLI, 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.

**Attributes:** ENHD, MVLI, 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, COLI, ENHD, MVLI, MVST, WGSS.

**ENGL 3135. Irish and British High Medieval Literature: Connections and Comparisons. (4 Credits)**

This course covers the literature of the period 1000 to 1330 in England, Wales, Ireland, and Northern France in the context of spiritual reform, artistic innovation, political 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.

**Attributes:** ALC, ENHD, MVLI, 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.

**Attributes:** ENHD, MVLI, MVST, REST.

**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, ISEU, ISIN.

**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.

**Attributes:** ALC, COLI.

**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, ENHD, MVLI, MVST.

**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, Tarkovsky, 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.

**Attributes:** ALC, COLI.

**ENGL 3144. OTHER WORLDS. (4 Credits)**

This course will explore different kinds of "Other Worlds" in medieval literature, from visions of heaven and to voyages into supernatural worlds. We will analyze how these texts use spatial distance and difference to explore social relations, identities, and even to subvert established ideas. The syllabus will include selections from the *Lays of Marie de France*; and the Middle English *Sir Orfeo* and *Sir Gawain and the Green Knight*. We will finish the semester by looking at how the medieval is re-imagined as an "otherworld" in the present, through modern fantasy 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.

**Attributes:** ALC, ENHD, MVLI, MVST.

**ENGL 3146. Science and Magic in Medieval Literature. (4 Credits)**

This course considers the entanglements of language, literature, and knowledge about the natural world during the Middle Ages. We will look at medieval practices of what we would come to call natural and biological science, consider medieval understandings of nature's "occult" power, and explore medieval literature about spells, wonders, witches, and demons. By the course's end, students will better understand the connections between language, culture, and scientific facts, and they will have learned about the long history of magic in the Middle Ages. 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, ENHD, MVLI, MVST.

**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.

**Attributes:** ALC, ENHD.

**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, ENHD.

**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, ENHD, REST.

**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.

**Attribute:** ENHD.

**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.

**Attributes:** COLI, ENHD.

**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 mull 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, ENHD.

**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 epyllion, 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.

**Attributes:** ALC, ENHD.

**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.

**Attributes:** ALC, ENHD.

**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.

**Attributes:** ALC, ENHD.

**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.

**Attributes:** ALC, ENHD, IRST.

**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.

**Attributes:** ALC, ENHD.

**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.

**Attribute:** ENHD.

**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.

**Attributes:** ALC, ENHD, WGSS.

**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.

**Attributes:** ALC, ENHD.

**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, souvenirs, and tell-all memoirs. We'll track all the change and strangeness 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.

**Attributes:** ALC, ENHD.

**ENGL 3333. CAPTIVES, CANNIBALS, AND REBELS. (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 Rowlandson, 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:** ACUP, ALC, AMST, ASLT, COLI, ENHD, HCWL, HUST.

**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.

**Attribute:** ENHD.

**ENGL 3336. Early American Novel. (4 Credits)**

The American novel was a late arrival. No novels were published in America 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.

**Attributes:** ACUP, ALC, AMST, ASLT.

**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 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:** ACUP, ADVD, ALC, AMST, ASLT, COLI, INST, ISAS, ISIN, PLUR.

**ENGL 3361. THE FEMALE BILDUNGSROMAN. (4 Credits)**

At its inception, the term "bildungsroman" referred to novels concerned with the maturation, education, and coming of age of white, male protagonists. This class explores how the bildungsroman transforms when it focuses on protagonists of different gender identities, sexualities, and races in a variety of literary forms that might include novels by the likes of Charlotte Brontë or Maxine Hong Kingston, autobiographies by Simone De Beauvoir or Audre Lorde, poetry by Emily Dickinson, or even super hero comics like Marvel's Uncanny X-Men. 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.

**Prerequisite:** ENGL 2000 (may be taken concurrently).

**ENGL 3363. CRIME AND PUNISHMENT. (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 *Anna 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.

**Attributes:** ALC, COLI.

**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 within 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, INST, ISEU.

**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.

**Attributes:** COLI, ENHD.

**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:** COLI.

**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.

**Attributes:** ENHD, WGSS.

**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 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.

**Attribute:** ALC.

**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.

**Attributes:** ALC, ENHD.

**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.

**Attributes:** ALC, ENST, ESHC.

**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.

**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 period. 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. (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:** ACUP, ALC, AMST, ASLT.

