

ENGLISH

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: ACUP, AMST, ASLT, EP2, MANR, TC.

ENGL 1101. Composition I. (3 Credits)

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

ENGL 1102. Composition II. (3 Credits)

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

ENGL 1501. Imagining New York City in Literature. (3 Credits)

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

Attribute: AMST.

ENGL 1800. Internship. (1 or 2 Credits)

Internship.

ENGL 1999. Tutorial. (1 to 4 Credits)

Independent research and readings with supervision from a faculty member.

ENGL 2000. Texts and Contexts. (3 Credits)

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

Attributes: EP2, TC.

Prerequisite: ENGL 1102.

Mutually Exclusive: COLI 2000.

ENGL 2500. Introduction to Creative Writing. (4 Credits)

This class introduces students to the craft of creative writing. Artistic process will be taught as a discipline and a foundational way of thinking that fosters empathy, resilience, and joyful innovation. We'll study creative writing as a skill that is developed through active practice and literary citizenship. Students will write intensively, read work in multiple genres, and engage in communal workshops. No previous experience is necessary. This course, which is mandatory for all creative writing concentrators, prepares students for upper-level creative writing courses. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 2800. Internship. (2 Credits)

Supervised placement for students interested in work experience.

ENGL 2999. Independent Study. (2 Credits)

ENGL 3000. Literary Theories. (4 Credits)

In this course, we will review theories and methods of literary studies, using literary theory and criticism as primary readings in conjunction with primary works of literature from a range of literary traditions. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: COLI.

ENGL 3001. Queer Theories. (4 Credits)

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

Attributes: ACUP, ADVD, ALC, AMST, ASHS, ASLT, COLI, DISA, ENRJ, PJGS, PJST, PLUR, WGSS.

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

The aim of this course is to interrogate and challenge an assumption that religious communities and queer communities stand in direct opposition to one another. We will investigate citations and reappropriations of religious iconography in queer art and literature from the 20th and 21st centuries in order both to understand the controversies that surrounded these artistic and literary projects and to reimagine literary and artistic experimentation as the site of religious and sexual exploration. Particular attention will be paid to the intersection of sexuality, religion, and race. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMCS, ENRJ, PJGS, PJST, PLUR, REST, THEO, WGSS.

ENGL 3003. Introduction to Professional Writing. (4 Credits)

Professional Writing is a writing-intensive course designed to help students understand practices of ethical and effective communication in a range of public, professional, and workplace settings. In particular, it introduces principles of professional communication through a focus on social justice. Emphasizing the application of rhetorical principles to processes of analyzing diverse audiences, designing accessible documents, and composing in culturally sensitive ways, this course will engage participants in a series of individual and collaborative client-based projects that will encourage consideration of how writers use communicative technologies to serve multiple purposes in professional and public contexts, including facilitating justice.

Attributes: ENRJ, PJRC, PJST.

Prerequisite: ENGL 1102.

ENGL 3006. Nonprofit and Advocacy Writing. (4 Credits)

Nonprofit and Advocacy Writing is an upper division elective designed to help participants understand the professional writing and communication skills as well as the social issues that characterize work in the nonprofit and advocacy sector. As they develop an understanding of the rhetorical ways that nonprofit and advocacy workers communicate and act on behalf of social justice, they will also acquire skills for writing in genres and media commonly employed in such settings, including press releases, newsletters, reports, grant proposals, and more. When the course is run as a Community Engaged Learning course, a significant portion of it (at least 20 hours) will be dedicated to an experiential learning project in partnership with a nonprofit or advocacy organization. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENRJ, PJMJ, PJST, PPWD, PPWF.

Prerequisite: ENGL 1102.

ENGL 3008. The 19th Century Novel of Manners. (4 Credits)

Courtship, marriage, extramarital affairs, and conflict between social groups are staple ingredients of the “novel of manners”—the term that, for some, designates a distinct subgenre 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 19th century, we will focus most particularly on “manners,” the elusive concept that lends the subgenre its name. Possible writers include Jane Austen, Frances Burney, E. M. Forster, Elizabeth Gaskell, and Edith Wharton. We will also spend some time discussing 21st-century perceptions of 19th-century manners and societies they marked, in works such as the hit series “Bridgerton.” Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

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

This class is for people with a passion for and strong opinions about movies, books, music, and the theater. We will explore low and high culture, writing features, news stories, interviews, reviews, and opinion pieces. Students will attend performances, gather facts and materials, conduct interviews, and write about everything from live performances to independent film to visual art and contemporary writing. Students will develop interview and research techniques, and we will discuss subjects germane to the creation and viewing of art, including impartiality, originality, intuition, and the difference between being a fan and a critic. Sharing writing in a workshop format, we will focus on structure, coherence, style, and voice. Guest speakers will include professional writers, visual artists, performing artists, and others. Four-credit courses that meet for 150 minutes per week 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 3012. Novel, She Wrote. (4 Credits)

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

Attributes: AFAM, ALC, ENRJ, PJRC, PJST, PLUR, WGSS.

ENGL 3013. Fiction Writing. (4 Credits)

The workshop in the craft of writing fiction, with relevant readings in the genre. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 3014. Creative Nonfiction Writing. (4 Credits)

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

Attribute: CVW.

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.

ENGL 3016. Screenwriting Workshop. (4 Credits)

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

Attribute: CVW.

ENGL 3017. Digital Creative Writing. (4 Credits)

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

Attributes: CVW, NMAT, NMDD.

ENGL 3019. Writer's Workshop. (4 Credits)

A creative writing workshop that features peer review of student work and outside literary readings. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 3021. The Graphic Novel. (4 Credits)

How can words and images combine to create narratives that exceed the sum of their parts? In this course, we will cover classic and recent examples of comic books and graphic novels to examine various approaches to visual storytelling and sequential art. Four-credit courses that meet for 150 minutes per week require 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 3024. Poetry and Citizenship. (4 Credits)

Poetry has long had a complicated relationship to citizenship: Plato excluded poets from his ideal city while Frederick Douglass turned to poetry in making arguments for equal rights. What does it mean to be and act as a citizen? Readings will include work by Walt Whitman, T.S. Eliot, Allen Ginsberg, Langston Hughes, Gwendolyn Brooks, Charles Olson, Adrienne Rich and Myung Mi Kim. Four-credit courses that meet for 150 minutes per week 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 3031. Medieval Monsters. (4 Credits)

St. Augustine once wrote that the word "monster" derived from the Latin word "monstro," to show, implying that monstrous beings were meant to reflect divine creativity. Over time, this word for unusual beings has taken on a more sinister flavor, even within the Middle Ages. This course will explore the medieval taste for the exotic, from ferocious giants and dog-headed men to the peace-loving sciapod. In this course we will examine the discourse of monstrosity as a complex critical lens through which premodern writers asked important questions of race, religion, civic virtue, and human morality. In our study, we will read selections from Pliny, Augustine, and others before moving through a range of medieval texts, including the Beowulf manuscript, medieval romance, and Mandeville's account. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, ENHD, ENRJ, EP3, MVLI, MVST.

ENGL 3032. Publishing: Theory and Practice. (4 Credits)

The aim of the course is to develop a clear understanding of the publishing industry. Genres addressed will include young adult, literary fiction, science fiction, romance, mystery, and graphic novels. Speakers will include authors, publishers, agents, and magazine and book editors. Final projects may range from a formal analysis of a novel or group of novels to an investigation of a segment of the publishing industry or 30 pages of a novel (of any type). Weekly reading of novels ranging throughout the genres is required. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 3035. Age of Innocence. (4 Credits)

We tend to imagine certain ages—of humanity or of humans—as ages of innocence. In this course, we will explore how different literary genres (such as fairy tales, dystopian fiction, Romantic poetry, the pastoral, the Bildungsroman) depict innocence as a stage we grow out of or long to return to. Four-credit courses that meet for 150 minutes per week 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 3036. Latin American Short Story. (4 Credits)

Writings by Gabriel Garcia Marquez, Julio Cortazar, Carlos Fuentes and Mario Vargas Llosa (to name just a few) are some of the treasures of world literature. This course will focus on the short story and novella forms in order to explore as fully as possible the full range of Latin American and Latino literature. Literary geographies will include Mexico, the Caribbean, Central and South America, with special sections on Cuba, Argentina, Chile and Brazil. All readings will be in English. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST, COLI, INST, ISLA, LAHA, LALS.

ENGL 3037. US Latinx Literature. (4 Credits)

This course is an opportunity to read and think about Latinx literature in the United States in all its diversity and cultural range. We will read literary texts with special attention to how they handle the messy experiences of cultural difference, economic exploitation, and political conflict. For what are literature and culture made up of but the challenges of life itself? This class will take as axiomatic that any understanding of U.S. life and history will be incomplete without inclusion of the diverse Latinx 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.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, COLI, ENRJ, LAHA, LALS, PJRC, PJST, PLUR.

ENGL 3038. Latinx Performance Studies: Image, Fashion, and Politics. (4 Credits)

In this course, students will survey the major theoretical tenets of Latinx performance studies, with a particular focus on issues of image, fashion, and politics. Embodied knowledge is a significant source of Latinx cultural production. As such, we will study gesture, oral storytelling, endurance, and comportment alongside written texts and visual narratives. Working from an interdisciplinary viewpoint, students will compare a variety of media and artistic practices, including decolonial intervention, alternative personae, collaboration, self-image making, drag aesthetics, and future fashion. Students will also practice different kinds of writing related to art and action. Assignments will include an exhibition review, visual analysis, and performance critique. The oral component will be a podcast broadcasted and reviewed by your peers. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, ENRJ, LAHA, LALS.

ENGL 3045. Theory for English Majors. (4 Credits)

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

Attribute: COLI.

ENGL 3046. Writing for Digital Spaces. (4 Credits)

This is a writing-intensive course that develops students' understanding of writing beyond print. Students will study and practice composing with the tools, skills, and strategies available for writing online, and they will learn principles of public-facing, online communication by examining and producing popular forms of digital writing across a variety of mediums (social media platforms, websites, blog posts, online videos, advertisements, and many others).

Attributes: PPWD, PPWF.

Prerequisite: ENGL 1102.

ENGL 3047. Rhetorics of Resistance and Social Movements. (4 Credits)

This course explores how people pursue social change by employing various modes and methods of persuasion in diverse public spaces. Focusing on theories of public writing and rhetoric as well as interdisciplinary studies of social movements, we will engage with concepts that help explain the persuasive dynamics of historical and contemporary social movements. Accounting for various ethical and other dilemmas faced by activists, including the role of state and institutional power in suppressing protest and resistance, we will consider case studies that illuminate the successes and failures of social movements. Inviting engagement with a range of justice- and rights-based movements—from racial and economic justice to marriage and disability rights—this course also promotes experimentation with a range of rhetorical critical approaches for advancing social causes, shifting public perspectives on issues, and analyzing and producing effective advocacy rhetoric. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, PJSJ, PJST, PPWD, PPWF.

ENGL 3057. Performance Criticism. (4 Credits)

Performance is everywhere: on our screens, in our streets, in our theaters, and in halls of government. How should we write about these artistic, social, and political performances in order to understand and take stock of our multiply mediated world? In this course, students will explore the many forms of performance criticism published today, from more traditional kinds of theater and film criticism to celebrity studies and the freewheeling culture-writing that centers on political or social performances. A substantial amount of course time will be devoted to class visits from writers, critics, and editors who are engaged in thinking about performance as a socially meaningful practice and who can provide both artistic and professional advice. By the end of the semester, students will have produced a portfolio of writing specifically tailored to the target publications of their choosing. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: PPWD.

Prerequisite: ENGL 1102.

