The discipline of English is shaped historically by the study of literature and conceptually by the understanding of written texts in all their many forms. Its foundations are the theory and practice of critical reading, literary analysis, and effective writing. The major is designed to build an inclusive knowledge of literature, to develop skills required for the critical interpretation of texts, and to teach the principles of critical and creative writing.

The major emphasizes the historical reach of literary study through its historical distribution requirement. The theory requirement introduces influential concepts and debates underlying the study of language, literature, and their cultural impact. The range of electives and seminars that make up the bulk of the curriculum allows for flexibility in designing individual majors while ensuring a comprehensive grasp of the varieties of literary study.

Premised on the belief that the study of literature and the practice of writing are mutually reinforcing the major with a Creative Writing concentration, emphasizes the interrelations among creative writing, digital media, criticism, and scholarship. As an integrated concentration in the English department with a dual focus on literature and creative work, the Creative Writing concentration combines literature courses, small writing workshops, and practical industry training to prepare students for advanced study or careers in writing, media, and publishing. In addition, our concentrators benefit from the resources provided by New York City, a worldwide center for literary publishing.

Honors Thesis

The department offers an honors thesis option in English for senior English majors with a 3.6 GPA or higher in English who wish to complete an ambitious project under the direction of a faculty member.

If you are interested, you should discuss this option with the associate chair and then choose a member of the faculty as an advisor for the thesis prior to the semester in which the thesis will be completed. The associate chair will then authorize you to register for ENGL 4998, a four-credit Honors Tutorial. This course does not count for credit toward the English major or the English major with a creative writing concentration, though it does count as an elective toward graduation. The professor sponsoring the project will set up parameters and deadlines at his or her discretion. You will write your thesis over the course of one semester, at the end of which there will be an honors defense with the advisor and one departmental reader. That committee then evaluates whether the thesis defense qualifies you to graduate with departmental honors.

The English Major and the Rose Hill Honors Program:

Students in the Rose Hill Honors Program fulfill the first-level core English requirements (ENGL 1102 and ENGL 2000) by taking HPRH 1001. Rose Hill Honors Program students who major in English may count two Honors Program courses toward the major. HPRH 1051 will count as one of the required Historical Distribution courses. HPRH 2051 will count as a regular elective in the major. The Honors Program thesis project does not count as course credit toward the English major.

The English Major and the Lincoln Center Honors Program:

Students in the Lincoln Center Honors Program fulfill the first-level Core English requirements (ENGL 1102 and ENGL 2000) by taking HPLC 1201 and HPLC 1811. HPLC 4500 THESIS WORKSHOP can, with the approval of the associate chair, count for elective credit in the major. HPLC 4050 HONORS: SENIOR VALUES SEMINAR can also count for the major when it is taught by English or Comparative Literature faculty.

Early Admission to Master’s Program

Please read the Early Admission to Graduate School of Arts and Sciences Master’s Programs section, which is located under the heading of Special Academic Programs in the chapter on Academic Programs, Policies, and Procedures of this bulletin. The English director of graduate studies, in consultation with the undergraduate program heads, selects second semester juniors who are invited to apply for early admission to the M.A. program. Students must formally indicate their desire to opt for early admission into the M.A. program and submit a two-page statement of purpose by March 15. Applications do not need to include GRE scores unless the student is planning to apply for financial aid after completing their bachelor’s. In order to qualify for invitation, students must have a minimum 3.2 overall grade point average, at least a 3.5 average in their English courses, and the recommendation of two English faculty.

This policy applies to FCRH, FCLC, and PCS. Three courses count toward the student’s undergraduate and graduate degrees, fulfilling both English major and master’s-level requirements. Graduate courses taken while still at the College must be approved by the director of graduate studies of the department. Seniors take a total of three 5000-level graduate courses during their final two undergraduate semesters. After the B.A., students take three 5000-level or 6000-level graduate courses in the fall and three in the spring. Students also must complete a capstone project and demonstrate reading knowledge of one foreign language to graduate. Applications are made online through the Graduate School of Arts and Sciences website.

For more information
Visit the English department web page.

Contribution to the Core

The English department offers ENGL 1102 COMPOSITION II, which fulfills the core curriculum requirement in composition and rhetoric. Students who do not place in ENGL 1102 upon admission are required to take ENGL 1101 COMPOSITION I, in which they must receive a grade of C or better before they are allowed to advance to ENGL 1102. The department also offers ENGL 2000 TEXTS AND CONTEXTS, which fulfills the core requirement in English literature and counts toward the distributive requirement in Eloquentia Perfecta 2. Unless otherwise specified, nonmajors may take the department’s elective (major) offerings toward the core requirement in Advanced Disciplinary Courses in Literature. In addition, English offers courses that fulfill the following Core requirements: American Pluralism; Global Studies; Eloquentia Perfecta (EP) 3 & 4; Interdisciplinary Capstone (ICC) and Values.

English courses and Advanced Placement Credits: AP Credits in English Literature and in English Language count toward a student’s total number of credits in the college but not within the major. A score of 4 or 5 in AP English Literature will count toward college elective credits. All students are required to take Composition II and Texts and Contexts/Eloquentia Perfecta 2.

Programs

Majors

• English Major
Minors

- Creative Writing Minor
- English Minor

Courses

Our Courses

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: EP1, MANR.

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

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

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

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

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

ENGL 1800. INTERNSHIP. (1 Credit)

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

ENGL 2000. TEXTS AND CONTEXTS. (3 Credits)
An introduction to the literary analysis of texts and the cultural and historical contexts within which they are produced and read. Significant class time will be devoted to critical writing and to speaking about literature. Each section of Texts and Contexts will have a focus developed by the individual instructor and expressed in its subtitle. This course fulfills the Core requirements for the second Eloquenta Perfecta seminar.
Attributes: EP2, TC.
Prerequisite: ENGL 1102.

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

ENGL 2999. INDEPENDENT STUDY. (2 Credits)

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

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

ENGL 3004. CRITICAL EDGE: WRITING-ARTS. (4 Credits)
CRITICAL EDGE: WRITING ABOUT THE ARTS is for people with passion for and strong opinions about movies, books, music and the theater. We will explore low and high culture, writing features, news, stories, interviews, reviews, and opinion pieces. Students will attend performances, gather facts and materials, conduct interviews, and write about everything from live performances to independent film to visual art and contemporary writing. Students will develop interview and research techniques, and we will discuss subjects germane to the creation and viewing of art, including impartiality, originality, intuition, and the difference between being a fan and a critic. Sharing writing in a workshop format, we will focus on structure, coherence, style and voice. Guest speakers will include professional writers, visual artists, performing artists, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3008. THE 19TH CENTURY NOVEL OF MANNERS. (4 Credits)
Courtship, marriage, extramartial affairs, and conflict between social groups are staple ingredients of the “novel of manners”—the term that, for some, designates a distinct sub-genre and, for others, serves as a synonym for the realist novel. As we examine the generic traits and thematic concerns of the novel of manners in the long nineteenth century, we will focus most particularly on “manners,” the elusive concept that lends the sub/genre its name. Possible writers include: Frances Burney, Maria Edgeworth, Jane Austen, Anthony Trollope, Edith Wharton, and E. M. Forster. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

Attribute: MVST.