**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:** ACUP, ALC, AMST, ASLT, COLI.

**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 HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

**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 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.

**Attribute:** ALC.

**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.

**Attributes:** ACUP, ALC, AMST, ASLT.

**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.

**Attribute:** WGSS.

**ENGL 3512. British and American Poetry. (4 Credits)**

The course traces the development of poetry over two hundred years on both sides of the Atlantic, beginning with the Romantic movement in Britain and concluding with American verse of the late 20th century. However, the course is not just an historical survey. We will also explore poetic genres and poetic technique in the close reading of major works by such figures as Wordsworth, Keats, Browning, Dickinson, Whitman, Rossetti, Hopkins, Yeats, Frost, Eliot, Stevens, and Heaney.

**Attribute:** ALC.

**ENGL 3520. How Fiction Works. (4 Credits)**

This course will examine the formal elements of modern fiction by considering the author's craft in relation to the reader's experience. Exploring both classic novels and short stories by contemporary writers, it will consider how point of view, free indirect style, character, plot, details, language, and other aspects of fiction are used by writers to create stories we care about. 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 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 all together. 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 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:** ACUP, ALC, AMST, ASLT, 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.

**Attributes:** ALC, ENHD.

**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.

**Attributes:** INST, IRST, ISEU.

**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.

**Attributes:** ACUP, ALC, AMST, ASLT.

**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.

**Attributes:** ACUP, ALC, AMST, ASLT, ENHD.

**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:** ACUP, ADVD, AMST, ASLT, COLI, PLUR, 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.

**Attributes:** ACUP, ALC, AMST, ASLT.

**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. Novelists 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:** ACUP, ALC, AMST, ASLT.

**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.

**Attributes:** ACUP, AMST, ASLT.

**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, where 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 Roland 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.

**Attributes:** ACUP, AMST, ASLT.

**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.

**Attributes:** ACUP, ALC, AMST, ASLT.

**ENGL 3625. EARLY AMERICAN LITERATURE. (4 Credits)**

This course will examine texts written in and about early America from early narratives of exploration to nineteenth-century gothic novels. Special attention will be given to topics like relations between Europeans and Native Americans, the circulation of ideas between the Americas and Britain, the American Revolution, the tensions between religion and commerce, and controversies over class, gender, sexuality, race, and slavery. As we read a wide variety of authors ranging from John Smith and Benjamin Franklin to Olaudah Equiano and Harriet Beecher Stowe, we will investigate how literature both reflected and shaped the colonization and development of the Americas and the United States. 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:** ACUP, ALC, AMST, ASLT, ENHD.

**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:** ACUP, ADVD, ALC, AMST, ASLT.

**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.

**Attributes:** ACUP, AMST, ASLT.

**ENGL 3633. THE ENLIGHTENED EARTH: AMERICAN LIT & CULTURE AFTER 1945. (4 Credits)**

Since the Second World War, Americans have prepared for catastrophe. The Enlightenment's dream of the mastery of nature is threatened by forces such as atomic warfare, industrial pollution, and climate change. In this course, we will trace the responses to these threats in literature, film, and new media, organized into four broad categories: the Long 1960s, Postmodernism, Neo-Thoreauvian nature writing, and "cli-fi" (climate fiction). We will investigate how altered environments reshape ideas of the American project through major works by Gary Snyder, Alice Walker, Mark Z. Danielewski, Octavia Butler, and Louise Erdrich, among others. The literature will be accompanied by transmedia storytelling that carries literary ideas to global audiences, beginning with environmental horror, adventure, Noir, anime, and documentary film. Digital art, a graphic novel, television, and video games will cap this course as we discover the genres of the enlightened earth today. 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, ASLT, ENST, ESHC.

**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:** ACUP, ADVD, AFAM, ALC, AMST, ASLT.

**ENGL 3646. Black Disability Studies. (4 Credits)**

This course will examine the intersections of blackness and disability in African American literature and culture from the nineteenth to the twenty-first century. We will consider how disablement as experience and as discourse has shaped racial subjecthood for African Americans, influencing notions of racial health and citizenship in the United States. In addition, we will explore how Black writers, thinkers, and activists acknowledge the ways disability intersects with blackness to understand more fully the complexities of racial injury and subjection. We will tackle these matters by examining the work of Henry Box Brown, William and Ellen Craft, James Weldon Johnson, Octavia Butler, Toni Morrison, Pearl Cleage, and Mamie Till-Mobley, 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:** AFAM, ALC, AMST, ASLT, COLI, DISA, PLUR.