ENGL 3059. Creating Dangerously: Writing Across Conflict Zones. (4 Credits)

This course encourages students to think and write about injustice and oppression around the world. How do you make a life in conditions of devastating conflict? How do you write under a state that seeks to undermine and repress your work? We will read, discuss, and respond to works of contemporary authors facing such challenges in a variety of global conflict zones. Examples could include writers responding to the refugee crisis in Syria and beyond its borders; ongoing conflicts in Central Africa; internal struggles in Mexico, Central America, and the US-Mexican border region; the war between Ukraine and Russia; tensions in Israel and Palestine; and the emergence of repressive regimes in Turkey, Hungary, and the Philippines, among other places. The course will also involve collaboration with PEN America, an organization founded in 1922 and dedicated to the protection of free speech and human rights. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, GLBL, HCWL, HUST, INST, PJST, PJWT.

ENGL 3062. Prose Poetry/Flash Fiction. (4 Credits)

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

Attribute: CVW.

ENGL 3067. Contemporary Women Poets. (4 Credits)

In this course, students will read poetry written by women poets in the 20th and 21st centuries with a focus on the imaginative representation of women's lived experience. We will read the work of poets who address the themes of feminine embodiment and sexuality, women's roles as mothers and daughters, women's work (both professional and domestic), and the role poetry plays in enabling women to discover a language to contain their experience. Among the (possible) poets we will read are Sylvia Plath, Ann Sexton, Elizabeth Bishop, Lucille Clifton, Anna Swir, Adrienne Rich, Marie Ponsot, Eavan Boland, Louise Erdrich, Kate Daniels, Mary Karr and A.E. Stallings. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, IRST, PJGS, PJST.

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.

Attributes: CVW, ENRJ.

ENGL 3071. Family Matters: Memoir. (4 Credits)

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

Attribute: CVW.

ENGL 3075. Pride & Prejudice: An Examination of Black Britain and the Problem of Belonging. (4 Credits)

In Jane Austen's "Pride and Prejudice," the main characters estimate themselves on their pride (sense of self-worth) and their prejudice (quickness of judgment about others). Beyond being a love story, the novel depicts how our engrained value systems can, through human connection, change. It is therefore a novel about how we perceive ourselves and perceive those others who are radically different to us. In "Pride and Prejudice," the difference is one of class. In this course we will be looking at difference as race and religion. It is a story about modern Black Britain. When, in the opening of the 2012 Olympics, Danny Boyle showcased what he felt Britain should be proud of, he brought out a socially inclusive narrative: the National Health system, Britain's support of justice, it's racial and ethnic diversity. Historically, however, Britain prides itself on is something other than this: Empire, its culture, its museums, its royal family and its stately homes. These have a very different meaning for the immigrants from former British colonial states who have made Britain their home. The British story of immigration is very different to the American story. The first wave of modern immigration, in the '40s and '50s, was informed by colonialism. Those living in the former colonies had a legal right to take up residence in Britain. They were needed—often to man the underbelly structure of society (buses, trains, factories)—but that did not mean they were wanted. Some of those coming to live in Britain from abroad not only thought it was the promised land. They thought of Britain as the mother land. Reality was, in most cases, disturbingly different. Colonialism, and its brutality, is not taught in British schools. The wealth of Britain during the industrial revolution and subsequently, is often thought to have emerged single-handedly from a strong Protestant ethic of diligence. That this wealth was built on the debris of colonial states is not common knowledge. Nor is the story of Britain's slave trade. In recent years, three key events have raised race to a central political platform: - The rise of British Islamism - The Black Lives Matter campaign - Brexit This will be an inter-disciplinary course using literary, theoretical, and historical texts, as well as films and music to try and understand the theme of pride and prejudice in modern Britain. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, PJRC, PJST.

ENGL 3087. Narratives of Mind, Brain, and Self. (4 Credits)

This is an honors seminar for students in the School of Professional and Continuing Studies. In the opening lines of "Introduction to Consciousness," Arne Dietrich claims that the material he covers on cognitive neuroscience is disturbing because what is "at stake is nothing less than the nature of our souls." Far from unusual, this mixing of scientific and spiritual terminologies is endemic to discourses over time about minds and brains. At least since the 1980s, neuroscientists have been writing books for nonspecialists and calling for cross-disciplinary discussions of the implications of their new research. This course will trace the conversation back to the century when advanced research on the brain necessitated creating the new term neurology. Beginning with 17th-century automata and brain imaging (drawn by the great architect Christopher Wren), this course will examine narratives of brains and minds in philosophic, literary, scientific, and legal texts, and end with a discussion of popular films that attempt to represent consciousness. At every point, students will be asked to consider the ethical questions arising at the nexus of narrative techniques and scientific technologies. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 3100. Medieval Literature. (4 Credits)

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

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3101. Apocalyptic Representation Before 1800. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3102. Medieval Drama. (4 Credits)

Medieval Drama offers a study into one of the most vibrant forms of the pre-modern period, offering us a vantage point from which to view medieval ideas about war, sex, religion, life and death. As expected, some sources were closely controlled and curated, such as the Christian liturgy itself and the short dramatic tropes, like the *Quem quaeritis*, which would expand on the scriptural narrative. Yet other, less formal and popularly organized pieces such as the amazing cycle plays of the late medieval period show a remarkable involvement of everyday people, as the trade guilds work to translate the story of creation to the Apocalypse into a relatable experience. Studying this span of history allows us to consider drama's origins and changing cultural meanings. Using selected highlights, this course will include the medieval morality plays, such as "Mankind" and "Every-man," along with biblical plays represented in selections from the York, Towneley, and Chester cycles. Having looked at these snapshots of early and late medieval drama, we will complete the course with a glimpse of the Early Modern, where plays such as "The Tragical History of Dr. Faustus" will show us how the plays produced in the age of Shakespeare both reflected and rejected the medievalisms which formed their very origins.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3103. Early English Drama. (4 Credits)

English drama from its origin in the Middle Ages to the beginning of Renaissance drama in the early Tudor period. Mystery plays. Moralities (including *Everyman*) and interludes. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, MVLI, MVST, RSCS.

ENGL 3104. Medieval English Blackness?. (4 Credits)

This course poses a question: How can we talk about blackness in the English late Middle Ages (c. 1350 to 1500)? Through a range of readings in medieval texts, contemporary Black literature, and critical scholarship, we will entertain this question in at least three ways: 1) as an interrogation of possibility—how are we able to talk about blackness during this period, before the emergence of the modern concept of race? 2) as a prompt to describe—what did blackness mean during this period, and how does this square with what it means now? and 3) as a political intervention—how does critical race studies transform the way we read medieval literature, and how can medieval literature shed new light on modern convictions about race? Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENRJ, MVLI, MVST, PJRC, PJST.

ENGL 3105. "Game of Thrones" and the Modern Medieval. (4 Credits)

From "Game of Thrones" and "The Witcher" to classics like "A Knight's Tale," popular culture brings the medieval world forward for contemporary audiences. But before the Starks and Lannisters were the Houses of York and Lancaster. In fact, medieval England witnessed a series of social and political upheavals, from the Black Death to the Wars of the Roses and the Reformation, all of which events writers of the day responded to and reimagined in creative ways. In this class, we will read both medieval works of literature and recent works of medieval fantasy to understand the connections between them. We will also examine how our more recent stories subvert simplistic fantasy tropes and deploy the Middle Ages to explore key political and ethical questions of the present. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3107. Chaucer. (4 Credits)

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

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3108. Imaginary Travelers. (4 Credits)

Books, shows, and films about traveling have always been popular, but perhaps never more so than in the 18th century. Our class will take a close look at travelers who existed only in authors' imaginations and changed the way we think about travel and the travel narrative. Where could these travelers go? What might they encounter? The sky was the limit (and sometimes the destination). Along our journey, we will visit the moon, sail alongside the regularly lost Lemuel Gulliver from Jonathan Swift's "Gulliver's Travels," and visit Bath, England, with Tobias Smollett's constantly cranky Matthew Bramble and his entourage. Finally, we will travel through time with more contemporary voyagers, including Dana from Octavia Butler's "Kindred" and Dr. Who. Our focus will be on how these works of imaginary travel help us reconceive the world and our place in it. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3109. Arthurian Literature. (4 Credits)

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

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3110. Satire and Society. (4 Credits)

Laughter and comedy have been used for centuries to point out troubling societal issues. By considering everything from the plays of the ancient Greeks and the comedic dramas of the Restoration period to contemporary mockumentaries, this course will track the progress and effects of comedic satire. How does laughter help us transform society? How can satire be used to elicit real, lasting change? How does satire navigate through systems set in place to monitor and restrict free speech? These are some of the questions we will be considering throughout the course. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3111. Medieval Romance and Adventure. (4 Credits)

Quests, moral dilemmas, divided loyalties, violence, and love: medieval narratives of romance and adventure have got them all, plus dragons. This course introduces you to the medieval genre that gave rise to the modern novel and launched a thousand prestige cable series. The cross-cultural reading list could include readings in late medieval English and translated from Welsh, French, German, Arabic, and Persian. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, ENHD, EP3, MVLI, MVST, WGSS.

ENGL 3113. Introduction to Old English. (4 Credits)

An introduction to the language of Old English and some of the early literary works composed in that language. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3114. The (Medieval) Walking Dead. (4 Credits)

Ranging from stories of undead armies in "Branwen, Daughter of Llyr" to eternally-damned 'zombie' knights in Perlesvaus, and from genres varying from chronicle to romance, this course explores the cultural significance of medieval 'zombies,' revenants, spirits, and other beings that we would classify as 'undead,' in order to understand how such monsters might relate to medieval concerns about living, death, dying, and the afterlife. How do the living relate to the dead in the Middle Ages? What happens to bodies and souls after death? How do concerns about morality and living affect the person in the afterlife?.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3115. Medieval Women Writers. (4 Credits)

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

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

ENGL 3121. The Pearl Poet and His Book. (4 Credits)

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

Attributes: ENHD, MVLI, MVST.

ENGL 3122. Extinction. (4 Credits)

We are in the middle of a "sixth extinction," a large-scale disappearance of life caused by human activity. How did we—human beings, other beings, and planet Earth—get here? And can the damage be reversed? This course will examine works of literature and art from the 16th century to the present that shed light on our relationship to nature and how that relationship has changed over time, particularly during periods of colonization, imperial and global expansion, and industrialization. At the same time, we will look at works that have taken the threat of extinction as an opportunity to think urgently and creatively about the future. We will focus especially on efforts by writers, artists, scientists, and others to document and conserve biodiversity, pursue "de-extinction," and imagine new ways of life in a post-extinction world. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENRJ, ENST, ESEJ, ESEL, ESHC.

ENGL 3123. Surviving the Barbarians in Early Medieval Britain. (4 Credits)

This course explores the literature of ancient and early medieval Britain from the age of the Roman Empire to the time of "Beowulf." It considers the contact and conflict between long-resident populations like the Britons and Picts and invaders like the Romans and the Saxons—groups who would be subjected to their own invasions later. How did certain groups come to view others as "barbarians," and what is like to grapple with that label? This course will introduce students to the changing, material culture of Britain and to several postcolonial perspectives on the medieval evidence. Readings will be translated from Latin, Old and Middle Welsh, Old English, and Old Norse. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, ENHD, ENRJ, IRST, MVLI, MVST.

ENGL 3125. Beowulf in Old English. (4 Credits)

This course will involve close reading of Beowulf and related texts in the original, as well as discussion of critical approaches to the poem from romanticism to the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3127. Dreams in Middle Ages. (4 Credits)

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 the Rose," one of the most influential dream visions of the Middle Ages, and as we read it—and works by Chaucer, Langland, the Pearl-poet, and Julian of Norwich, texts that investigate secular and spiritual love and loss, allegory, psychology, and the human struggle for existence—we shall come to appreciate the diversity, literary and philosophical complexity, and beauty of the medieval dream vision. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3131. Medieval Tolerance and Intolerance. (4 Credits)

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

Attributes: ENHD, MVLI, MVST.