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

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

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 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: AMCS, CVW, NMDD.

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

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

Attribute: CVW.

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

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

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

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

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

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 genre is required; there will also be quizzes, a midterm, and a final. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

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.

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

ENGL 3045. THEORY FOR ENGLISH MAJORS. (4 Credits)
This course introduces the English major to debates in literary and critical theory. The goal of the course is to reflect on reading strategies, textual practices, and language itself. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.
Prerequisites: ENGL 1102 and ENGL 2000 or ENGL 1004 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.
ENGL 3058. WRITING AUTOBIOGRAPHY. (4 Credits)
An advanced writing course that develops students’ skills in first-person narrative. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

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.

ENGL 3070. SPORT WRITING. (4 Credits)
Students will develop their own voice as sportswriters in genres including gamestories, profiles, columns and service pieces, placing current work in the context of sportswriting as practiced by writers such as Mailer, Hemingway and Joyce Carol Oates. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3071. FAMILY MATTERS: MEMOIR. (4 Credits)
We all have stories about family, but how do you shape this charged material into good narrative? Mary Karr, the celebrated author of three memoirs, writes that “The emotional stakes a memoirist bets could not be higher.” In this course, students will have the chance to try their hands at some of the most potent history anyone can tackle – their own. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

Attribute: MVST.

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

Attribute: ALC.

Prerequisites: ENGL 1004 or ENGL 2000 or COLI 2000 or CLAS 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.
ENGL 3102. MEDIEVAL DRAMA. (4 Credits)
Medieval Drama offers a study into one of the most vibrant forms of the pre-modern period, offering us a vantage point from which to view medieval ideas about war, sex, religion, life and death. As expected, some sources were closely controlled and curated, such as the Christian liturgy itself and the short dramatic tropes, like the Quem quaesiris, 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 “Everyman,” 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, MVST.
Prerequisites: ENGL 1102 and ENGL 2000 or CLAS 2000 or COLI 2000 or MLAL 2000 or ENGL 1004 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051.

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

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

ENGL 3109. ARTHURIAN LITERATURE. (4 Credits)
Readings will include excerpts from Geoffrey of Monmouth, Wace and Layamon on the origins of the idea of Arthur. Later we will read Chretien de Troyes*’Lancelot(The Knight of the Cart)*, part of the *Alliterative Morte Arthur*, and the conclusion to Thomas Malory’s *Le Morte Arthur*. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST.

ENGL 3111. MEDIEVAL ROMANCE. (4 Credits)
A study of romance’s durable popular appeal, this course examines texts from the 12th to 15th centuries and compares them with later romance traditions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, COLI, MVST.

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

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

ENGL 3115. MEDIEVAL WOMEN WRITERS. (4 Credits)
We will begin with the autobiographical account of Perpetua, Roman martyr, then we will look at the plays of Hroswitha, a Saxon nun, the biography of Christina of Markyate, an Englishwoman who rejected marriage for life as a solitary, and the romantic lyrics of the female troubadours, short excerpts from the English mystics Julian of Norwich and Margery Kempe, Christine de Pizan’s Treasure of the City of Ladies, and finally the daily letters of the women of the Paston family (15th century). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, MVST, WGSS.

ENGL 3120. DREAMERS AND VISIONARIES IN MEDIEVAL LITERATURE. (4 Credits)
In this course we will read a wide selection of Middle English dream visions and visionary texts. In addition to familiarizing ourselves with medieval language and conventions, we will consider how the imaginative and supernatural encounters depicted in these texts may have helped question and/or challenge contemporary sociopolitical realities. Authors studied will include Geoffrey Chaucer, the Pearl-poet, Margery Kempe, and Thomas Malory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2051 or CLAS 2000 or COLI 2000 or MLAL 2000 or HPRH 2001 or HPLC 1201.
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 Cleanliness, the crown jewels of the Alliterative Revival), and read other works possibly attributed to this author (St. Erkenwald) to ask critical questions about the formation, and expansion, of literary canons. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

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

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

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

ENGL 3132. MEDIEVAL CHIVALRY. (4 Credits)
Studies selected literary and other texts in England from the 12th century to the 15th century to look at chivalry and militarism, war and crusade, gender, social class, ethics, performance, romance, etc. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: MVST.

ENGL 3134. LOVE IN THE MIDDLE AGES. (4 Credits)
This course will treat the rules for love written by the 12th century author Andreas Capellanus, together with the work of his Roman predecessor Ovid. Then we will examine the way love was experienced in Marie de France's short stories (lais), will read the real life letters of Abelard and his beloved Heloise, and will discuss same-sex friendship/love. The course will conclude with Arthurian narratives by Chretien de Troyes, Sir Thomas Malory and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, MVST, WGSS.

ENGL 3135. MEDIEVAL LITERATURE: 1000-1330. (4 Credits)
This course covers the literature of the period 1000-1330 in England, Wales, Ireland and Northern France in the context of spiritual reform, artistic innovation, 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.
Attribute: MVST.

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

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

Updated: 11-15-2017
ENGL 3138. LATE MODERNISM. (4 Credits)
Sandwiched between high modernism of the 1910’s and 20’s and the postmodern turn, texts produced between the 1930’s and 60’s often fall out of accounts of twentieth century literature. In this class, we will interrogate critical assumptions surrounding ideas about “late modernism,” and how re-invention and disenchantment can complicate and enrich our understanding of literary modernism. Our readings will include late works by writers who contributed to the first wave of modernist writing, as well as those by individuals whose careers began in its aftermath. Possible authors include: Jean Rhys, H.D., Samuel Beckett, Carson McCullers, Djuna Barnes, Paul Celan, W.H. Auden, Gertrude Stein, James Joyce David Jones, T.S. Eliot, Gabriel Garcia Marquez and George Oppen. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3140. MYTH OF THE HERO: MEDIEVAL MEMORY. (4 Credits)
Scholar Umberto Eco once compared the Greek gods to the superheroes of our present day. Yet our own cultural understanding of what a hero is varies, ranging from Zeus to Catwoman and everything in between. This course will explore the development of the 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 Eloquenta Perfcta seminar, of which this course is a part, our studies will involve many speaking and writing opportunities. To help you create this content and generate ideas, we will study the cultural contexts of the hero, as well as those shared characteristics that seem to set the hero apart: otherworldly backgrounds, bodies & minds. This will be an interactive class, arrive prepared to discuss/debate issues of interest. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