**ENGL 3650. STAYIN' ALIVE: PERFORMING BLACKNESS AND WHITENESS IN 1970's US FILM AND LITERATURE. (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 *Souther* (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:** ACUP, ADVD, AFAM, ALC, AMST, ASAM, ASLT, PLUR.

**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:** ACUP, ADVD, ALC, AMST, ASLT, COLI, LALS, PLUR, URST.

**ENGL 3653. MAJOR AMERICAN AUTHORS. (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:** ACUP, ALC, AMST, ASLT.

**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:** ACUP, ALC, AMST, ASLT, COLI.

**ENGL 3677. LATINO/A US LITERATURES. (4 Credits)**

An introduction to Latino-American 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.

**Attributes:** ALC, AMST, ASLT, LALS.

**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:** ACUP, ADVD, AFAM, ALC, AMST, ASLT.

**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:** ACUP, ADVD, ALC, AMST, ASLT, COLI, INST, ISEU, ISIN.

**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 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, Naruddin Farah, Rudyard Kipling, Salman Rushdie, Tayeb Salih, Olive Schreiner, and Pramodya 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, ISIN, PJST.

**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.

**Attributes:** ENHD, MVLA, 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, Mishima, 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.

**Attributes:** ACUP, ALC, AMST, ASLT, LAHA, LALS.

**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 Woolf, 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:** COLI.

**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.

**Attributes:** ACUP, AMST, ASLT, ENST, ESEJ, ESHC.

**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 identity 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:** ACUP, ADVN, AMST, ASLT, 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 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 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:** ACUP, ADVN, ASLT, COLI, PJST, PLUR.

**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 3965. WRITER'S WORKSHOP 2. (4 Credits)**

An intermediate workshop class for creative writing. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. 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. 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 3966. FICTION WRITING 2. (4 Credits)**

An intermediate workshop class for fiction writing. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Pre-req: ENGL 3013. 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 3967. CREATIVE NONFICTION WRITING 2. (4 Credits)**

An intermediate workshop class for creative nonfiction writing. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Pre-req: ENGL 3014 or by writing sample submission. 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.

**Prerequisite:** ENGL 3014.

**ENGL 3968. POETRY WRITING 2. (4 Credits)**

An intermediate workshop class for poetry writing. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Pre-req: ENGL 3015 or by writing sample submission. 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.

**Prerequisite:** ENGL 3015.

**ENGL 3999. TUTORIAL. (3 Credits)**

Independent research and readings with supervision from a faculty member.

**ENGL 4005. THE MEDIEVAL TRAVELER. (4 Credits)**

This course follows the routes of pilgrims, crusaders, merchants, nobles and peasants as they charted a course for lands of promise and hoped-for prosperity. In *Medieval Traveler*, we will read selections from the diaries, chronicles, and historical literature written by and about travelers in the Middle Ages. We will begin and end with travelers who sought miracles, marvels, and new trading routes on the cusp of the known world. We will focus in particular on the practicalities of medieval travel, and well as the reasons for traveling: the sacred, the profane, and everything in between. This will be an interactive class, be prepared to discuss and 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:** ENHD, GLBL, HIST, ICC, MVLI, MVST, OCST, REST.

**ENGL 4006. WRITING FOR PUBLICATION. (4 Credits)**

See your name up in lights! Try your hand at getting published! Most publications rely on genres such as profiles, Q&As, reviews, personal essays, and service pieces supplied by both staffers and freelancers, working in print or multimedia. In this course, you will learn how to assess publications and find those that might publish you; write persuasive "pitch" letters (also known as queries) in which you propose article ideas; write and revise articles in a variety of genres; and learn how to use social media to promote your published work. 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 4010. AMERICAN CRIME STORIES. (4 Credits)**

Crime narrative has long been a staple of American literature and culture, traversing both high, so-called literary, fiction and lowbrow popular efforts which were sometimes named for how much they cost (dime novels) or for the cheap, course paper they were printed on (pulp fiction). We'll be reading a selection of crime stories ranging from the antebellum era to contemporary times, but the main focus will fall on the 1930s, 1940s and 1950s, the period when the distinctively American hard-boiled style evolved in print and the film noir became an identifiable American movie idiom. Authors include Dashiell Hammett, James Cain, Raymond Chandler and Patricia Highsmith. 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:** ACUP, ALC, AMST, ASLT.