ENGL 3134. Love in the Middle Ages. (4 Credits)

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

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

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

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

Attributes: ALC, COLI, ENHD, IRST, MVLI, MVST.

ENGL 3136. Medieval Mystics. (4 Credits)

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

Attributes: ENHD, MVLI, MVST, REST.

ENGL 3137. World Cinema Masterpieces. (4 Credits)

World Cinema Masterpieces provides a close analysis of style, narrative structure and visual texture in selected masterworks of major European, Asian and American directors. Directors under consideration include: Renoir, Carne, Lang, Welles, Ophuls, Hitchcock, Bresson, Kurosawa, Ray, Bergman, Rossellini, Fellini, Truffaut, Tarkovsky, Kieslowski, Fassbinder and Altman. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASAM, INST, ISEU, ISIN.

ENGL 3138. Late Modernism. (4 Credits)

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

Attributes: ALC, COLI.

ENGL 3140. Myth of the Hero: Medieval Memory. (4 Credits)

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

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3143. World Cinema Masterpieces, 1960-1980. (4 Credits)

World Cinema Masterpieces, 1960-1980 explores major works of the French New Wave, expressionism, surrealism, epic, and New German cinema—all produced during a 20-year period of extraordinary diversity and experiment. Among the European, North American, and Asian directors we will consider are: Truffaut, Rohmer, Tarkovsky, Bunuel, Antonioni, Teshigahara, Bergman, Kubrick, Fassbinder, and Malik. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASAM, COLI.

ENGL 3144. Other Worlds. (4 Credits)

This course will explore different kinds of “Other Worlds” in medieval literature, from visions of heaven and to voyages into supernatural worlds. We will analyze how these texts use spatial distance and difference to explore social relations and identities and even to subvert established ideas. The syllabus will include selections from the Lays of Marie de France and the Middle English Sir Orfeo and Sir Gawain and the Green Knight. We will finish the semester by looking at how the medieval is re-imagined as an “other world” in modern fantasy literature. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3145. Medieval Love in Comparison: Christian, Jewish, and Muslim Perspectives. (4 Credits)

The concept of romantic love preoccupies contemporary society and art, as it has done for hundreds of years. Ideas of romantic love have their roots in the literature and ideas of medieval Muslims, Jews, and Christians, who were themselves responding to even earlier ideas about love and sex. In this class, we will ask: What were the discourses of love among Christians, Jews, and Muslims in the Middle Ages, and how do they impinge on our understanding of love in the present? Readings will include selections from classical poetry, the Bible, and medieval poetry in English or translated from Latin, Occitan, Arabic, Hebrew, and French. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, GLOBL, JWST, MVLI, MVST.

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

This course considers the entanglements of language, literature, and knowledge about the natural world during the Middle Ages. We will look at medieval practices of what we would come to call natural and biological science, consider medieval understandings of nature’s “occult” power, and explore medieval literature about spells, wonders, witches, and demons. By the course’s end, students will better understand the connections between language, culture, and scientific facts, and they will have learned about the long history of magic in the Middle Ages. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, MVLI, MVST.

ENGL 3147. Supernatural Stories. (4 Credits)

This course will explore the appearance of the supernatural in works of literature and art, including short fiction, novels, poems, plays, films, and TV shows. Besides terror and horror, what other emotions and reactions have authors tried to evoke? Why are we attracted to stories about the supernatural? Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3148. Science Fiction and Fictional Science. (4 Credits)

How real is the science in science fiction? How firm is the boundary between fact and fantasy, the real and the unreal? In this course, we will examine historical and contemporary works that blur the boundary between science and fiction by representing, critiquing, and testing the limits of the latest scientific discoveries of their periods. We will begin in the 18th century (the age of Enlightenment science and Frankenstein), and then we will work our way up to recent works of speculative fiction and sci-fi, including Octavia Butler’s Parable of the Sower and James S.A. Corey’s popular series The Expanse. Our goals will include thinking about how science gets represented in popular culture and considering how fictional works have been used to promote or impede the acceptance of scientific facts. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3149. A World of Their Own: Women in Science Fiction. (4 Credits)

This course will explore the contributions women have made to the science fiction genre, both as authors and characters. From Margaret Cavendish’s The Blazing World and Mary Shelley’s gothic masterpiece Frankenstein to more contemporary works, such as Octavia Butler’s Kindred, Ling Ma’s Severance, and leading characters of popular shows like The Expanse, we will explore the multidimensional dystopian, utopian, and Afrofuturistic worlds created by women writers and characters of science fiction. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3151. Metaphysical Poets: Radicals and the Poetic Tradition. (4 Credits)

This course deals with Donne and his followers and their radical divergence from the standard use of metaphor in the Renaissance and early 17th Century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3152. Race and Religion in Literature: Beowulf to Wuthering Heights. (4 Credits)

How can we talk about depictions of difference in literature? We will attend to this question by reading texts depicting racial and religious difference alongside critical race studies to examine the logic and paradoxes of difference. Texts will include "Beowulf," Chaucer's "Man of Law's Tale" and "Prioress's Tale," Shakespeare's "Othello," Marlowe's "The Jew of Malta," and Emily Brontë's "Wuthering Heights." Critics discussed will include Geraldine Heng, Henry Louis Gates Jr., and Toni Morrison. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, PJRC, PJST, REST.

ENGL 3203. Streets/Gardens/Magical Worlds: Space and Place. (4 Credits)

How do we shape places, and how are we shaped by them? In this course, we will consider places ranging from city streets to gardens and magical spaces. We also will focus primarily on imaginative writings from the early modern or Renaissance period, but we will consider select texts from other periods. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3206. Shakespeare. (4 Credits)

In this course, students will study Shakespeare's poetry and plays in relation to the Renaissance and 21st-century concerns and ideologies. Emphasis will be on Shakespeare and his works as they are read and constructed in regard to power, class, gender, and literary aesthetics. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, ENHD.

ENGL 3207. Milton. (4 Credits)

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

Attributes: ALC, ENHD, REST, RSCS.

ENGL 3209. Ecoliterature from Milton to Today. (4 Credits)

Visions of paradise on Earth and sublime nature alongside bleak landscapes devoid of life. Dreams of plenitude juxtaposed with the sober reality of resource extraction and dearth. Ideas of stewardship and coexistence clashing with the drive for domination and profit. In the writings of Milton and the inheritors of his formidable legacy, from the Romantics to 21st-century ecocritics, such thinking is a call to action that, in the worsening climate crisis, we cannot afford to ignore. What ethics and sense of justice informs it? And how can it help us to reimagine our place in nature as well as our relationships with one another? Such questions will guide us toward our own visions of a hopeful, balanced future. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENST, ESEJ, ESEL, ESHC.

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.

Attributes: ALC, ENHD.

ENGL 3222. Shakespeare and Popular Culture. (4 Credits)

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

Attributes: ALC, COLI, ENHD.

ENGL 3226. Stage Vengeance. (4 Credits)

For reasons intriguing to think about, playwrights and playgoers have been obsessed with acts of vengeance from Ancient Greece through New York yesterday. We'll mull the reasons as we track the acts through three epochs: Ancient Greece, Elizabethan London, and present-day New York. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3227. Early Modern Lyric Poetry. (4 Credits)

Poems from the early modern era, sometimes known as the Renaissance, are often described as among the best lyrics in the English language. We will devote considerable energy to close, careful readings of them, focusing on both Shakespeare and many of his contemporaries, as well as a few related twentieth- and twenty-first-century works. In doing so, we will consider how this poetry experiments with genres like the sonnet, sound effects, and many other poetic devices. We will also consider fascinating questions about language, art, gender, sexual and romantic desire, class, and religious and political turmoil that these poems raise. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3230. Early Renaissance Poetry. (4 Credits)

Renaissance poetry is marked by an extraordinary generic versatility, topical daring, and rhetorical dexterity; it raises many fascinating questions regarding language, aesthetics, nationalism, gender relations, sexual and romantic desire, status and rank, and religious and political turmoil. This course will trace such questions by focusing on genres such as the sonnet, the epyllion, the eclogue, and others. Although we will engage the historical and cultural context of Renaissance England where appropriate, this is not a history course; our primary energies will be devoted to close, careful readings of the language, form, and style of the poems themselves. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3234. A Midsummer Night's Dream. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3235. Dangerous Women. (4 Credits)

"Dangerous women"—the magical, the defiant, and the co-opters of masculine roles—are everywhere in early modern literature. How do they defy conventions and shatter norms? How are they handled by writers, and how do their characters resonate with us? In this course, using the idea of dangerous women as our rubric, we will trace their appearance in literary history and contemporary works of literature and film. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, PJGS, PJST.

ENGL 3239. The Rise of the Novel. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3306. Jonathan Swift and the Art of Satire. (4 Credits)

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

Attributes: ALC, ENHD, IRST.

ENGL 3311. Opening Heads: Writing About Minds and Brains Before 1800. (4 Credits)

This course reads literary representations of minds and brains within the context of early-modern neurology and some major concepts in current cognitive theory. The literary authors considered may include Milton, Marvell, Swift, Finch, Addison, Pope, Sterne, Austen, and the Scribblers. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3315. Laugh. Crv. Hum. Quake. (4 Credits)

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

Attribute: ENHD.

ENGL 3318. Early Women Novelists. (4 Credits)

This course examines the rise of female novelists in early modern England. We focus on women's novels because they were—and still are—too often neglected. At the same time, though, we need to think critically about the problems of organizing a course around the authors' sex. Indeed, we need to think critically about the categorical assumptions raised by this course's very title. Above all, our goal is to develop rigorous, historically sensitive, close readings of each novel. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, WGSS.

ENGL 3319. Plays and Players: 1600-1700. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3329. Plays and Players, 1700-1800. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3330. The Global Eighteenth Century. (4 Credits)

In the eighteenth century, Britain's imperial expansion and investment in colonialism and slavery were well underway; England was actively involved in a global market (that, among other things, featured products from China and Japan); and it was alternately cooperating with and competing against other European countries. This course will examine both the representation of global expansion in English literature and, just as importantly, the influx of global literature into England. We will read canonical British texts, alongside slave narratives and Arabian tales, giving all equal weight in our efforts to understand the period. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, ENHD.

ENGL 3333. Captives, Cannibals, and Rebels. (4 Credits)

Captives, cannibals, and rebels are everywhere in early English writing about the Americas and the British Empire. In this course, we will think about why these figures fascinated authors and readers so much and what they can tell us about anxieties regarding colonization. We will read travel and captivity narratives, novels, plays, and poetry from the 17th and 18th centuries; authors may include Mary Rowlandson, Aphra Behn, Daniel Defoe, Olaudah Equiano, Samuel Taylor Coleridge, William Earle, and William Apess. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT, COLI, ENHD, ENRJ, HCWL, HUST.

ENGL 3334. Early Modern Poetry and Drama 1579-1625. (4 Credits)

A survey of major writers during the reigns of Elizabeth I and James I. Poetry and drama by Shakespeare, Donne, Spenser, Sidney, Johnson and others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ENHD.

ENGL 3336. Early American Novel. (4 Credits)

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

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

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

Attributes: ALC, ENHD.

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.

Attributes: ALC, ENHD.

ENGL 3341. Love and Sex in Early Modern Literature. (4 Credits)

This course will explore ideas about love, eroticism, and human sexuality from 1500 to 1700. Writers to be studied include Petrarch, Aretino, Shakespeare, Sidney, Wroth, and Wilmot.

Attributes: ALC, ENHD, WGSS.