ENGL 3142. VISIONS AND MEDIEVAL LITERATURE. (4 Credits)
This course examines literary expressions of the Middle Ages, especially the visions and dreams which offered humans potential for re-envisioning the world. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3143. WORLD CINEMA MASTERPIECES 1960-1980. (4 Credits)
World Cinema Masterpieces, 1960-1980 explores major works of the French New Wave, expressionism, surrealism, epic, and New German cinema—all produced during a twenty year period of extraordinary diversity and experiment. Among the European, North American and Asian directors we will consider are: Truffaut, Rohmer, Trakovsky, Bunuel, Antonioni, Teshigahara, Bergman, Kurbrick, Fassbinder and Malik.
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

Attribute: ALC.
Prerequisites: ENGL 1102 and ENGL 2000.

ENGL 3151. METAPHYSICAL POETS: RADICALS AND THE POETIC TRADITION. (4 Credits)
This course deals with Donne and his followers and their radical divergence from the standard use of metaphor in the Renaissance and early 17th Century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

Attributes: ALC, COLI.

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

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

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

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

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

ENGL 3226. STAGE VENGEANCE. (4 Credits)
For reasons intriguing to think about, playwrights and playgoers have been obsessed with acts of vengeance from Ancient Greece through New York yesterday. We’ll 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, FCLC.

ENGL 3230. EARLY RENAISSANCE POETRY. (4 Credits)
Renaissance poetry is marked by an extraordinary generic versatility, topical daring, and rhetorical dexterity; it raises many fascinating questions regarding language, aesthetics, nationalism, gender relations, sexual and romantic desire, status and rank, and religious and political turmoil. This course will trace such questions by focusing on genres such as the sonnet, the 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.

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

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.
Attribute: ALC.

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

ENGL 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.
Attribute: ALC.

Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.
ENGL 3250. FACING RACE IN THE BRONX. (4 Credits)
This course is an exploration into the Bronx landscape through its communities, its history and its topography. Students will examine the forces that shaped the economics and systems of racial prejudice in the Bronx today. In addition to traditional classroom learning the course will involve students in various regions of the Bronx to become familiar with the dynamic and diverse cultures of the borough. The course will also offer students the opportunity to work with community development programs and local agencies. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or ENGL 2000 or ENGL 1004 or MVST 2000 or MVST 1004 or MVST 2001 or MVST 1201.

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

ENGL 3306. JONATHAN SWIFT AND THE ART OF SATIRE. (4 Credits)
This course is an introduction to the art and nature of satire using the works of Jonathan Swift as the prime material for study. In addition to Swift’s A Tale of a Tub, Gulliver’s Travels, and A Modest Proposal, we will consider select works from the long satiric tradition as well as works by his contemporaries, including Alexander Pope, Mary Wortley Montagu, John Gay, and Jane Collier. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, 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.
Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 2000 or MVST 2000 or MVST 2000 or MVST 2000 or CLAS 2000 or MVST 1201 or HPRH 1051 or HPRH 2051.

ENGL 3315. LAUGH. CRV. HUM. QUAKE. (4 Credits)
Over the course of two centuries, British playwrights and players hit upon a huge new panoply of ways to trigger in their audiences the responses tagged above; many of their methods are still at work in the entertainments we seek and savor now. By close readings of the plays and their contexts (cultural, theatrical, social, political) we’ll track the development of those techniques, seeking to make sense of how they worked and why they matter. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3318. EARLY WOMEN NOVELISTS. (4 Credits)
A study of the rise of female authors in the early modern period. We will address problems of gender and rigorously analyze the basic literary and historical dimensions of each text. Authors will include Behn, Burney, Wollstonecraft, Radcliffe, Austen, Emily and Charlotte Bronte. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.

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

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

ENGL 3328. PLAYS AND PLAYERS, 1700-1800. (4 Credits)
During the 1700s, the London world of entertainment changed in directions that now look, from our vantage, both long familiar and rather strange. The century ushered in the first feel-good comedies, calculated to make their audience cry and laugh by turn; the first exaltation of Shakespeare as more divinity than mere playwright; the first docudramas; the first attempts to record performances for posterity; the first theatrical superstars; and all the elaborate apparatus that sustained the stars’ centrality in the public eye: gossip columns, celebrity magazines, souveniers, and tell-all memoirs. We’ll track all the change and 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.
Attribute: AMST.

ENGL 3329. PLAYS AND PLAYERS, 1700-1800. (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.

Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 2000 or CLAS 2000 or MVST 2000 or CLAS 2000 or MVST 2000 or MLAL 2000 or MLAL 2000 or MVST 2000 or MVST 1201 or HPRH 1001.
ENGL 3333. CAPTIVES, CANNIBALS AND REBELS: (ADVANCED LITERATURE CORE). (4 Credits)
Captives, cannibals, and rebels are everywhere in early English writing about the Americas and the British Empire. In this course, we will think about why these figures fascinated authors and readers so much and what they can tell us about anxieties regarding colonization. We will read travel and captivity narratives, novels, plays, and poetry from the 17th and 18th centuries; authors may include Mary 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: ALC, AMST, COLI.