**ENGL 4015. LONDON MODERNISMS: 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.

**Attribute:** ICC.

**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 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.

**Attributes:** ALC, INST, ISEU.

**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 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 4106. SEMINAR: THE GREAT DEPRESSION: LITERATURE AND CULTURE. (4 Credits)**

This course studies one of the deepest economic, social, and cultural crises in American history, from the 1929 stock market crash through 1941. We will be reading major American writers of fiction, poetry, and drama (to include, among others, Fitzgerald, Faulkner, Stevens, Odets, Hurston, Langston Hughes, and Richard Wright). But we will also attend to popular culture—newspapers, magazines, film, and radio. 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:** ACUP, ADVD, ALC, AMST, ASLT.

**ENGL 4113. SEMINAR: 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:** ACUP, ADVD, AMST, ASLT.

**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 4118. DICKINSON, WHITMAN, AND COMPANY. (4 Credits)**

This course examines the poetry of Walt Whitman, Emily Dickinson, and their contemporaries. As we study the writings of Dickinson and Whitman across a variety of areas—love poems, poems about loss, poems about nature and art, historical and comic poems and religious poems—we will also link them to less familiar non-canonical poems from a variety of 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.

**Attribute:** AMST.

**ENGL 4119. 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 colonists 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, Phillis 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.

**Attributes:** ACUP, AMST, APPI, ASLT, ENHD.

**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 4120. 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.

**Attributes:** ENHD, REST.

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

**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.

**Attributes:** ACUP, AMST, ASLT, URST.

**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, ENHD, WGSS.

**ENGL 4128. Seminar: Love and Sex in Early Modern Literature. (4 Credits)**

This seminar explores ideas about love, eroticism, and human sexuality from 1500 to 1700. Writers to be studied include Petrarch, Aretino, Shakespeare, Sidney, Wroth, and Wilmot. Note: 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, ENHD, WGSS.

**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, ENHD, 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:** BEHR, BIOE, COLI, HIST, ICC, INST, ISEU, ISIN, WGSS.

**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:** ENHD, EP4, MVLI, 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.

**Attributes:** ENHD, ICC.

**ENGL 4144. HAMLET: TEXT & PERFORMANCE. (4 Credits)**

We will study Shakespeare's *Hamlet* as a historical/literary text and as a theatrical script. Through close readings from disparate points of view, we will encounter how the theatre acts to create meanings, and how time and culture are expressed in text and performance. Areas of study will include set design, costumes, film adaptations, literary rewritings, pop culture renditions, and references in music and advertising. 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:** ENHD, ICC, THEA.

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

**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.

**Attributes:** ICC, THEA.

**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:** ENHD, ENST, ESHC, ICC, INST, ISIN.

**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 intensive 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 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:** ENHD, ICC, MVLI, 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, Chekov and Shaw; relevant reading in history and philosophy. Senior values seminar. 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, INST, IRST, ISEU, ISLI, 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, 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 4151. PERFORMING MEDIEVAL DRAMA. (4 Credits)**

In the English late Middle Ages (roughly 1350-1500), theater was a thoroughly local affair. Performances spanned from one-night-only entertainments, acted by lavishly costumed noblemen for their peers, to massive cycles of city-specific religious plays, performed annually over a period of days by an entire community. Scurrilous scatology stood alongside the most divine of mysteries; the humble, menial struggles of Everyman had their place on stage just as much as the social and political quandaries of a king. In this course, we will study medieval English drama both as a body of literature and as a repository for medieval performance rhetorics we can experiment with in the present day. A series of assignments over the course of the semester will help us understand late medieval plays and their unique theatricality. The semester culminates with a collaboratively staged and publicly performed medieval drama of the student's 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:** ENHD, MVLI, MVST.

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

**ENGL 4172. DIVERSE BIOLOGY/SHARED HUMANITY. (4 Credits)**

This course draws on readings and approaches from biology and literary studies to gain understanding of the diversity of human experience.

Students will study the biological (genetic, metabolic, developmental, and neuronal) factors contributing to differences in human behavior, cognition, ability/disability, and appearance. Through the study of first-person narratives, poems, and other texts (including film), students will gain insight into the lived experiences of people they might not otherwise have come to know, even as they deepen their appreciation of the interdependence of self and other. Through reflection on readings in literature and science, students will come to recognize more fully what these disciplinary approaches offer to understanding our place in the world and our responsibilities to one another. 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:** DISA, ICC, PLUR.