ENGL 3342. Women, Crime, & Punishment in Literature. (4 Credits)

This course examines portrayals of female criminality in literature. What formal techniques and narrative strategies do writers use to depict female criminality? What are the moral, legal, and social contexts that determine what constitutes a crime and the need for punishment? In addition to considering literary representations, we will explore constructions of gender and sexuality and the ways in which social values and expectations shape agency and dis-empowerment. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENRJ, PJGS, PJST.

ENGL 3350. Ethnic Camera: Race and Visual Media. (4 Credits)

Camera-generated media are increasingly dominating our visual and cultural landscapes. They have also played a central role in shaping our perceptions of race. In this course, students will explore different photographic genres to investigate the visual origins of race. From historic objects like *carte-de-visite* photographs to the contemporary selfie, students will learn to interpret the intersection of race and power in our image-saturated world. Other activities may include archival visits, artifact analysis, and play with TikTok. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASAM, ASLT, ENRJ, LAHA, LALS, PJRC, PJST.

ENGL 3356. Approaches to Asian American Studies. (4 Credits)

This survey examines major touchstones in the interdisciplinary field of Asian American studies. Seeking to move beyond the black-white binary, we will analyze Asian racialization in the context of western imperialism, settler colonialism, global capitalism, immigration, and US popular culture. Taking advantage of our location in New York City, the course will include field trips to institutions such as the Asian American Arts Centre, the Museum of the Chinese in America, and the Asian American Writers' Workshop. Fulfills the pluralism requirement of the common core. Four-credit courses that meet for 150 minutes per week require 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, PJRC, PJST, PLUR.

ENGL 3357. Writing Asian America. (4 Credits)

What does it mean to be Asian American? How have Asian Americans grappled with the racist assumptions about Asian-ness imposed by US national culture? What ethical modes of being have Asian Americans imagined, what global histories have they uncovered, what social and political possibilities have they dreamt of, and what can they teach us about the historical present? What does it mean to write Asian America? Fulfills the Pluralism and Advanced Literature Core requirements of the core curriculum. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, COLI, ENRJ, PJRC, PJST, PLUR.

ENGL 3359. Asian Diasporic Literatures. (4 Credits)

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

Attributes: ACUP, ADVD, ALC, AMST, ASHS, ASLT, COLI, ENRJ, EP3, INST, ISAS, ISIN, PLUR.

ENGL 3361. The Female Bildungsroman. (4 Credits)

At its inception, the term "bildungsroman" referred to novels concerned with the maturation, education, and coming of age of white, male protagonists. This class explores how the bildungsroman transforms when it focuses on protagonists of different gender identities, sexualities, and races in a variety of literary forms that might include novels by the likes of Charlotte Bronte or Maxine Hong Kingston, autobiographies by Simone De Beauvoir or Audre Lorde, poetry by Emily Dickinson, or even super hero comics like Marvel's Uncanny X-Men. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, PJGS, PJST, WGSS.

ENGL 3363. Crime and Punishment. (4 Credits)

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

Attribute: ALC.

ENGL 3364. Novels of Ideas: 19th Century. (4 Credits)

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

Attributes: ALC, COLI.

Mutually Exclusive: COLI 3364.

ENGL 3365. Novels of Ideas: High Modernism. (4 Credits)

Drawing on works of philosophy, psychology, aesthetics, and literary theory, the course will develop close, contextualized readings of five modernist masterpieces, all published within a 20-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). Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, INST, ISEU.

ENGL 3400. Age of Romanticism. (4 Credits)

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

Attributes: COLI, ENHD.

ENGL 3402. Victorian Literature. (4 Credits)

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

Attributes: ALC, COLI.

ENGL 3410. Jane Austen in Context. (4 Credits)

An intensive study of Jane Austen's novels and times. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, WGSS.

ENGL 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.

Attributes: ALC, ENHD.

ENGL 3419. Not Shakespeare. (4 Credits)

There were others, you know—playwrights who wrote in Shakespeare's time and who wrote spectacularly well. Shakespeare knew them, admired them, envied them, emulated them, echoed them, influenced them; they were in a way his working world. We'll read widely and closely in this world of plays by Marlowe, Kyd, Nashe, Jonson, Dekker, Beaumont, Fletcher. Occasionally, we'll glance at Shakespeare, too, to reckon with what he was up to in their busy midst. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3420. Poems of Shakespeare and Others. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3424. Romantics and Their World. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT, ENHD, ENST, ESEL, ESHC.

ENGL 3425. Nathaniel Hawthorne. (4 Credits)

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

Attributes: ALC, AMST.

ENGL 3430. Regency Romanticism. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3434. 19th Century British Women's Tales. (4 Credits)

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

Attributes: ALC, WGSS.

ENGL 3436. American Dream in Literature. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3437. Victorian Novel. (4 Credits)

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

Attribute: ALC.

ENGL 3438. American Modernism. (4 Credits)

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

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

ENGL 3439. Oddity and Creativity. (4 Credits)

This course focuses on rule-breaking and rule-making literary genres. Readings may include (but are not limited to) medieval allegories and abecedarians, early modern sonnets, 18th-century novels, 19th-century autobiographical poems, 20th-century science fiction, and 21st-century erasure poems 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.

Attributes: ALC, EP3.

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.

Attributes: ACUP, AMST, ASLT.

ENGL 3462. Romanticism and Private Life. (4 Credits)

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

Attributes: ALC, ENHD.

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 having his interest sparked: the concept of disobedience, in its various permutations (literary, social, political, psychological, religious) has energized a wide variety of literary works. One might say that without some form of disobedience, there could be no storytelling. Some of the questions that will shape our explorations in this course include: when is disobedience heroic, and when is it destructive or regrettable? What is the difference between disobeying your family and disobeying the law? Can an obedient character be interesting? How are the different modes of authority (religious, juridical, familial) played off against one another in order to license behavior? Using disobedience as our guiding rubric, we will follow important continuities and innovative changes in literary history across the past three centuries. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

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

Attributes: ALC, COLI, ENRJ, INST, ISEU, ISIN, PJGS, PJST, WGSS.

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

Attribute: COLI.

Prerequisites: ENGL 3000 or COLI 3000.

ENGL 3502. Modern British Writing. (4 Credits)

This course explores the diverse range of literary responses, from experimental to popular, to the many changes in English life from 1900-1960 (voting rights for women, two World Wars, the decline of Empire, and the rise of the welfare state). Writers include Joseph Conrad, Virginia Woolf, Elizabeth Bowen, Sam Selvon, and more. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ.

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.

Attributes: ALC, WGSS.

ENGL 3512. British and American Poetry: Romantic to Modern. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3518. The City in Literature. (4 Credits)

This course will explore the symbiotic relationship between cities and literature. How have cities been depicted in poetry, fiction, and other genres? How have urban landscapes and life shaped literary expression, as well as new literary collectives and movements? New York City will serve as one of our examples and sites of exploration, but other cities may also be examined. Four-credit courses that meet for 150 minutes per week 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 3519. The Novel. (4 Credits)

What are novels? This course will explore the novel's development and its ever-changing, innovative form. Four-credit courses that meet for 150 minutes per week 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 3520. How Fiction Works. (4 Credits)

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

Attribute: ALC.

ENGL 3523. Very Contemporary American Fiction. (4 Credits)

This course will consider a diverse range of acclaimed literary novels by American writers published roughly within the past five years. We will examine what makes these novels innovative in form, narrative voice, or subject matter; their relation to genre and tradition; and the reasons for their commercial and critical success. We will also explore their critical reception and the form of the book review, and students will write their own reviews of assigned novels. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT.

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. SEM: James Joyce. (4 Credits)

A survey of Joyce's fiction, beginning with "Dubliners" and "Portrait," culminating in a careful reading of "Ulysses" and a handful of episodes from "Finnegan's 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.

Attributes: ENSM, IRST.

ENGL 3535. Modern Poetry. (4 Credits)

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

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

ENGL 3537. Satire, Sex, Style: The Age of Thomas Nashe. (4 Credits)

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

Attributes: ALC, ENHD.

ENGL 3542. Modern Irish Literature. (4 Credits)

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

Attributes: INST, IRST, ISEU.

ENGL 3603. American Renaissance. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3604. American Literature to 1870. (4 Credits)

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

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

ENGL 3606. On the Road. (4 Credits)

This course introduces students to the trope of roads and road trips in modern literature. It starts from Kerouac's seminal 1957 novel on the topic and examines its implicit assumption that the road trip is a masculine, mid-century, American phenomenon. By zeroing in on a wide range of texts—we will deliberately take a very broad approach—the course aims to challenge this assumption. Together, we will read road narratives by female (Didion) and postcolonial (Selvon) authors, as well as historicize the phenomenon by looking at the literature of pilgrimage (Chaucer) and the Grand Tour (Byron/Sterne) in the European tradition. The main focus of the course is road trips in literature, but attention is also paid to film (e.g., Godard's "Pierrot le Fou" and Scott's "Thelma & Louise"). Key concepts that are touched on throughout the semester include escapism, spatial politics and the frontier, social mobility, the Bildungsroman, and the imperial gaze. Four-credit courses that meet for 150 minutes per week 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 3608. (De)Constructing the American Renaissance. (4 Credits)

The American Renaissance, a phrase coined by the literary critic F.O. Matthiessen in 1941, initially referred to a small number of white male authors—Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Herman Melville, and Walt Whitman—who were writing in the mid-19th century, approximately the 1830s through the 1860s, and whose works demonstrated an "imaginative vitality" through "their fusions of form and content" and a "devotion to the possibilities of democracy" (Matthiessen). Our course of study will follow the trend in literary studies and scholarship beginning in the late-20th century toward a more inclusive and multicultural canon of literature of the American Renaissance, acknowledging the centrality of race and gender with themes of democracy, citizenship, and freedom in the 19th century. In highlighting the literary contributions of Black Americans, Indigenous peoples, and women to the American Renaissance, including works by Frederick Douglass, Frances Harper, William Apess, Lydia Maria Child, and Harriet Jacobs, students will also think critically about what constitutes American literature and what the texts we read and the literary canons they are part of reflect about the social, cultural, and political values and contexts of the time they were written as well as our current time. Students will be invited to vote on course materials to add to our syllabus, including texts, films, and graphic novels from the 20th and 21st centuries. Possible contemporary selections for consideration include but are not limited to Jordan Peele's "Get Out" (film); Octavia Butler's "Kindred" (graphic novel adaptation); Colson Whitehead's novel "The Nickel Boys"; poetry by Claudia Rankine, Amanda Gorman, Langston Hughes, and Allison Adelle Hedge Coke; and essays by Audre Lorde and Roxanne Gay. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENRJ, PJRC, PJST, PLUR.

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

Attributes: ACUP, ADVD, AMST, ASLT, COLI, ENRJ, EP3, PJGS, PJST, PLUR, WGSS.

ENGL 3610. Abolition. (4 Credits)

A community engaged learning course on the history, theory, and practice of freedom under capitalism, from the 19th century to the present. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, PJRC, PJST, SL.

ENGL 3611. Modern American Autobiography. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3613. Modern American Novels. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3616. American Cultures of War. (4 Credits)

In this course on contemporary cultures of war, we will question what counts as "war" with Claudia Rankine and the characters of "The Wire," trace the archetype of the American soldier in embedded documentaries and Hollywood dramas, and compare how American and Iraqi institutions have translated the War on Terror into visual texts for different publics. We will also analyze fiction and essays on war and state-sanctioned violence by Judith Butler, Patricia Williams, Hassan Blasim, and others, asking, how the critiques apply to our immediate lives. And how do our perspectives enrich these interventions? Students will grow as scholars of contemporary war film and literature, critical thinkers and writers, and citizens in the age of "perpetual war." Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT, PJST, PJWT.