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

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

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

ENGL 3339. ROMANTICISM AND CONFESSION. (4 Credits)
"I have freely told both the good and the bad, have hid nothing wicked, added nothing good." So writes Jean-Jacques Rousseau in his famous confessions, a ground breaking autobiography that presented the author to the world in all of his glories and frailties. The Romantic period witnessed a breathtaking range of autobiographical writing, and at the heart of this literature we find the language of confession. Not only a willful decision to make the private public, confession also includes legal testimony and other modes of coerced or enforced revelation, prophesies, and even the wild raving of flashing-eyed poets. What becomes of one’s self-identify through the process of confession? Can a confession come without remorse or contrition? How do we understand the delicate balance between what is revealed and what is concealed, what is confessed and what is harbored from view? Our readings will include Romantic-era autobiographical works such as Thomas DeQuincey’s Confessions of an English Opium Eater, James Hogg’s The Private Memoirs and Confessions of a Justified Sinner, Mary Wollstonecraft’s Letters Written in Sweden, Norway and Denmark, poetic and fictional works, such as William Wordsworth’s Prelude and Mary Shelley’s Frankenstein, and key texts in the long history of confession, from St. Augustine to Michel Foucault. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3340. MODERN GEOGRAPHIES. (4 Credits)
This course will explore the ways shifting conceptions of space impacted modernist writing. Developments in technologies of communication and transportation enabled both people and ideas to move across space in new ways, challenging national identities and the relationship between self and other. Much of the innovation we associated with literary modernism emerges in response to this increasingly globalized landscape. Our analysis of modernism’s globalized spaces will include: discussions of urbanism, public space, colonialism and post-colonialism, expatriate and travel writing, and representations of inner states of being. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.
ENGL 3349. MODERNISM AND CINEMA. (4 Credits)
Virginia Woolf, T.S. Eliot, James Joyce, Gertrude Stein, F. Scott Fitzgerald and many more: nearly all modernist writers had in common a fascination with film. In the first half of this course we focus on the cinema as an art form that challenged and inspired modernist writers to think in new ways about the purposes and techniques of their craft. We will read works such as Virginia Woolf’s 1926 essay “The Cinema,” which she composed while writing To the Lighthouse, and T.S. Eliot’s The Waste Land, which borrowed many cinematic techniques. We will also look at modernist writers who were directly involved in film making or writing for the screen, such as H.D. and Graham Greene. In the second half of the course, we look at how classic works of high modernism have been adapted for the screen. We will analyze paired readings of novels with their film adaptations including Ken Russell’s version of D.H. Lawrence’s Women in Love (1969), John Huston’s film of James Joyce’s The Dead (1987) Marleen Gorris’s Mrs. Dalloway (1997) and Stephen Daldry’s The Hours (2002). Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3357. ASIAN-AMERICAN LITERATURE 1. (4 Credits)
This course constitutes part one of a two-part survey examining Asian American literature. Part one covers works from the late 1800s, when the earliest known Asian American literary texts were created, to the 1970s, when Asian America attained literary self-consciousness with a series of landmark publications. Reading works by Chinese Americans, Japanese Americans, Korean Americans, and Filipino Americans, we may consider some of the following topics: the global context of Asian immigration to the United States, the politics and poetics of detention, the formation of minority subjectivities, the internment of Japanese Americans during World War II, and the complex intersections of race and gender. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, PLUR.

ENGL 3358. ASIAN DIASPORIC LITERATURES. (4 Credits)
This course will introduce students to some key works of Asian diasporic literature, as well as to some crucial debates in Asian American studies. Some matters we may consider include the origins of the Asian American movement; the transnationalism debates; the intersections of race, gender, sexuality; and the emergence of an Asian American avant garde. Authors may include Maxine Hong Kingston, Chang-rae Lee, Li-Young Lee, Ha Jin, Young-Jean Lee, Jon Hau, Tan Lin, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3363. CRIME AND PUNISHMENT (Advanced Literature Core). (4 Credits)
What makes crime a crime, and what constitutes just punishment? This course will explore ideas about criminality and correction as reflected in literary texts. We will also read crime narratives as taking up other concerns–such as social conformity, religious redemption and political unrest. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

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

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

Mutually Exclusive: COLI 3364.

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

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

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

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

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

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

ENGL 3405. CHARLES DICKENS. (4 Credits)
A study of major novels from different periods in the writer’s career in light of contemporary theory of narrative structure and point of view. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3410. JANE AUSTEN IN CONTEXT. (4 Credits)
An intensive study of Jane Austen’s novels and times. An intensive study of Jane Austen’s novels and time. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

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.

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.

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 3431. 19TH CENTURY BRITISH WOMEN’S TALES (ADVANCED LITERATURE CORE). (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.

ENGL 3434. 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.

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

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

ENGL 3439. ODDITY AND CREATIVITY. (4 Credits)
This course focuses on rule-breaking and rule-making literary genres, from the 19th century's innovative dramatic monologue and limerick to the 21st century's abecedarian, erasure poem, prose poem and flash fiction. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

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

ENGL 3441. AMERICAN MODERNISM. (4 Credits)
A study of the responses by American poets and novelists to the radical social, cultural, and technological changes of the first half of the twentieth century. Authors include William Carlos Williams, Wallace Stevens, Elizabeth Bishop, Hart Crane, Willa Cather, William Faulkner, and Jean Toomer. Some attention will also go to film, music, and literary criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3453. OSCAR WILDE. (4 Credits)
In this course we will concentrate on the writings of Oscar Wilde. We will discuss, then attempt to get past, the notoriety of his life, the scandal of his trial, and the opinion of many of his contemporaries that he was essentially a flaneur, who might have been a brilliant conversationalist, but was a merely talented writer. The very diversity of his work encouraged this opinion (as did Wilde himself), and we will explore his mastery of many genres, both comedic and tragic: his fiction, including The Picture of Dorian Gray, the fairy tales he wrote for his children, his literary criticism, his poetry, and his plays. And please remember: "A really well-made buttonhole is the only link between Art and Nature." Four-credit courses that meet for 150 minutes per week 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 requirement three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3467. DISOBEDIENCE IN LITERATURE. (4 Credits)
"Of man's first disobedience" – so begins John Milton's epic poem, PARADISE LOST. Milton was not alone in his having interest sparked: the concept of disobedience, in its various permutations (literary, social, political, psychological, religious) has energized a wide variety of literary works. One might say that without some form of disobedience there could be no storytelling. Some of the questions that will shape our explorations in this course include: when is disobedience heroic, and when is it destructive or regrettable? Which 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: ALC, AMST.

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

ENGL 3471. PIRANDELLO IN CONTEXT. (4 Credits)
A study of the narrative, theatre and theoretical essays of Luigi Pirandello (1867-1936; Nobel Prize 1934) in the context of the literary, cultural, and social developments in early 20th-century Italy and Europe. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3500. ADVANCED LITERARY THEORY. (4 Credits)
This course is designed to give students an in-depth study of multiple topics in literary theory not generally covered in the introductory-level course. Emphasis will be placed on reading theoretical texts in relation to the historical and political conditions under which they were produced. Topics will vary by semester but may include: Franz Fanon and the Algerian war; Herbert Marcuse and the Black Panther Party; Giles Deleuze and May ’68; Eve Sedgwick and the AIDS epidemic. ENGL 3045 or COLI 3000 should be taken as a pre-requisite. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 3045 or COLI 3000.

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

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

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

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 3532. JAMES JOYCE. (4 Credits)
This course will cover the characterization of major women figures in British fiction: Moll Flanders, Clarissa Harlow, Miss Havisham, Dorothea Brooke and Tess of the D’Urbervilles (list will vary) from a psychological and feminist perspective. A survey of Joyce’s fiction, beginning with Dubliners and Portrait, culminating in a careful reading of Ulysses and a handful of episodes from Finnegans Wake. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: IRST.