**Prerequisites:** (ENGL 2000 or COLI 2000 or CLAS 2000 or MVST 2000 or MLAL 2000 or HPRH 1001 or HPLC 1201) and (NSCI 1030 or NSCI 1080 or NSCI 1051).

**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, LAHA, LALS.

**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.

**Attributes:** ENHD, ICC, INST, ISLA.

**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 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, PJST.

**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 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 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.

**Attributes:** EP4, PJST, VAL.

**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.

**Attributes:** AFAM, AMST, ICC, PJST, PLUR.

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

**ENGL 4236. SEMINAR: 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 & 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:** ACUP, ALC, AMST, ASLT, COLI, LALS.

**ENGL 4246. MEDIA, DISABILITY, FUTURITY. (4 Credits)**

This interdisciplinary capstone course explores the theme of futurity through the lenses of media studies, disability studies, and narrative studies. Futurity is not just the stuff of science fiction, but is rather an integrated part of the rhetoric we use when imagining the kind of world we want to build. Media and other digital technologies are often a part of this narrative imagining, and with those tools we often imagine which bodies we might repair, represent, or rebuild. Using a variety of interpretive and analytical methods, students will ask what futures are available to which bodies and why; how bodies are figured as legibly human, and how dominant narratives enable or foreclose the full expression of a range of embodiments. The object of analysis is simultaneously representative, linguistic, narrative or historical: this course argues that any critical examination of embodiment necessarily touches upon not only key cultural studies categories such as race, class, gender and sexuality, but also upon the question of technology's relationship to the body and its narrative figuring of health and flourishing. Students will finish the course with a nuanced understanding of how contemporary texts both visual and linguistic determine a shared cultural imagining of a better world, and how we might work to craft that image in a more inclusive and socially just way. 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, COMC, DISA, ICC.

**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 4318. SEMINAR: EARLY WOMEN NOVELISTS. (4 Credits)**

A study of the rise of female authors in eighteenth-century England. We will address problems of gender, race and class, as well as the basic literary and historical dimensions of each text we read. Authors will likely include Aphra Behn, Eliza Haywood, Frances Burney, Mary Wollstonecraft, Ann Radcliffe, Jane Austen, and Charlotte or Emily Brontë. 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, ENHD, WGSS.

**ENGL 4370. DISGUST IN LITERATURE AND PSYCHOLOGY. (4 Credits)**

This course will analyze disgust in literature (and related disciplines) and in psychology as primary emotion that exists in every culture. We will study fiction, poetry, and film—and also psychological research, as we explore what it means to be disgusted, and why we are motivated to read and view things that provoke disgust. 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:** ACUP, ASLT, ICC.

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

**ENGL 4401. THE BRONTES IN CONTEXT. (4 Credits)**

The study of the novels by the three Bronte sisters- Charlotte, Emily, and Anne- in the context of the social and cultural developments in 19th century England. 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 4403. EXTRAORDINARY BODIES. (4 Credits)**

From freak shows to the Americans with Disabilities Act, people with non-normative bodies have received special, and not always welcome, attention from their peers. This course will study the experience of people with anomalous bones from a variety of personal and social 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:** AMST, COLI, DISA, EP4, VAL, WGSS.

**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 4420. 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 the 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, DISA, ICC.

**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 4425. Seminar: 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. 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:** ACUP, ALC, ASLT.

**ENGL 4490. 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. Asian American Critique. (4 Credits)**

This capstone course explores canonical and cutting-edge research in the interdisciplinary field of Asian American Studies. Examining the field's interventions in disciplines such as history, sociology, media studies, and literary studies, we will discover how Asian Americanists have enunciated a distinct set of themes, methods, analyses, historical narratives, and ethico-political projects. Topics may include Asian American critiques of racial capitalism; neoliberalism; biopolitics; environmental devastation; human-animal relations; contemporary aesthetic categories; the Asian Century; and the intersections of race, class, gender, sexuality, and ability. This course fulfills the ICC and pluralism requirements of the common core. Previous exposure to ENGL 3356, "Approaches to Asian American Studies," or ENGL 3359, "Asian Diasporic Literature," is encouraged but not 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.

**Attributes:** AMST, COLI, ICC, INST, ISAS, 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 I 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 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. (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 to 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 Žižek, among others.