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3619. Crip, Queer and Critical Race Studies. (4 Credits)

This course will help students develop familiarity with work in the fields of crip, queer, and critical race studies. How does our thinking about identity, selfhood, and relationship change when we acknowledge that our selves are embodied—and that embodiment takes on a variety of forms? In addition to reading works of theory, we will also explore strategies for effectively engaging with critical discourses when analyzing literary works. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, DISA, ENRJ, LAHA, LALS, PJGS, PJST.

ENGL 3620. Ordinarity. (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 ordinarity. 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; we'll also read some theoretical work by Roland Barthes, Frederic Jameson, Lauren Berlant, and Kathleen Stewart. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3623. Coming of Age in America. (4 Credits)

This course draws on fiction and autobiography, together with readings in the social sciences, to explore experiences of crisis, development, and identity formation in the lives of young people. Readings include Toni Morrison's "The Bluest Eye," Maxine Hong Kingston's "Woman Warrior," James Baldwin's "Go Tell It on the Mountain," Alison Bechdel's "Fun Home," along with studies of identity formation, gender, stigma and marginality. Four-credit courses that meet for 150 minutes per week 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: ENRJ.

ENGL 3624. Melville. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3625. Early American Literature. (4 Credits)

This course will examine texts written in and about early America from early narratives of exploration to nineteenth-century gothic novels. Special attention will be given to topics like relations between Europeans and Native Americans, the circulation of ideas between the Americas and Britain, the American Revolution, the tensions between religion and commerce, and controversies over class, gender, sexuality, race, and slavery. As we read a wide variety of authors ranging from John Smith and Benjamin Franklin to Olaudah Equiano and Harriet Beecher Stowe, we will investigate how literature both reflected and shaped the colonization and development of the Americas and the United States. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3630. Black American Icons. (4 Credits)

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

Attributes: ACUP, ADVD, ALC, AMST, ASLT, ENRJ, PJRC, PJST.

ENGL 3631. Contemporary American Fiction. (4 Credits)

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

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3633. The Enlightened Earth: American Lit and Culture After 1945. (4 Credits)

Since the Second World War, Americans have prepared for catastrophe. The Enlightenment's dream of the mastery of nature is threatened by forces such as atomic warfare, industrial pollution, and climate change. In this course, we will trace the responses to these threats in literature, film, and new media, organized into four broad categories: the Long 1960s, Postmodernism, Neo-Thoreauvian nature writing, and "cli-fi" (climate fiction). We will investigate how altered environments reshape ideas of the American project through major works by Gary Snyder, Alice Walker, Mark Z. Danielewski, Octavia Butler, and Louise Erdrich, among others. The literature will be accompanied by transmedia storytelling that carries literary ideas to global audiences, beginning with environmental horror, adventure, Noir, anime, and documentary film. Digital art, a graphic novel, television, and video games will cap this course as we discover the genres of the enlightened earth today. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, AMST, ASLT, ENST, ESEJ, ESEL, ESHC.

ENGL 3634. The Literature of Climate Crisis. (4 Credits)

In this course, we will study a range of literary responses to climate crisis. With a focus on the interrelation between imaginative literature and climate crisis, the course will study representative examples of climate crisis literature in conjunction with select samples from the scientific, journalistic, and political literature on climate change, climate crisis, and climate emergency. Works to be studied will be drawn from a broad chronological and global reach—from ancient creation stories to contemporary works. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, ENST, ESEJ, ESEL, ESHC.

ENGL 3635. Future Environments: Human Life After the End. (4 Credits)

This course explores what our imagination of the future looks like, or, more precisely, the social and environmental changes that destruction, extinction, and the annihilation of the world we know now will entail. Beginning with tomorrow and moving into the far future, we will consider increasingly apocalyptic, and ultimately post-human, visions of the future. As we will see, while some authors imagine the future as dystopic, grim, and ugly, others imagine the future as beautiful and breathtaking in new, if perhaps terrifying, ways. Authors may include Zadie Smith, Octavia Butler, Margaret Atwood, and Samuel Delany. We will also examine films and discuss such issues as the loss of arable land and environmentally motivated mass migration. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT, ENST, ESEJ, ESEL, ESHC.

ENGL 3636. Introduction to African American Literature. (4 Credits)

This course will survey African American Literature from the 18th century to the present. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, ALC, AMST, ASLT, ENRJ, PJRC, PJST.

ENGL 3637. The Rhetoric of Social Movements. (4 Credits)

From Black Lives Matter to Standing Rock to the Arab Spring to #MeToo, this course introduces rhetorical theory and analysis through the study of rights-based social movements and their symbolic communicative efforts to argue for legitimacy, equality, and freedom from oppression. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, PJSJ, PJST.

ENGL 3641. Slavery and American Fiction. (4 Credits)

Historians have described slavery as "America's original sin," a period from which time will never fully distance us. Current events bear this out. This course will focus on fiction about slavery and the debate over abolition during the turbulent, pre-Civil War years of America. We will read works by a diverse array of authors ranging from Frederick Douglass and Harriet Beecher Stowe to Herman Melville. Our goal is not so much to follow a linear path to reach a specific end, but rather to listen to and try to understand different American voices as they talk about a set of issues that grew more urgent before them—and which are still very much with us. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, ENHD, ENRJ, PJRC, PJST.

ENGL 3645. The Middle Passage. (4 Credits)

In the United States, slavery and daring attempts to escape it have become the subject of such popular works as "12 Years a Slave," "Underground," and "Harriet." We have heard less, however, about the "middle passage," one of the most difficult parts of the slave trade to represent. The middle passage refers to the involuntary migration of enslaved people across the Atlantic Ocean and, specifically, the weeks and months they spent aboard ships as they crossed from Africa to the Americas. In this course, we will read works that depict the middle passage and grapple with its history. How have writers represented this catastrophe, even as they faced the impossibility of truly representing its horrors? How can studying the middle passage provide us with insights into slavery, as well as other, more contemporary forced migrations? What's at stake in studying the middle passage today? We will see that in spite of the aesthetic problems it poses, the middle passage has inspired a wide range of Black writers, theorists, and artists to produce both histories of oppression and visions of freedom, as well as portraits of everyone from the overthrown and dispossessed to the riotous and resilient. Possible texts might include: Toni Morrison's "Beloved," Julie Dash's "Daughters of the Dust," Paul Gilroy's "The Black Atlantic," Zora Neale Hurston's "Barracoon," and M. NourbeSe Philip's "Zong!," among others. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, ALC, AMST, ASLT, ENRJ, PJRC, PJST, PLUR.

ENGL 3646. Black Disability Studies. (4 Credits)

This course will examine the intersections of blackness and disability in African American literature and culture from the nineteenth to the twenty-first century. We will consider how disablement as experience and as discourse has shaped racial subjecthood for African Americans, influencing notions of racial health and citizenship in the United States. In addition, we will explore how Black writers, thinkers, and activists acknowledge the ways disability intersects with blackness to understand more fully the complexities of racial injury and subjection. We will tackle these matters by examining the work of Henry Box Brown, William and Ellen Craft, James Weldon Johnson, Octavia Butler, Toni Morrison, Pearl Cleage, and Mamie Till-Mobley, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AFAM, ALC, AMST, ASLT, COLI, DISA, ENRJ, PJRC, PJST, PLUR.

ENGL 3647. Seeing Stories: Reading Race and Graphic Narratives. (4 Credits)

This course reveals how American writers of color (Asian American, Native American, African American, Latinx, etc.) have transformed the genre of the graphic narrative to speak to issues of racial difference and social inequality. How do these authors both entertain us and push us to engage in rigorous, critical interpretations of their wildly fanciful texts? Some potential course selections include: Thi Bui's "The Best We Could Do," Kyle Baker's "Nat Turner," Mira Jacob's "Good Talk," Lila Quintero Weaver's "Darkroom," and Jonathan Nelson's "The Wool of Jonesy." Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, ENRJ, LAHA, LALS, PJRC, PJST, PLUR.

ENGL 3648. Novels by Women. (4 Credits)

This course will begin in early 19th-century England and end in late 20th-century America. It will feature four novels by women (probably but not definitely Jane Austen, George Eliot, Zora Neale Hurston, and Toni Morrison), as well as a range of secondary materials. Our goal is to develop rigorous, historically sensitive, close readings of each novel. Among other things, we will pay special attention to problems of race, gender, and 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. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, PJGS, PJST, WGSS.

ENGL 3650. Stayin' Alive: Performing Blackness and Whiteness in 1970s US Film and Literature. (4 Credits)

Using films—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 U.S. in the 1970s marked by the increasing influence of identity politics, the Ethnic Revival, and black power. Using texts ranging from *Souder* (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 U.S. historical eras, particularly through the dissemination of media images. Ancillary reading will draw from autobiographies, journalism, history, and popular criticism. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, ALC, AMST, ASAM, ASLT, ENRJ, PJRC, PJST, PLUR.

ENGL 3651. The Hunger Games and Survival Literature. (4 Credits)

How do people survive in extreme situations and societies? What can literature teach us about living with hardships and tragedies, extraordinary and ordinary? This course will examine Suzanne Collins' *Hunger Games* trilogy and also consider a broader tradition of survival literature, including but not limited to travel and adventure narratives; memoirs of war, genocide, and slavery; dystopian and sci-fi writing; and writing by and about the marginalized, including minorities, refugees, and others. Please note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

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

Attributes: ACUP, ADVD, ALC, AMST, ASLT, COLI, ENRJ, LAHA, LALS, PLUR, URST.

ENGL 3653. Major American Authors. (4 Credits)

This course provides an introduction to major American authors. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT.

ENGL 3658. Migrations/Movements/Masks. (4 Credits)

Working at the intersection of literary studies and performance studies, this course will use literature, film, drama, and music as primary texts of study to examine cultural production as a site of identity formation, cultural belonging, and embodied archive. This course asks a few questions: How do migrations—the crossing of borders, the restructuring of boundaries—impact identity? How does historical context render identity a fluid and malleable construct? How do the masks we don actually reveal aspects of American identity or identities as they simultaneously obscure? Texts will include works by James Baldwin, Zora Neale Hurston, F. Scott Fitzgerald, and Lynn Nottage, and films by Spike Lee and Barry Jenkins. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, ALC, AMST, ASLT, ENRJ, LAHA, LALS.

ENGL 3659. Selfie Lit. (4 Credits)

Although we associate selfies with present-day technologies, writers have long been interested in trying to capture their outer and inner selves. In this course, we will examine confessions, autobiographies, memoirs, and other, related genres as we explore traditions of self-representation. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3660. Dystopian Environments. (4 Credits)

Why have dystopian environments become so prevalent in recent works of literature, film, art, and music? What is the history of the idea and representation of dystopia? This course will survey dystopian works, classic and new, and students will think about how they depict society, place, and human/non-human worlds. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3661. Journeying and Storytelling. (4 Credits)

Why do journeys, quests, and other forms of travel form the basis of so many works of literature? What is the relationship between journeying and storytelling? This course will examine works ranging from Homer's "Odyssey" to contemporary accounts of voyages, treks, and migrations, to think about connections between the exploration of space and the creation of narrative. How are stories about geographical discovery also stories about the discovery of the self? Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

ENGL 3663. Graphic Novels Through the Ages. (4 Credits)

Although many people think of graphic novels as merely a fancy synonym for comic books, the format predates Superman by centuries. In this course, we'll trace the graphic novel across a variety of genres and periods, including the medieval bestiary, the early modern pastoral, modern satire, and, of course, contemporary comics. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD.