ENGL 3535. MODERN POETRY. (4 Credits)
Modernist Poetry offers an intensive survey of major thematic currents and formal experiments in British, Irish and American verse from the late 19th century through World War II. Beginning with Gerard Manley Hopkins and Thomas Hardy, the course will devote central attention to the poetic development of W.B. Yeats, T.S. Eliot, and Wallace Stevens, while also exploring works by such major figures as Ezra Pound, H.D., Robert Frost, Wilfred Owen, William Carlos Williams, Marianne Moore, W.H. Auden and Langston Hughes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, AMST, COLI.
ENGL 3537. SATIRE, SEX, STYLE: THE AGE OF THOMAS NASHE. (4 Credits)
Considered for a long time to be a "minor" Elizabethan writer with "nothing to say," Thomas Nashe managed to produce a varied and astonishing, if ultimately costly and futile, body of work during the last decade of the sixteenth century, spanning erotica, picaresque fiction, and fierce invective, satire, and polemic. This course will offer a close look at Nashe's unique rhetorical style in relation to the vivid literary culture of his times, focusing on how Nashe's work pushes to the extreme various impulses in Elizabethan literature that tend to get overlooked in conventional accounts of the period. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3542. MODERN IRISH LITERATURE. (4 Credits)
This course examines major modern Irish authors such as Yeats, Joyce, Synge, O'Casey and Beckett in terms of contemporary development in Irish culture. The Irish revival and the move to modernism and post modernism will be shown through the poets, playwrights and prose writers of the era. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: IRST.

ENGL 3584. EARLY CARIBBEAN LITERATURE. (4 Credits)
Since 1492 Europeans have alternated between imagining the Caribbean as a tropical paradise or as a land of dangerous savagery. This course will examine British writing about the Caribbean from the sixteenth through early nineteenth century in order to understand the ways in which authors thought about and represented cultural and ethnic difference, colonialism, slavery, and other issues related to imperial expansion. It will also look at some of the earliest works produced by authors who lived in the Caribbean and participated in the emergence of new Caribbean literary forms. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

 Attributes: ALC, AMST.

ENGL 3599. LITERATURE AND POLITICS IN THE EARLY US. (4 Credits)
This course surveys both popular and elite documents of the late eighteenth century, in order to consider the continuities between fictional and more properly political texts during this period. These continuities allow us to contemplate the relationship between fiction and political theory, both of which are imaginative genres, despite being generally understood as having distinct formal properties and appealing to different readerships. Looking at both fiction and political theory, we will contemplate the meaning of liberty, the best forms of government, natural and unnatural affiliations, political and social identities (national, colonial, creole, and indigenous), as well as other matters for debate in the period, including custom, slavery, landscape, gender, and genre. Authors include Charles Brockden Brown, William Wells Brown, Hannah Webster Foster, Benjamin Franklin, Alexander Hamilton, Thomas Paine, Susanna Rowson, and Phillis Wheatley. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

Attribute: ALC.

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

Attribute: ALC.

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

Attribute: ALC.

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

Attributes: ALC, FCLC.

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

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

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

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

ENGL 3613. MODERN AMERICAN NOVELS. (4 Credits)
Modern American Novels will deal with the works of some of the major writers who rose to prominence in the period between 1920 and 1970. 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: ALC, AMST.

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

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

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

ENGL 3620. ORDINARINESS. (4 Credits)
The "ordinary": what is usual, customary, habitual, indistinct. In life, the ordinary blends into the background, unseen or unnoticed until something brings it to crisis. In fiction, however, 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 Rolan Barthes, Frederic Jameson, Lauren Berlant, and Kathleen Stewart. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
ENGL 3624. MELVILLE. (4 Credits)
A seminar devoted to Herman Melville's writings, from the early travel narratives to the late poetry, including a careful reading of Moby-Dick. We will discuss Melville's views on race, sexuality, war, politics and art. This course is an excellent opportunity for students to refine their close reading skills. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC.

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

Attributes: ALC.

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

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

Attributes: AFAM, ALC.

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

Attributes: AMST, COLI, PLUR, URST.

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

Attributes: ALC, FCLC.

ENGL 3631. CONTEMPORARY AMERICAN FICTION. (4 Credits)
Novelists of our own time: Roth, Pynchon, Vonnegut, DeLillo, Morrison, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

Attributes: ALC, ENST, PJST.

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

Attributes: AFAM, ALC.

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

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

Attributes: AFAM, ALC.

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

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

Attributes: AMST, COLI.
ENGL 3650. STAYIN' ALIVE: PRESENTATIONS OF RACE AND ETHNICITY IN 1970S US LITERATURE AND FILM. (4 Credits)
Using film—Hollywood and independent—as the primary texts, this course will introduce students to many of the debates surrounding the political and social climate of the US in the 1970s marked by the increasing influence of identity politics, the Ethnic Revival, and black power. Using texts ranging from Soutder (1972) to Saturday Night Fever (1977), this interdisciplinary class will use film, media and performance studies to consider the ways in which intersecting modes of identity develop and change across US historical eras, particularly through the dissemination of media images. Ancillary reading will draw from autobiographies, journalism, history and the popular criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: ALC, PLUR.
Prerequisites: ENGL 2000 or COLI 2000 or MLAL 2000 or HPLC 1201 or HPRH 1001.

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

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

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

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

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

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

ENGL 3680. ONE BIG BOOK. (4 Credits)
When Samuel Richardson’s novel “Clarissa” was first published in 1747-8 it revolutionized the world of English fiction. At the time, the novel genre was still in its infancy-so much so that few books we now call novels were identified as such. “Clarissa” gave the nascent genre unprecedented respectability and weight. Indeed, it is literally and figuratively a weighty book—a 1,500 paged document of the titled character’s sexual victimization and redemption. Written in epistolary form (there are 537 letters), the novel was sensationally popular in its time and has left a lasting imprint on both novel genre and English 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.
Attribute: ALC.
ENGL 3691. BLACK ATLANTIC LITERATURE: IMAGINING FREEDOM. (4 Credits)
The focus of this course is contemporary black literature across the African Diaspora. We will read literature written in the 21st century, and we will investigate the manner in which authors in various locales around the world creatively explore the meaning of black identity and freedom. Authors include: M. NourbeSe Philip, Zadie Smith, Chimamanda Adichie, Mat Johnson, and Helen Oyeyemi. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction. 
Attributes: AFAM, ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or MLAL 2000 or MVST 2000.