**ENGL 5019. STAGING BLACKNESS: BLACK DRAMA AND THE AFRICAN AMERICAN LITERARY TRADITION. (3 Credits)**

A literary, historical, and performance-oriented exploration of African American literature.

**ENGL 5020. Fear on the Homefront: The Literature of Peace and War. (3 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 our human experience of peace and war through art. This seminar explores literary and cinematic representations of peace and war from Classical times to the present day. We look at war stories and the special case of civil war, as well as the more recent phenomenon of fear on the homefront. We end with a unit on pacifism and peace work. In every unit, we will read nonfiction sources highlighting ethical and moral ideas about war (by Abraham Lincoln, Simone Weil, Jean Bethke Elshtain, Michael Walzer and others). Authors include Homer, Shakespeare, Virginia Woolf, Vera Brittain, and many others.

**Attribute:** PJST.

**ENGL 5102. GLOBAL POSTMODERNISMS. (3 Credits)**

A survey of literary development in postmodernity and global literary studies.

**Attribute:** ENAL.

**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.

**Attribute:** ENAL.

**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:** ENAE.

**ENGL 5109. AFRICAN AMERICAN LITERATURE. (3 Credits)**

A survey of African American literature from the Jazz-age to the present.

**Attributes:** ENAE, ENAL.

**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.

**Attribute:** ENAL.

**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.

**Attributes:** ENAE, ENAL.

**ENGL 5151. MASTER CLASS: WRITING. (3 to 4 Credits)****ENGL 5177. MASTER CLASS: WRITERS AS SHAPERS: THE SHORT STORY. (3 to 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 5180. ANTHOLOGIZING POETRY IN THE MIDDLE AGES. (3 Credits)**

This course surveys important medieval poetry collections in several different languages in order to explore the shifting relationships between poetic expression, verse collection, and book production during the Middle Ages. How and why did medieval people collect poetry, and how should manuscript context guide our interpretation of individual works? Some tuition in Middle English will be provided; translations will be available for literature in Old English, Latin, French, Welsh, and Occitan.

**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 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, accended 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.

**Attributes:** ENME, MVSG.

**ENGL 5210. INTRO OLD NORSE LANG & LIT. (3 or 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.

**Attributes:** ENME, MVSG.

**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 musicd). All readings in English or Middle English.

**Attribute:** ENME.

**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.

**Attributes:** ENBE, ENBL.

**ENGL 5226. LANGLAND'S PIERS PLOWMAN AND THE POETRY OF SOCIAL JUSTICE IN THE LATE MEDIEVAL ENGLAND. (3 Credits)**

William Langland's dream-vision poem, Piers Plowman, composed, like Chaucer's works, in late fourteenth-century London, treats many of the things Chaucer skirts or omits. Langland's accounts of social unrest, some forms of religious argument and conflict, policy and practices regarding poverty, and his critique of social structures and experimentation with alternatives gives us a different Middle Ages from Chaucer's more court-centered writing. This course will put reading Piers Plowman, arguably the greatest single medieval English poem, at its center, while paying due attention to its context in other texts and in the poem's surrounding world.

**ENGL 5230. RICHARD ROLLE AND HIS INFLUENCE. (3 Credits)**

A study of the early fourteenth century writer Richard Rolle and his influences.

**Attribute:** MVSG.

**ENGL 5261. MALORY: CULTURES OF THE C15. (3 Credits)**

Malory's vast Morte Darthur and the wide multilingual reading that went into it is both object of study and the gateway into the troubled fifteenth century in this course.

**Attributes:** ENME, MVSG.

**ENGL 5264. CHAUCER. (3 to 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.

**Attributes:** ENME, MVSG.

**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.

**Attribute:** ENME.

**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 (Eibhlin Dhubh Ni Chonail, Máirtín Ó Cadhain), writers from the North (Seamus Heaney, Medbh McGuckian), and contemporary writers (Eimear McBride, Ursula Rani Sarma). Fulfills a British 3 Requirement.

**Attribute:** ENBE.

**ENGL 5331. EARLY MODERN SKEPTICISMS. (3 Credits)**

Graduate course on the discourses of skepticism during the early modern period.

**ENGL 5345. Theatrical Ent in Early Modern England. (3 or 4 Credits)**

This course will offer a survey of English theatrical enterprise from 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.

**Attribute:** ENBE.

**ENGL 5536. 18TH-CENTURY NOVEL I. (3 to 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, William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, Lord Byron, Felicia Hemans, John Keats and John Clare.