ENGL 3664. Queer Latinx Literature. (4 Credits)

This course will introduce students to a range of queer Latinx literary projects, beginning with some helpful and significant theoretical frameworks and moving thematically through questions of queer space, queer crisis, and queer devotion. How do queer Latinx writers negotiate their relationship to the queer spaces of the border, the city, and the club? How does the AIDS crisis generate reflection on Latinx revolution, loss, and disability? How does queer Latinx devotion question our attachments to history, religion, and family? Through close readings of literary experiments in narrative fiction, autobiography, theory, film, and poetry, this course will ask students to think about how varieties of queer theory can be both a resource and a limitation in thinking about the complicated forms of representation in these texts. It will help students explore alternative ways to think and talk about Latinx sexuality, especially as it is inflected by questions about race, ethnicity, and nationality. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, COLI, ENRJ, LAHA, LALS, PJGS, PJST, PLUR, WGSS.

ENGL 3669. 20th/21st Century on Stage. (4 Credits)

We will explore twentieth- and twenty-first century theatre as literature and as a social and cultural barometer. How does theatre reflect and record social and political history and even its own history? We will read and reflect/report on plays and musicals and examine the era and environments in which they were created. Four-credit courses that meet for 150 minutes per week 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 3673. Postmodern Literature and Culture. (4 Credits)

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

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

ENGL 3677. Latino/a US Literatures. (4 Credits)

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

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

ENGL 3683. Literature Beyond Borders. (4 Credits)

Borders hold a mythic place in the American imagination and serve as the setting for foundational genres of risk and excitement, including the Western and related tales of escape and rule-breaking. At the same time, borders are real places where rules about citizenship, identity, and belonging get enforced. How have authors and artists explored the contradictory space of the border, which can signal both freedom and constraint? How have they challenged established ideas about where borders should be and who belongs on either side of them? Case studies will include the U.S.-Mexico border in works like Gloria Anzaldúa's *Borderlands/La Frontera*, Sam Peckinpah's *The Wild Bunch*, and Steven Soderbergh's *Traffic*; the Canadian border in *The Handmaid's Tale*; and borders within the U.S. in works like Tommy Orange's *There There*. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, ENRJ, HCWL, HUST, PJST, PLUR.

ENGL 3686. Women's Diaries. (4 Credits)

What do a young Christian mother in third-century Carthage, a 20-something African-American woman in late-19th-century Memphis, and a Jewish adolescent in war-torn Holland have in common? More than one would think! In this course we'll explore the diaries that Perpetua, Ida B. Wells, and Anne Frank wrote and other people published, and we'll examine the assumptions and prejudices about this kind of writing and about women's writings in general. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, WGSS.

ENGL 3688. Fantastic Women. (4 Credits)

The texts that have survived from Greco-Roman antiquity conjure up a remarkable number of magical, monstrous, and larger-than-life women. Endowed with extraordinary powers that mark them as "(the) Other" and make them a threat to the patriarchal order, these fantastic women have exercised and continue to exercise a powerful attraction on our imagination. This course examines the stories about these women as told in different contexts and media and focuses on the question of what makes these figures both villains and heroes, always dangerous, but impossible to ignore. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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: ACUP, ADVD, AFAM, ALC, AMST, ASLT, ENRJ, PJRC, PJST.

ENGL 3695. Black Protest, Black Resistance, Black Freedom, Black Rage. (4 Credits)

This course will consider the canon of African-American literature through an expansive definition of protest. We will examine how the meaning of protest has evolved from the 18th century to the present. As we interrogate the relationship between blackness and protest, we will also discuss how that history has consistently shaped American identity. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, ALC, AMST, APPI, ASLT, COLI, ENRJ, PJRC, PJST.

ENGL 3701. American Writers in Paris. (4 Credits)

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

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

ENGL 3702. American Naturalism. (4 Credits)

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

Attributes: ACUP, AMST, ASLT.

ENGL 3802. Literature and Imperialism. (4 Credits)

This course explores key debates in the study of literature and in the history of imperialism. Attention will be paid to the importance of literary form and historical representation as well as the relation between the two. A major concern of the course will be to examine the problems posed for any study of culture by legacies of imperialism. Readings will likely include Joseph Conrad, Mahasweta Devi, Naruddin Farah, Rudyard Kipling, Salman Rushdie, Tayeb Salih, Olive Schreiner, and Pramodya Ananta Toer. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, GLBL, INST, ISIN, PJST, PJWT.

ENGL 3803. Empire and Sexuality. (4 Credits)

For many years now, scholars have traced the intersections between gender and sexual identity formations and the modern exercise of state power. This course engages with these conversations through an attention to gender and sexuality as sites of power, subjection, and subject formation within racial, colonial, and imperial projects. Literary texts considered in the course situate sexuality as central to colonial and neocolonial rule as well as the forms of resistance that emerge from within it. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, COLI, GLBL, INST, ISIN, PJGS, PJST, WGSS.

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, ENHD, MVLA, MVST.

ENGL 3835. Aliens and Encounters with the Unknown. (4 Credits)

The foreign, the strange, the unfamiliar: our stories are filled with encounters between the known and unknown, whether they describe travelers visiting foreign lands or science-fiction journeys among the stars. This course will focus on moments of first contact, exploring what makes someone an insider or an outsider and investigating what happens when this border is troubled. Focusing on the multifaceted figure of the alien in novellas, films, and graphic novels, we will begin with historical accounts, including European descriptions of conquest and colonization. Turning to science fiction, we will consider alien invaders as expressions of Cold War anxieties, as well as the film "Alien" and transgressions of bodily boundaries. We will conclude with a consideration of immigration, paying particular attention to Shuan Tan's graphic novel "The Arrival." Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: ALC.

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

Attribute: COLI.

ENGL 3837. From Page to Screen. (4 Credits)

This course will explore film and TV adaptations of works of literature, including novels, poems, and plays. How does the process of adaptation work? What liberties are taken as texts are translated from page to screen? How does adaptation play with our notions of originality, imitation, and creativity? Four-credit courses that meet for 150 minutes per week 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 3838. Postcolonial Literature and Film. (4 Credits)

This class introduces students to creative works of literature and film from formerly colonized nations in South Asia, Africa, and the Caribbean. How do such works respond to, critique, and resist the continuing effects of colonialism? How do they navigate the tensions between colonial and indigenous traditions of representation? By the end of the semester, students will understand the cultural, political, and historical contexts of these works, as well as key concepts in postcolonial studies, such as identity, hybridity, discourse, power, and migration. Authors and filmmakers may include Arundhati Roy, Bapsi Sidhwa, Tsitsi Dangarembga, Wole Soyinka, Jamaica Kincaid, Shani Mootoo, Mira Nair, Deepa Mehta, Hanif Kureishi, Stephen Frears, and others. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, PJRC, PJST.

ENGL 3840. The Classic Mystery. (4 Credits)

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

ENGL 3841. Contemporary Fiction. (4 Credits)

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

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

ENGL 3842. The Short Story. (4 Credits)

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

Attribute: ALC.

ENGL 3851. Horror and Madness in Fiction and Film. (4 Credits)

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

Attributes: ALC, COLI.

ENGL 3855. The Jazz Age: Literature and Culture. (4 Credits)

The 1920s era known as the Jazz Age is the subject of this course, which examines changes in the literature and culture of the period between World War I and the end of Prohibition in 1933. The class examines popular culture, politics, and economic change in these years through the lens of writers like Hemingway, Fitzgerald, Lewis, and Treadwell, 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, urban transformations, consumerism, homosexuality, and the influence of jazz and blues in music. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3901. Autism and Literature. (4 Credits)

This course will look at poetry, drama, fiction, and non-fiction about a disability that both challenges those who live with it and at the same time endows them with original and valuable perspectives about the world and human experience. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, DISA.

ENGL 3909. Interspecies Friendship. (4 Credits)

Humans and killer whales, gorillas and cats, pigs and spiders, and even a lion, meerkat, and warthog: stories of interspecies relationships abound. What can we learn from literature about friendships that cross species boundaries? What insights are to be found in considering how other species experience the world, and how might friendship help us understand differences? This course will consider a wide range of works on interspecies friendships, including poems, nonfiction essays, short stories, children's tales, films, and video games, as well as your own experiences. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENST, ESEJ, ESEL, ESHC.

ENGL 3910. Nature and Horror. (4 Credits)

What happens when nature turns against humanity? In this course, students will explore contemporary works of fiction that imagine how humans react to a natural world that becomes increasingly or suddenly antagonistic to humanity. A couple of examples would be the appearance of Kaiju in Ishirō Honda's Godzilla or the exploration of a terrifying ecology in Jeff VanderMeer's Annihilation. Overall, this course asks students to reconsider their relationship to nature by reading these works of horror in conversation with scholarly works of eco-criticism. Throughout the semester, students will examine how authors transform scientific theories and research into sources of terror. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENST, ESEL, ESHC.

ENGL 3916. Animals in Literature. (4 Credits)

An investigation of 19th-century writings on the "animal mind" as a context for understanding such literary endeavors as Melville's "Moby Dick" and Jack London's "Call of the Wild". Topics to be addressed include animal rights, animal/human relations, domestication, and animal language. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 3917. Unreal City: Modernist London, 1900-1950. (4 Credits)

This course explores the rise and development of literary modernism in Britain, using London both as a location for study and as a living site for class excursions. Readings include works by James, Conrad, Woolf, Eliot, Lawrence, Freud, and Orwell. Four-credit courses that meet for 150 minutes per week 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 3918. The Phenomenon of Oprah's Book Club. (4 Credits)

Before announcing the first selection for Oprah's Book Club 2.0, Oprah chose the popular English writer and social critic Charles Dickens as the last selected author of the original Oprah's Book Club (OBC). Oprah chose his work because several of her viewers are Dickens lovers, and she wanted to learn why this English author is beloved by so many; why his work has left such a lasting impression on the American public; and, most importantly, how literature can be used as a catalyst for social change. Focusing on works that depict England as a site of tourism, imperialism, and/or the transatlantic slave trade, this course will explore the phenomenon of OBC, thinking through its formation and rise as well as its strategies and approaches to selected texts. We will read the work of Charles Dickens alongside Maya Angelou's *The Heart of a Woman* (an autobiography that charts Angelou's move with her son from California to New York and later to London and Cairo with her new love) and Colson Whitehead's *The Underground Railroad* (a novel in which Whitehead comments briefly on Britain's role in the transatlantic slave trade and reimagines the Underground Railroad as a literal one, complete with engineers, conductors, and a secret network of tracks and tunnels). At times, we will read like Oprah, embracing innovative, multimedia approaches to reading and traveling to key sites mentioned in our selected texts. At other times, we will deviate from Oprah's approach and focus more on genre, form, theory, and literary and historical 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: ENRJ, PJRC, PJST.

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 Queer Literature. (4 Credits)

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

Attributes: ACUP, ADVD, ALC, AMST, ASLT, COLI, PJGS, PJST, WGSS.

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.

ENGL 3964. Homelessness. (4 Credits)

Since ancient times, homelessness has been one of the most popular themes in Western literature. Homeless characters often, though not always, achieve some kind of heroic stature. The historical reality of homelessness is, of course, much harsher. This course will consider the relationship between the literary representation of homelessness and the lived experience of the trauma. On the one hand, we will analyze literary accounts of homelessness in some (though probably not all) of the following works: *King Lear*, *Incidents in the Life of a Slave Girl*, *Adventures of Huckleberry Finn*, *The Grapes of Wrath*, and *When the Emperor Was Divine*. On the other hand, we will study memoirs by people who have experienced homelessness and read about the social and economic inequities that have contributed to the current homelessness travesty, especially in New York City. In addition, students will volunteer for 20 hours at an organization that serves people experiencing homelessness, housing insecurity, or food insecurity. A portion of class time will be devoted to discussing the relationship between this service work and the course readings, as well as our own lives. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, COLI, ENRJ, PJEC, PJST, PLUR, SL.

ENGL 3965. Writer's Workshop 2. (4 Credits)

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

Attribute: CVW.