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

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

ENGL 3750. PLAYS AND SCREENPLAYS. (3 Credits)
The purpose of this five-week project is to write a one-act play and a short screenplay, and to explore the relationship between the two forms. Elements of craft will be introduced to provide a vocabulary and a scaffolding. Contemporary plays and screenplays will be used as models.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.

ENGL 3704. 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: ALC, GLBL, INST, PJST.

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

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

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

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

ENGL 3851. Horror and Madness in Fiction and Film. (4 Credits)
How and why do we respond to horror, madness and rage in film and literature? What are our reactions and responsibilities? Starting with the Alien series, the course moves to works by Stanley Kubrick, Steven Spielberg, Toni Morrison, Virginia 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: ALC.

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

ENGL 3845. LONDON MODERNISM: 1915-1925; PARALLELS AND PROSPECTS. (4 Credits)
British literary modernism is associated with London and the post-war period of 1915-1925, and particularly with the “annus mirabilis” of 1922, when many new literary works appeared in what was perceived as a new, “modern” literary style. This course will focus on the nature of literary modernism in London the early 20th century and connect it to modernism in the early 21st century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1104 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 3852. MAJOR VICTORIAN POETS. (4 Credits)
Major Victorian Poets examines the works of Alfred Tennyson, Robert Browning, and Christina Rossetti. The focus will be on their dramatic monologues, wild narratives, and bi-lingual love poems with some attention to the mutations of these genres in the 20th and 21st century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: AMST, COLI.

ENGL 3858. 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.
Attributes: AMST, 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.

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

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: AMST, COLI.
ENGL 3943. SOCIOLINGUISTICS. (4 Credits)
The course will introduce students to sociolinguistics, the study of languages as they are used by ordinary human beings to communicate with one another and to develop and maintain social relationships. Topics will include language variation and change, codes, speech communities, ethnography and gender. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

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

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

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

ENGL 3967. CREATIVE NONFICTION WRITING 2. (4 Credits)
An intermediate workshop class for creative nonfiction writing. Pre-req: ENGL 3014 Or by writing sample submission. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: CVW.
Prerequisite: ENGL 3014.

ENGL 3968. POETRY WRITING 2. (4 Credits)
An intermediate workshop class for poetry writing. Pre-req: ENGL 3015 Or by writing sample submission. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: CVW.
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: GLBL, HIST, ICC, MVST, OCST, REST.

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.
Attribute: ALC.
ENGL 4018. THE POET’S CHOICE. (4 Credits)
"The Poet’s Choice" offers a broad and occasionally irreverent survey of English poetry from canonical greats such as Shakespeare and Whitman to well-known contemporaries such as Seamus Heaney, Robert Hayden, Adrienne Rich and emerging young talents, such as Monica Youn, Terrance Hayes, and Brenda Shaughnessy. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4032. SEMINAR: JOYCE’S ULYSSES. (4 Credits)
This seminar undertakes an intensive, chapter by chapter reading of Joyce’s serio-comic epic, Ulysses, in the context of literary modernism and in relation to several theoretical frameworks: psychoanalytic, reader-response, gender studies, deconstructive, and post-colonial. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4033. SOUND IN U.S. CULTURE, HISTORY, AND LITERATURE. (4 Credits)
While people have long been interested in studying the sensory experiences of everyday life, music popular and otherwise, and the technologies that produce and re-produce sound, only recently has “sound studies” become a self-defined interdisciplinary field that has drawn in scholars from art history, film studies, history, literary studies, music history, and other fields. Over the course of the semester we will explore different ways in which such scholars have approached the study of sound, assess the value of various keywords they have used to interpret sound in the United States, and assemble an archive of primary sources—texts, sites, events, figures, and objects—that help us ask new questions about U.S. culture. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 4036. PSYCHOLOGICAL HORROR LITERATURE AND FILM. (4 Credits)
Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 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 counterpart 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 4010. SEMINAR: LANGLAND’S PIERS PLOWMAN & THE POETRY OF SOCIAL JUSTICE IN LATE MEDIEVAL ENGLAND (Pre-1800). (4 Credits)
Chaucer’s great contemporary, Langland, writes a different, equally brilliant and fascinating kind of verse, but is not harder to read than Chaucer. His dream vision poem, Piers Plowman, composed, like Chaucer’s works, in late fourteenth-century London, offers ample treatment of many of the things Chaucer is often supposed to skirt or omit (social unrest, some forms of religious argument and conflict, overt politics of social justice, contemporary policy and practices regarding poverty). This course aims to put reading the poem at its center while paying due attention to its context in other texts and the poem’s surrounding world. We will regularly practice reading in the original from the beginning: only with one’s ears and eyes right in Langland’s wonderfully supple verse and amazing metaphors can one begin really to experience one of the most fascinating and challenging of all English poems. Whether or not you have already read some Chaucer, our persistent practice of Langland’s English should get you quite quickly into the poem. This will not be an easy course, but it should offer some challenging early visions of social justice that can often interrogate our own society’s priorities and practices.
Attributes: MVST, WGSS.

ENGL 4013. 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.
Attribute: AMST.
Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 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.
Attribute: AMST.
Prerequisites: ENGL 1102 and ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.
ENGL 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 colonist reconcile their desires for salvation and prosperity? Did piety and profits always “jump together”? Reading both British and American literary text and recent scholarship in early American studies, this seminar will explore the language of spiritual and material wealth in colonial New England, the South, the West Indies, and the Mid-Atlantic. We will examine writing concerned with theology, morality, ethics, social class, economics, and economic self-making over the course of nearly two centuries—both on their own terms and in terms of how religion and economics shaped one another. Authors will include William Bradford, Anne Bradstreet, Mary Rowlandson, Jonathan Edwards, Benjamin Franklin, 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: AMST.
Prerequisites: ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 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.
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: AMST, URST.

ENGL 4122. SEMINAR: KIESLowski’S DECALOGUE. (4 Credits)
The seminar is an intensive study of Krzysztof Kieslowski’s extraordinary cinematice meditations on the ten commandments. The course will explore the visual texture and complex ethical perspectives of the ten Decalogue films made in Communist Poland in the late 1980’s, along with two related works. There will be ancillary readings in philosophy, literature, and film theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ALC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 4126. TEN SHORT FILMS ABOUT MORALITY. (4 Credits)
This seminar will focus on a close analysis of acclaimed Polish director Krzysztof Kieslowski’s cinematic masterpiece, The Decalogue (1988-89). The ten one-hour films of the series each examine the ambiguities of the Ten Commandments in the modern setting of late twentieth-century Poland. The films will be paired with substantial essays examining the “ten words” of the commandments from various religious, philosophical, and theoretical perspectives, as well as some key texts in critical and film theory. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COLI, EP4, VAL.