**Attribute:** ENBL.

**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?

**Attribute:** ENBE.

**ENGL 5634. MODERNISTS/VICTORIANS. (3 to 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.

**Attributes:** COLI, ENAL, ENBL.

**ENGL 5700. PLAYWRITING WORKSHOP. (3 Credits)****ENGL 5707. HIGH MODERNISM: 1922. (3 Credits)**

An exploration of five major works published in modernism's *annus 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 Yeats's anthology volume *Later Poems*, including such works as "A Prayer for My Daughter" and "The Second Coming."

**Attribute:** ENBL.

**ENGL 5717. TRANSATLANTIC WOMEN MODERNISTS. (3 to 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.

**Attribute:** ENBL.

**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.

**Attribute:** ENBL.

**ENGL 5742. MILTON'S MAJOR WORKS. (3 to 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.

**Attributes:** ENAL, ENBL.

**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; Pramodina 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.

**Attribute:** ENBL.

**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.)

**Attribute:** ENAL.

**ENGL 5763. JOYCE. (3 to 4 Credits)****ENGL 5777. Master Class: Literary Magazine Workshop. (3 or 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 5778. FLAWLESS/FREEDOM/FORMATIONS: WRITING ON RACE, GENDER AND POPULAR CULTURE. (3 Credits)**

This is a class about creative non-fiction writing as cultural reportage. In this class we will read a survey of cultural reportage—primarily reviews, profiles, editorials, opinion pieces—for textual, cultural, and aesthetic analysis to think about the ways that race—and intersectionally, gender and sexuality—operates thematically and politically in that writing. Our study of this writing will impact the main focus of this class: It is a writing workshop, in which each student will present her or his work for critique. Writing assignments will be expected of each student and possibly lead to the production of a class-produced blog or magazine at the end of the semester.

**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 5791. POETRY OF WITNESS: MASTERCLASS. (3 Credits)**

Poets have always sought to address social, personal, and political challenges—upheaval, trauma, and change. But how exactly do we practice writing poetry as witnesses of our own time and of our own lives in context? In this course, we will read and write poetry that seeks to bear witness in a wide range of forms and to an array of social/personal contexts.

**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 5832. SLAVERY IN AMERICAN FICTION. (3 Credits)****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.

**Attribute:** ENAE.

**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.

**Attribute:** ENAE.

**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.

**Attribute:** ENAE.

**ENGL 5844. AMERICAN BESTSELLER 1870-1940. (3 to 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.

**Attributes:** ENAE, ENAL.

**ENGL 5845. EARLY AMERICAN NOVEL. (3 to 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.

**Attribute:** ENAE.

**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.

**Attribute:** ENAE.

**ENGL 5861. GENDER IN AMERICAN LITERATURE. (3 Credits)**

An interdisciplinary study of the social and cultural forces that shape gender difference and sexuality in American literature from 1830 to 1930.

**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 (Salinger; Bowles) as it leads into the postmodern novel. Possible authors also include: Ellison, Vonnegut, Pynchon.

**Attribute:** ENAL.

**ENGL 5920. JAMES HARDY CONRAD. (3 Credits)****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.

**Attribute:** ENBE.

**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* (2011).

**Attribute:** ENAL.

**ENGL 5960. MEMOIR & PERSONAL ESSAY. (3 to 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 5965. Master Class: Writing for the Big Screen. (3 or 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 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.

**Attribute:** ENBE.

**ENGL 5989. Major Early Modern Texts and the Dynamics of Space and Place. (3 Credits)**

Major Early Modern Texts and the Dynamic 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 NeoPlatonic texts, and so on.

**Attribute:** ENBE.

**ENGL 5992. ART OF LITERARY NONFICTION. (3 or 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 work-shopping 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 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 6101. REREADING CLOSE READING: HIST PERSPECTIVES, CONTEMPORARY CHALLENGES/SHAKESPEARE'S POETRY, SPENSER, DONNE. (3 to 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.

**Attributes:** CEED, CENS, ENBE.

**ENGL 6103. NEWS AND PLAYS: 1660-1779. (3 Credits)**

An examination of the relation between theatre and news media in the long eighteenth century.

**Attribute:** ENBE.

**ENGL 6104. 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. Fulfills: American 2 and Theory requirements.

**Attribute:** ENAL.

**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).

**Attribute:** ENME.

**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.

**Attributes:** ENAE, ENAL, ENBL.

**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.

**Attribute:** ENME.

**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 Osborn 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.

**Attribute:** ENBE.

**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 still under-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. If in doubt about whether your language experiences will be helpful, please email woganbrowne@fordham.edu.