Prerequisites: ENGL 3013 or ENGL 3014 or ENGL 3015 or ENGL 3016 or ENGL 3017 or ENGL 3018 or ENGL 3019.

ENGL 3966. Fiction Writing 2. (4 Credits)

An intermediate workshop class for fiction writing. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Pre-req: ENGL 3013. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

ENGL 3967. Creative Nonfiction Writing 2. (4 Credits)

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

Attribute: CVW.

Prerequisite: ENGL 3014.

ENGL 3968. Poetry Writing 2. (4 Credits)

An intermediate workshop class for poetry writing. For more information, go to the Fordham Intermediate/Advanced Creative Writing Workshops webpage. Pre-req: ENGL 3015 or by writing sample submission. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: CVW.

Prerequisite: ENGL 3015.

ENGL 3999. Tutorial. (3 Credits)

Independent research and readings with supervision from a faculty member.

ENGL 4005. The Medieval Traveler. (4 Credits)

This course follows the routes of pilgrims, crusaders, merchants, nobles, and peasants as they charted a course for lands of promise and hoped-for prosperity. In *The 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, as 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: COLI, ENHD, GLBL, HIST, ICC, MVLI, MVST, OCST, REST.

ENGL 4006. Writing for Publication. (4 Credits)

See your name up in lights! Try your hand at getting published! Most publications rely on genres such as profiles, Q&As, reviews, personal essays, and service pieces supplied by both staffers and freelancers, working in print or multimedia. In this course, you will learn how to assess publications and find those that might publish you; write persuasive "pitch" letters (also known as queries) in which you propose article ideas; write and revise articles in a variety of genres; and learn how to use social media to promote your published work. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4007. Seminar: Othello. (4 Credits)

This course explores how Shakespeare's *Othello* has shaped (and been reshaped by) modern conceptions of race. Beginning with a close reading of the play itself alongside Shakespeare's sources and the cultural context of early modern England, we will move on to examine how modern scholars, artists, and performers have wrestled with *Othello*'s complex and unsettling representations of racism, misogyny, xenophobia, and social scapegoating. Among the contemporary texts we will discuss are adaptations by writers such as Toni Morrison, Keith Hamilton Cobb, and Djanet Sears, as well as films by Spike Lee (*Jungle Fever*) and Jordan Peele (*Get Out*). Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENRJ, ENSM, PJRC, PJST.

ENGL 4008. Seminar: Black Letters. (4 Credits)

Riffing on the word "letters" in the course title, this course will consider the letters that Black writers exchanged with each other and how these exchanges helped found African American literature. What kinds of writerly relationships grew out of correspondence between authors? How did some writers adapt and transform the letter form into other kinds of literary works? How did these authors use letters to navigate the realms of the personal, artistic, and political? Authors and texts studied will include the letters exchanged between Ralph Ellison and Richard Wright; Alice Walker's "The Color Purple," which takes its form as an address to God; and David Scott's meditations on epistolary exchange. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, AMST, ASLT, ENRJ, ENSM.

ENGL 4009. Seminar: Shakespeare and the Hollow Crown. (4 Credits)

In this seminar, students take a deep dive into just eight plays. Shakespeare dove in first: His first great hit was a series of history plays, produced ("Harry Potter"-style) across eight consecutive years, about the kings who ruled, and the wars they waged, a century and more before his birth. The series remains a hit: It's been performed, recorded, and filmed innumerable times. Through close reading, listening, and viewing, and through wide research, we'll track the arc of Shakespeare's dive, and hope to explain its lingering, layered, rainbowed luminescence. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

Mutually Exclusive: ENGL 3221.

ENGL 4010. Seminar: 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 that were sometimes named for how much they cost (dime novels) or for the cheap, coarse paper they were printed on (pulp fiction). We'll be reading a selection of crime stories 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 film noir became an identifiable American movie idiom. Authors include Dashiell Hammett, James Cain, Raymond Chandler, and Patricia Highsmith. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, AMST, ASLT, ENSM.

ENGL 4014. Jean Rhys: Rewriting English. (4 Credits)

The seminar offers an intensive study of the work of Caribbean-born English writer Jean Rhys, from the early stories and novels of the 1930s to the last and most famous novel, "Wide Sargasso Sea," published in 1966. We pay particular attention to the way Jean Rhys' writing reimagines the linguistic, literary, and cultural coordinates of English, not only in her last novel's rewriting of Charlotte Brontë's "Jane Eyre," but also in the early novels "Quartet" (1928), "After Leaving Mr Mackenzie" (1930), "Voyage in the Dark" (1934), and "Good Morning, Midnight" (1939). The seminar studies Rhys' work within the comparative contexts of European modernism, mass media and popular culture, feminist and gender theories, and postcolonial studies. The seminar fulfills both English (elective) and comparative literature (senior seminar) major requirements. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attribute: COLI.

ENGL 4015. London Modernisms: 1890-1956: Unreal City. (4 Credits)

Modernist authors responded to a world in which scientific, technological, and medical advances, urbanisation, and armed conflict radically reconfigured and often violently reshaped the boundaries of culture, the nation-state, and the self. As a centre of global trade, cultural exchange, and imperial domination, London was a key crucible for the development and flourishing of a range of modernisms. In this course, we will bring together perspectives from literary criticism, critical and cultural theory, and intellectual and social history to explore the ways in which London responded to modernism and modernists responded to London. In doing so, we will consider how texts by authors such as Oscar Wilde, Joseph Conrad, George Bernard Shaw, Virginia Woolf, Elizabeth Bowen, and Samuel Selvon spoke to pressing contemporary debates around gender and sexuality, terrorism, immigration, imperialism, war, technology, and socioeconomic inequality. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ICC, INST, ISEU.

ENGL 4016. Seminar: Medea through the Ages. (4 Credits)

In this course, students explore the ways in which the story of Medea has been received and reinvented across the ages. Using the lenses of intertextuality and adaptation, we will explore the various versions of the myth in both literature and film. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: CLAS, COLI, ENHD, ENSM, WGSS.

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.

Attribute: ALC.

ENGL 4019. Seminar: Love Letters from Ovid's Heroides to Heloise's Letters to Abelard. (4 Credits)

The love letters that Ovid wrote under his name occupy pride of place in the anthology of "love letters by great men" that had originally been only a prop in the "Sex and the City" movie. Ovid, however, first gained fame as a writer of love letters by ventriloquizing the female voice in "Heroides." Written in the voice of mythical heroines and addressed to their fickle lovers, "Heroides" has been both greatly influential and easily dismissed as repetitive and unoriginal. In this seminar, we will examine the reception and reinvention of the love letter collection as a genre created by Ovid, and we will focus on the female voice—"ventriloquized" or "real," "fictional" or "historical"—in Heroides, the letters of Heloise and Abelard, and beyond. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: CLAS, ENHD, ENSM, MVLI, MVST.

ENGL 4020. Adrienne Kennedy: Text and Performance. (4 Credits)

This interdisciplinary seminar will explore the playwriting and performance work of Adrienne Kennedy with methods that combine literary study, dramaturgical analysis, and embodied practice. Drawing from performance research practices, students will engage with Kennedy's writing by examining it textually and historically alongside relevant cultural, political, and theatrical ideas; and in dynamic interchange, by exploring, interpreting, and embodying her work as creative artists—allowing it to inspire and infuse their own artistic practice. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, ENRJ, ICC, THEA.

ENGL 4031. Seminar: The Tempest. (4 Credits)

Since the publication of Shakespeare's *The Tempest*, writers from around the world have drawn inspiration from it. In particular, the play has become a touchstone for postcolonial writers from Latin America, Africa, and the Caribbean seeking to understand the roots of colonialism, empire, and race. This course will trace the complex and creative conversations that have taken place for 400 years between these writers and Shakespeare. It will also engage in a close reading of the play itself and situate it in the contexts of Shakespeare's day. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENRJ, ENSM.

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.

Attribute: ENSM.

ENGL 4033. Sound in U.S. Culture, History, and Literature. (4 Credits)

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

Attributes: ACUP, AMST, ASLT.

ENGL 4044. Incarceration: History, Literature, Film. (4 Credits)

This seminar considers the history of classifications of deviance and abnormality, along with the rise of penal systems and surveillance in the modern state. Focusing on mass incarceration from Reconstruction to the present, the course examines perspectives on criminality, civil disobedience, and punishment, in relation to the complex history of race in the U.S. Through poetry, first-person narrative, and film, the course considers a range of subject positions and analyzes the perspectives they convey concerning individual experience and social structure. Close attention is given to individual voices, in light of the factors that shape point of view, identity, and social role. The course takes up prison writings as a critique from within of the political, social, and economic structures that shape American life. It also considers narrative representations of prisons and prisoners, ranging from letters, poems, and essays to popular films, to allow for study of diverse perspectives on incarceration. The course aims to give students the historical insight and analytical ability needed to identify the values that are at stake in contemporary controversies concerning social order, racial inequity, and mass incarceration. This seminar does not aim at reaching a solution or definitive conclusion. It seeks rather to help each student develop the analytic skills necessary to examine diverse perspectives and to put them into historical context. Analytical tools include brief readings in linguistics and semiotics. The course aims to give students the understanding they need to respond in an informed manner to contemporary issues involving race, social and economic inequities, and the problem of mass incarceration. In this Eloquentia Perfecta course, students will present written work for peer review and revision. Seminar members will give individual and small group presentations, as well as presenting research projects orally. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ADVD, AMST, APPI, ASAM, ASHS, ASLT, ENRJ, EP4, PJCJ, PJST, VAL.

ENGL 4090. Seminar: The Victorian Novel. (4 Credits)

The Victorian period (roughly 1830 to 1900) is known as the great age of the British novel. It was also the age of industrialization, urbanization, imperial expansion, campaigns for women's rights, and much more. In this research seminar, we will read a range of Victorian novels and study their generic conventions and innovations, together with their responses to the period's rapid social and cultural changes. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

ENGL 4096. Hobbits/Heroes/Hubris. (4 Credits)

Centering on Tolkien's "The Hobbit" and "The Lord of the Rings," this course will examine heroes and heroines, with all their cultural, philosophical, and individual limitations. We will take a close look in particular at epic journeys in order to tease out the ever-changing definition of heroism. What are the boundaries of heroic figures' ethics and morality, and what happens when they get crossed? How do heroes and heroines walk the fine line between self-confidence and hubris? Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: EP4, MVLI, MVST, VAL.

ENGL 4106. Seminar: The Great Depression: Literature and Culture. (4 Credits)

This course studies one of the deepest economic, social, and cultural crises in American history, from the 1929 stock market crash through 1941. We will be reading major American writers of fiction, poetry, and drama (to include, among others, Fitzgerald, Faulkner, Stevens, Odets, Hurston, Langston Hughes, and Richard Wright). But we will also attend to popular culture—newspapers, magazines, film, and radio. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASLT, ENSM.

ENGL 4107. Seminar: Ecology on the Edge: Climate Change and Literature. (4 Credits)

This seminar offers a reconsideration of literary studies from the perspective of climate change. Ranging from ancient to contemporary texts from across the anthropocene (in transhistorical, transcultural, and transecological perspective), the seminar will investigate the relevance of climate change for assessments of literary history conceived in the broadest of comparative senses. The seminar will explore the interrelation between literature and ecology simultaneously from two vantage points: on the one hand, by reading select contemporary works of literature and criticism that seek to confront the imminent consequences of climate change for our own times; and, on the other hand, by reading ancient and early modern texts to reconsider how literature has long imagined and has long been shaped by ecological crisis. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, ENSM, ENST, ESEJ, ESEL, ESHC.