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

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

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

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

ENGL 4137. HYSTERIA/SEXUALITY/UNCONSCIOUS. (4 Credits)
This interdisciplinary seminar is sponsored by the Department of English and the Department of History. The seminar explores issues raised by hysteria, sexuality and the unconscious in turn of the twentieth-century western culture-topics that cross disciplinary boundaries. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: BIOE, COLI, ICC.
ENGL 4139. SEMINAR: MODERN AMERICAN FICTION. (4 Credits)
This course considers modern american fiction of the twentieth century from a variety of critical perspectives. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4140. THE JESUIT RELATIONS. (4 Credits)
In the seventeenth century, Jesuit missionaries traveled to North America to convert the Native American populations to Christianity. This course will examine the Jesuit Relations, the collected letters and narratives that these missionaries authored. It will also consider scholarship on cross-cultural encounter, colonization and religion, and Native American resistance to understand the experience of evangelization from multiple perspectives. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: EP4, PJST, VAL.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.

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

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

ENGL 4145. DRAMATURGY. (4 Credits)
The word dramaturgy, "the art or technique of dramatic composition or theatrical representation," according to the Encyclopedia Britannica definition describes a series of practice that include aspects of playwriting, directing, and theatrical scholarship. This interdisciplinary seminar takes a capacious view of the practice of dramaturgy, approaching it as both a creative and a scholarly practice. As dramaturge, we will be literary and performance scholars, researching theater history, dramatic theory, and the broader cultural and historical contexts of our theatrical projects; we will also work as practitioners, collaborating with our peers to translate diverse texts into theatrical events. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ICC.

ENGL 4146. THE BODY IN COMP WOMEN LITERATURE AND ART. (4 Credits)
How do we understand relationships among identity, gender, race, and the human body? How do recent women writers and artists explore this question? This course will examine visual art and writing since the 1980s that depicts—and seeks to understand—human embodiment, challenging the idea of a physical norm in order to expand how bodies (especially women's) are represented and known. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 4148. MEDIEVAL DRAMA IN PERFORMANCE. (4 Credits)
Divine mysteries and scurrilous scatology, Everyman’s workaday struggles and a king’s political quandaries, lavish one-night courtly entertainments and massive Biblical plays performed by an entire community: the drama of the English late Middle Ages (roughly 1350-1500) was resourceful, local, non-professional, and endlessly inventive. In this course, we study medieval English drama along three axes: as literary texts full of humor, pathos, and meaning; as evidence for historical performance practice and theater history; and as scripts brimming with possibility for performance. Combining 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: ICC, MVST.
Prerequisites: ENGL 1102 and ENGL 1002 or ENGL 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

ENGL 4149. MODERN DRAMA AS MORAL CRUCIBLE. (4 Credits)
The creators of modern drama made theater an arena for moral struggle and personal commitment. Plays by Buchner, Ibsen, 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, IRST, SRVL, VAL, WGSS.
ENGL 4150. RACE AND HOLLYWOOD FILM. (4 Credits)
This interdisciplinary capstone course examines how contemporary US culture represents its racial others. Drawing on theories and methods from sociology, political science, philosophy, and literary theory, we will develop a provisional model of interdisciplinary cultural analysis that will enable us to examine how racial representations work, why they matter, and how they can be most fruitfully interpreted. We will then conduct a series of case studies in racial representation. Each case will be organized around a recent Hollywood film, and each film will be examined from a variety of disciplinary perspectives, with particular emphasis on how the various disciplines both illuminate and obscure various aspects of the racial representation at hand. The course will culminate in a series of group presentations, with each group presenting an interdisciplinary analysis of a recent racial representation of its own choosing. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: COIL, ICC, PJST, PLUR.
Prerequisites: ENGL 2000 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPLC 1201 or HPRH 2051 or CLAS 2000 or COLI 2000 or ENGL 1004 or MLAL 2000.

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

ENGL 4185. CARIBBEAN ISLANDS AND OCEANS. (4 Credits)
Islands and oceans: these geographic features have defined both the history of the Caribbean and imaginative writing about it. Drawing on work by cultural geographers, historians, anthropologists, literary scholars, and others, this course will examine novels, poetry, travel narratives, essays and films about the Caribbean from 1492 to the present. As we read, we will think about how authors have used themetaphors of island and ocean not only to portray the Caribbean as a paradise but also to critique the devastation of its peoples and ecologies by the forces of empire and colonialism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ICC.
Prerequisites: ENGL 2000 or ENGL 1004 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or HPLC 1201 or CLAS 2000 or COLI 2000 or MLAL 2000.

ENGL 4204. JOSEPH CONRAD AND THE FUTURE OF ENGLISH. (4 Credits)
A study of works by Joseph Conrad and their relevance for the changing landscape of English literature within the comparative linguistic, literary, and cultural context of the twentieth and twenty-first centuries. Besides select works of Conrad (including Almayer’s Folly, Heart of Darkness,” Lord Jim, Nostromo, The Secret Agent, and Under western Eyes), other works to be studies may include: Ngugi wa Thiong’o, A Grain of Wheat, V.S. Naipaul, A Bend in the River, Tayeb Salih, Season of Migration to the North, Nuruddin Farah, Maps, Jessica Hagedorn, Dream Jungle, Pramoedya Ananta Toer, This Earth of Mankind. CAPSTONE SEMINARE FOR COMPARATIVE LITERATURE MAJORS. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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

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 1004 or ENGL 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.
ENGL 4208. INTERDISCIPLINARY NARRATIVE. (4 Credits)
A study of narrative theory and narrative forms across three different media: music, both with and without words, to which narrative theory has brought a revolution in understanding; literature, the original home of written narrative and the primary focus of narrative theory; and film, where narrative works in cooperation and antagonism with both music and images. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: ICC.

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

ENGL 4227. BLACK LITERATURE AND FILM. (4 Credits)
From Malcolm X and Alex Haley’s The Autobiography of Malcolm X (1965) to Sapphire’s Push (1996), African American literature has certainly inspired several film adaptations throughout the twentieth and twenty-first centuries (like Spike Lee’s Malcolm X [1992] and Lee Daniels’s Precious [2009]). Indeed, the number of cinematic adaptations of African American literature suggests that there is not only a particular fascination with transforming literary works into films but also an abiding interest in seeing how a text will translate onto the big screen. This class will analyze selected texts (such as Lorraine Hansberry’s A Raisin in the Sun [1959], Alice Walker’s The Color Purple [1982], and Terry McMillan’s Waiting to Exhale [1992]) alongside their cinematic counterparts (such as Daniel Petrie’s A Raisin in the Sun [1961], Steven Spielberg’s The Color Purple [1985], and Forest Whitaker’s Waiting to Exhale [1995]) to discuss how literary and filmic texts measure up on their own worth as well as to examine how these texts mutually inform one another, particularly in the ways that they become remembered in the American cultural imagination. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: AFAM, AMST, ICC, PJST, PLUR.
Prerequisites: ENGL 2000 or COLI 2000 or MLAL 2000 or HPLC 1201 or HPRH 1001.