**Attributes:** ENME, MVSG.

**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.

**Attributes:** ENME, MVSG.

**ENGL 6234. RACE, RELIGION, AND MONSTROSITY IN MEDIEVAL LITERATURE. (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 heroes, saints, even the Christian deity in far more 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.

**Attributes:** ENME, MVSG.

**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.

**Attributes:** ENME, MVSG.

**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 synonymous with continual war. To view the Romantic era solely through the lens of war runs 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 Keat's famous odes are illuminated afresh when read in the context of a culture preoccupied not only with conflict but with conflict resolution.

**Attribute:** ENBL.

**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.

**Attribute:** ENME.

**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.

**Attributes:** ENBE, ENME.

**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.

**Attribute:** ENBE.

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

**Attribute:** ENAL.

**ENGL 6641. READING AND TEACHING THE NINETEENTH - CENTURY NOVEL. (3 Credits)**

In this course we will consider the nineteenth-century novel from the interfused perspectives of readers and teachers. Our remit will be the British novel across a relatively broad span of decades: Maria Edgeworth's *Castle Rackrent* (1800), Walter Scott's *Rob Roy* (1817), Mary Shelley's *Frankenstein* (1818); Jane Austen's *Emma* (1815), Emily Brontë's *Wuthering Heights* (1847), and George Eliot's *Middlemarch* (1871/2). After reading and discussing each novel we will then turn to consider the various ways that it might be taught in the college classroom. And for each novel, both our readings and our conversations about pedagogical approaches will be informed by critical articles on the works themselves and on broader issues in nineteenth-century studies. This seminar is open to all graduate students, but because the structure of the course will require an unusual amount of active student participation, please keep in mind that silent spectatorship will not be possible.

**ENGL 6751. 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.

**Attribute:** ENBE.

**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 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 Ranciere; 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 settle 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.

**Attribute:** ENAE.

**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 Pramodya 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 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.

**Attribute:** ENAL.

**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.

**Attribute:** ENAL.

**ENGL 6921. MODERN LANGUAGE POLITICS. (3 Credits)**

Early twentieth century literature and theory was preoccupied with the relationship between language and politics, from the acknowledgement 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.

**Attribute:** ENAL.

**ENGL 7001. EARLY MODERN LYRIC POETRY. (3 Credits)**

The past few years have witnessed a resurgence of critical interest in early modern/Renaissance 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 partly or entirely on it.

**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.

**Attributes:** ENAL, ENBE.

**ENGL 7021. Romanticism and Ecocriticism. (3 Credits)**

In the work of Raymond Williams, Jonathan Bate, and others, the field of British Romanticism made important contributions to an early ecocriticism. This course will consider how this work participated in the growth of an interdisciplinary body of environmentalist studies that includes Lawrence Buell, Cheryll Glotfelty, Timothy Morton, Monique Allewaert, and Anne-Lise Francois. Our historical questions will focus on how the period's writers developed an acute attention to their natural environments in the midst of a "second scientific revolution," the enclosure acts, urbanization and industrialization, the rise of a global tourism industry, and imperial expansion. Authors, artists, and tourists alike employed the popular aesthetic traditions of the sublime, the beautiful, and picturesque in viewing their surroundings. We will concentrate on authors such as Edmund Burke, Olaudah Equiano, William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, Mary Shelley, and John Clare. We will also spend some time on visual media, including book illustrations, and on the experiments of Constable and Turner on clouds and sunsets (respectively) in the light of new scientific understandings of the atmosphere.

**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 Pramodya Ananta Toer are likely choices). Works by these writers will be read alongside postcolonial theorists (e.g., Homi Bhabha, Ania Loomba, Walter Dignolo, 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 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.

**Attribute:** ENAE.

**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.

**ENGL 8998. ENGLISH GRADUATE INTERNSHIP. (1 to 3 Credits)**

Will be processed through graduate internship.

**ENGL 8999. INDEPENDENT STUDY. (0 to 4 Credits)**

**ENGL 9999. DISSERTATION DIRECTION. (1 Credit)**

Doctoral students who have had their dissertation proposals accepted must register for this each semester up to and including the one in which they defend. The one exception is for students defending in the summer semester before their summer graduation deadline, the registration may be for ENGL 0910 Maintenance.