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: COLI, EP4, SRVL, 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 4407. ROMANTICISM AND REVOLUTION. (4 Credits)
This course will examine the literature of the Romantic period (1789-1832) in light of the explosive social and political upheavals of the time. The central figures of British Romanticism wrote amidst and about exciting and turbulent climate. William Blake, Mary Wollstonecraft, Samuel Taylor Coleridge, William Wordsworth: these authors witnessed and often participated in the raucous political movements of the day, from regicide to social reintegration. We will study their works, ranging from Blake’s Songs of Innocence and of Experience to Mary Shelley’s Frankenstein, paying attention to a variety of lesser-known authors (such as Mary Hays, John Thelwall, Charlotte Smith, and Olaudah Equiano) who helped shape the literature of the revolutionary period. Students will also be introduced to some of the era’s lively political pamphlets, visual culture, propaganda, and street ballads. Two intertwined questions will guide our work across the semester: What does it mean to imagine entirely new social orders? What does it mean to imagine entirely new modes 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: ICC, PJST.

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, 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 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 4602. RURAL AMERICA IN LITERATURE. (4 Credits)
This course examines the representation of rurality and agriarian life in American literature from the Revolutionary period to the present. Authors studied include Hester de Grevencourt, Thomas Jefferson, George Washington, Walt Whitman, Emily Dickinson, Willa Cather, Robert Frost, William Carlos Williams, Breece D’J’Pancake, Carolyn Shute, Jane Smiley, and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4603. ASIANS IN THE AMERICAS. (4 Credits)
This capstone course examines the histories, cultures, and politics of Asians in the Americas. Drawing on theories and methods from history, sociology, psychology, literary studies, and other scholarly disciplines, we will examine some major touchstones in the interdisciplinary field of Asian American Studies. Topics may include the global context of Asian migration to the west, Asians as coolie laborers in the US and the Caribbean, anti-Asian legislation, Japanese American internment during World War II, the geopolitical context of model minority discourse, gender and sexuality in Asia, media representations of Asians and Asian Americans, and methodological debates in the field of Asian American Studies.
Attributes: AMST, COLI, ICC, PLUR.

ENGL 4604. JAZZ AGE, LITERATURE, AND CULTURE. (4 Credits)
The glamour and glitz of the 1920s era known as "The Jazz Age" are the subject of this course, which examines changes in the literature and culture of the period between World War 1 and the end of Prohibition in 1933. The class examines popular culture, politics, and economic change in these years, through the lens of writers like Hemingway, Fitzgerald, and Faulkner, as well as the writers of the Harlem Renaissance and the first wave of women's liberation. Sample topics include the Great Migration, World War I, the New Negro, the rise of the Ku Klux Klan, urban transformations, consumerism, homosexuality, and the influence of jazz and blues music. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attribute: AMST.

ENGL 4701. WRITER'S WORKSHOP 3. (4 Credits)
An advanced workshop class for creative writing. Admission by writing sample submission only. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.
Attributes: 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 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 2000 or CLAS 2000 or COLI 2000 or HPLC 1201 or HPRH 1001 or HPRH 1051 or HPRH 2001 or HPRH 2051 or MLAL 2000.

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

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

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

Creative Writing Courses
The following courses (either in English or outside the department) have the CVW attribute and count toward the creative writing minor and the concentration within the English major:

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<td>ENGL 3013</td>
<td>FICTION WRITING</td>
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<td>ENGL 3014</td>
<td>CREATIVE NONFICTION WRITING</td>
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<td>ENGL 3015</td>
<td>POETRY WRITING</td>
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<td>ENGL 3016</td>
<td>SCREENWRITING WORKSHOP</td>
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<td>ENGL 3017</td>
<td>DIGITAL CREATIVE WRITING</td>
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<td>JOUR 3783</td>
<td>THEATER JOURNALISM</td>
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Courses in Other Areas
The following courses offered outside the department have the ENGL attribute and count toward the English majors and minors:

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tr>
<td>AFAM 3632</td>
<td>HARLEM RENAISSANCE</td>
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<tr>
<td>AFAM 3637</td>
<td>BLACK FEMINISM: THEORY AND EXPRESSION</td>
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<td>AFAM 3667</td>
<td>CARIBBEAN LITERATURE</td>
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<td>AFAM 3688</td>
<td>AFRICAN LITERATURE I</td>
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<td>AFAM 3689</td>
<td>AFRICAN LITERATURE II</td>
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<td>AFAM 3693</td>
<td>CONTEMPORARY AFRICAN LITERATURES</td>
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<td>TEXTS AND CONTEXTS</td>
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<td>COLI 3000</td>
<td>THEORY OF COMPARATIVE LITERATURES</td>
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<td>COLI 3400</td>
<td>MODERN JEWISH WRITING</td>
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<td>COLI 3500</td>
<td>ADVANCED LITERARY THEORY</td>
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<td>COLI 3664</td>
<td>POST COLONIAL LITERATURES</td>
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<tr>
<td>COLI 4020</td>
<td>LITERATURE, FILM AND DEVELOPMENT</td>
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<td>COLI 4126</td>
<td>TEN SHORT FILMS ABOUT MORALITY</td>
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<td>FITV 2511</td>
<td>SCREENWRITING I</td>
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<td>HIST 4137</td>
<td>HYSTERIA, SEXUALITY, AND THE UNCONSCIOUS</td>
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<td>JOUR 3723</td>
<td>INTERVIEWS AND PROFILES</td>
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<td>JOUR 3727</td>
<td>WRITING FOR MAGAZINES</td>
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<td>JOUR 3741</td>
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<td>LALS 4005</td>
<td>QUEER THEORY AND THE AMERICAS</td>
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<td>LING 1100</td>
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<td>MVST 4005</td>
<td>THE MEDIEVAL TRAVELER</td>
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<td>EDITING MEDIEVAL TEXTS</td>
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<td>THEA 3700</td>
<td>PLAYWRITING</td>
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<td>THEA 4148</td>
<td>MEDIEVAL DRAMA</td>
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<td>WGSS 4005</td>
<td>QUEER THEORY AND THE AMERICAS</td>
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<td>WGSS 4127</td>
<td>SEMINAR: NOVELS BY WOMEN: JANE AUSTEN TO TONI MORRISON</td>
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