ENGL 4108. Seminar: Exhibiting Latinidad: Curation/Display/Intervention. (4 Credits)

Museums have played critical roles in defining Latinidad for mass publics in the U.S. and abroad. In particular, curators and their exhibits can assume great power over our understandings of authenticity, cultural authority, and the historical “truth” about Latinx cultures. By retracing exhibition histories from classic shows like “Cuba-USA” and the “Decade Show” to the Getty's “Pacific Standard Time LA/LA” initiative, we will confront the different material, textual, and visual dilemmas provoked by museums. We will also ponder alternative exhibition practices for Latinidad's representation and remembrance in the future. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, ALC, AMST, ASAM, ASLT, ENRJ, ENSM, LAHA, LALS, PLUR.

ENGL 4109. Seminar: Latinx Speculation. (4 Credits)

Alien. Alienated. Alienation. These are a few words to describe the ways in which science fiction intertwines with the contemporary Latinx condition. The otherworldliness of being undocumented, surveilled, and threatened by mechanized technologies reads like science fiction. However, Latinxs know otherwise, having to endure the anti-immigrant sentiment pervading the political landscape. In turn, we impart an intimate knowledge of “being alien” from a variety of standpoints. From legislative measures threatening mass deportation to the militarization of borders, this dystopic reality elucidates the “other worlds” Latinxs occupy and traverse. For these reasons, we must question not only the meaning of the past but also the future. Latinx artists and writers have been endemic to imagining otherwise. By reading novels, artworks, and oral history transcripts on the topic, students will utilize speculative modes of inquiry to reimagine the terms of national citizenship, alienation, and Earthly belonging. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENRJ, ENSM, PJRC, PJST.

ENGL 4111. Seminar: Medieval and Contemporary Women, Travel, and Power. (4 Credits)

This seminar explores women and mobility, addressing the rewards and challenges experienced by women travelers. Our case studies will follow the Queen of Sheba, as portrayed in the Kebra Nagest, the ancient Ethiopian text, as she journeyed to meet King Solomon; the English traveler Margery Kempe, who sought personal authority; Near Eastern ocean voyager Mary Magdalene, who took on a mission in Europe; and Egeria, the Spanish abbess who wrote of her travels to Jerusalem in the fourth century. All of these readings will be in modern English, and we will compare them with writings by present-day travelers, such as Cheryl Strayed’s journey of self-healing or Alison Hong Nguyen Lihalakha’s flight from war and search for identity. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

ENGL 4112. Seminar: Borders, Migrants, and Refugees. (4 Credits)

This seminar will explore writings by and about people who cross international borders for political, economic, and other reasons: migrants, refugees, and asylum seekers. We will discuss novels, short stories, film, memoir, poetry, and other genres, as well as work in other disciplines and writings produced by those involved in migrant solidarity movements. Our primary focus will be on works by and about people crossing the Mexico/U.S. border in recent decades, though we may begin with some earlier texts on the borderlands. Depending on student interest, we may expand our scope to include other contexts, such as migration from Africa or the Middle East to Europe. Authors and directors may include Gloria Anzaldúa, Ana Castillo, Francisco Cantú, Yuri Herrera, Cristina Ibarra, Valeria Luiselli, Gregory Nava, Alex Rivera, and others. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENRJ, ENSM, PJRC, PJST.

ENGL 4113. Seminar: Writing Whiteness. (4 Credits)

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

Attributes: ACUP, ADVD, AMST, ASLT, ENRJ, ENSM, PJRC, PJST.

ENGL 4115. Seminar: British Romanticism: Town, City, Nation. (4 Credits)

This course approaches British Romanticism from three perspectives. First, we’ll become versed in country things by examining writing about life in rural communities, from the local balls and provincial ballyhoo of Jane Austen’s “three or four families in a country village” to the impoverished shepherds and superannuated farmhands of Wordsworth’s northern Lake District. Second, we’ll map the vibrant literary culture of London, paying special attention to writing that ponders the joys and also the frustrations of life in the ever-expanding metropolis. Then, in the third section of the course, we’ll examine global scenes by following the networks of empire (the transatlantic slave trade, the opium industry) and examining the significance of Mediterranean places and cultures, both ancient and contemporary, to Romantic-era writers. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

ENGL 4116. Seminar: The Beat Generation and U.S. Culture. (4 Credits)

This course explores the literature of the post-1945 period in the U.S., focusing in particular on the Beat Generation. How do the period’s writers contest our common conceptions of the 1950s and ’60s as an idyllic period in U.S. history? How do their works refract tensions surrounding race, class, ethnicity, and sexuality that would erupt in the social movements of the 1960s and persist in modified forms today? In what ways do their works create alternative narratives of U.S. national identity, especially through road narratives that retrace and reinscribe traditional concepts such as Manifest Destiny? How do they engage with contemporaneous changes surrounding censorship, the Cold War, environmentalism, drug culture, feminism, gay liberation, and the black arts movement? Authors covered in the course may include Jack Kerouac, Allen Ginsberg, Lorraine Hansberry, Diane DiPrima, William Burroughs, Gary Snyder, Ken Kesey, Adrienne Rich, and Frank O’Hara, among others. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

ENGL 4117. Seminar: 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 the self and others. Much of the innovation we associate with literary modernism emerged in response to this increasingly globalized landscape. Our analysis of modernism and its spaces will include discussions of urbanism, public space, colonialism and post-colonialism, and expatriate and travel 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, ENSM.

ENGL 4118. Seminar: Dickinson, Whitman, and Company. (4 Credits)

This course examines the poetry of Walt Whitman, Emily Dickinson, and their contemporaries. As we study the writings of Dickinson and Whitman across a variety of areas—love poems, poems about loss, poems about nature and art, historical and comic poems and religious poems—we will also link them to less familiar non-canonical poems from a variety of traditions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, ENSM.

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: ACUP, AMST, APPI, ASLT, ENHD, ENSM.

ENGL 4120. Seminar: Milton. (4 Credits)

“Knowledge of good and evil, as two twins cleaving together, leaped forth into the world,” John Milton claims in *Areopagitica*, an essay advocating against censorship. How do we tell one from the other? This course follows Milton’s attempt to do the sorting through his major poetry and his political, social, and theological advocacy. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM, REST.

ENGL 4121. New York City in Fiction. (4 Credits)

This course will explore both short stories and novels written in and about New York City during the 20th century. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, AMST, ASLT, URST.

ENGL 4123. Seminar: Paris Modernism. (4 Credits)

When the autobiographical hero of James Joyce’s novel, “A Portrait of the Artist as a Young Man,” plots his escape from Dublin, it is to Paris that he plans to go. Paris is the city where he believes he will be able to live, write, think, and be free from the expectations governing his life at home. He was certainly not alone in imagining that Paris could provide a creative refuge. In the early part of the twentieth century, and particularly after World War I, writers, artists, and creative people of all kinds flocked to Paris, and together they forged the movement we now call “modernism.” What was it about Paris that drew them, and what did they find there? In this course, we will study a range of works by expatriates including Joyce, Gertrude Stein, Ernest Hemingway, James Baldwin, George Orwell, and Walter Benjamin. We will consider them alongside contemporary developments in French literature, looking at works by authors including Colette, André Breton, Frantz Fanon, Jean Cocteau, Anaïs Nin, Marguerite Duras, and Simone de Beauvoir. While our primary focus will be on literature, we will also encounter performers like Josephine Baker and Edith Piaf, filmmakers like Marcel Carné and Agnès Varda, and visual artists like Picasso and Lee Miller. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENSM, INST, ISEU.

ENGL 4125. Seminar: Im/Possible Worlds: Race, Social Difference, and Pop Genres. (4 Credits)

This course will focus on popular genres and forms—including graphic narrative, young adult novels, and speculative fiction—that have often been dismissed as lowbrow or uncultured. We will reconsider them in light of their aesthetic complexity and political texture, including their treatment of racial and social differences and their use of such popular constructs as aliens, magical objects, vampires, and associated motifs and figures. Course selections may include: Gene Luen Yang’s *American Born Chinese*, Nidhi Chanani’s *Pashmina*, Nnedi Okorafor’s *Binti*, Cherie Dimaline’s *The Marrow Thieves*, and Silvia Moreno-Garcia’s *Certain Dark Things*. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENRJ, ENSM, PJRC, PJST.

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, ENGL, EP4, VAL.

ENGL 4127. Seminar: Novels By Women: Jane Austen to Toni Morrison. (4 Credits)

An intensive study of novels by Jane Austen, George Elliot, Virginia Woolf, Zora Neale Hurston, and Toni Morrison. Our reading will be supplemented by literary criticism and historical contextual material. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENHD, ENSM, WGSS.

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

Some things don't change—but love and sex do. This class looks at the cultural history of sex and love in the early 1600s through the lens of early modern plays and poetry. We're looking past *Romeo and Juliet*, to plays celebrating Bacchanalian excess, and poems lauding Italian dildos. The play texts aren't easy reads, and we'll examine historical sources as well. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM, WGSS.

ENGL 4135. Bible in English Poetry. (4 Credits)

This course studies some of the books of the Bible which have been most influential on English literature, together with English poetry and critical texts, from the Middle Ages to the present, which have been influenced by these biblical books. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMCS, ENHD, EP4, VAL.

ENGL 4137. Hysteria, Sexuality, and the Unconscious. (4 Credits)

This interdisciplinary seminar is sponsored by the Department of English and the Department of History. The seminar explores issues raised by hysteria, sexuality and the unconscious in turn of the twentieth-century western culture-topics that cross disciplinary boundaries. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: BEHR, BIOE, COLI, ENGL, HIST, ICC, INST, ISEU, ISIN, WGSS.

ENGL 4141. Death in the Middle Ages. (4 Credits)

This course will examine death culture, including rituals of death, the instructions for a good death, visual depictions of death, and the great theme of the afterlife. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, EP4, MVLI, MVST, VAL.

ENGL 4142. Contemplating the Cloisters. (4 Credits)

In this course, we study important texts, artworks, and musics of the late monastery through class meetings held both at Lincoln Center and the Cloisters Museum in Upper Manhattan, itself a patchwork of five European monastic houses and home to some of the world's greatest medieval artworks, including the Unicorn Tapestries, the Merode Altarpiece, and the Belles Heures of Jean de Barry. As the heart of communal religious life in the Middle Ages, the cloister was an open space where the triple monastic duties of prayer, study, and work could be practiced and was a preeminent site of reading, reflection, and dialogue between some of the great thinkers of the day. Through our own reading, reflection, and lively dialogue, we will think critically across disciplines about medieval monastic lifeworlds, their practice, and their aesthetic productions. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ICC, MVAM, MVLI, MVST.

ENGL 4143. Shakespeare: Text and Performance. (4 Credits)

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

Attributes: ENHD, ICC.

ENGL 4144. Hamlet: Text and Performance. (4 Credits)

We will study Shakespeare's *Hamlet* as a historical/literary text and as a theatrical script. Through close readings from disparate points of view, we will encounter how the theatre acts to create meanings, and how time and culture are expressed in text and performance. Areas of study will include set design, costumes, film adaptations, literary rewritings, pop culture renditions, and references in music and advertising. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ICC, THEA.

ENGL 4145. Dramaturgy. (4 Credits)

The word dramaturgy, "the art or technique of dramatic composition or theatrical representation," describes a series of practices 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 dramaturges, 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. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ICC, THEA.

ENGL 4146. The Body in Contemporary Women's 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.

Attributes: ICC, PJGS, PJST.

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, ESEL, ICC, INST, ISIN.

ENGL 4148. Medieval Drama in Performance. (4 Credits)

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

Attributes: ENHD, ICC, MVLI, MVST, THEA.

ENGL 4149. Modern Drama as Moral Crucible. (4 Credits)

The creators of modern drama made theater an arena for moral struggle and personal commitment, and at the same time they made theater a vehicle for questioning the very possibility and meaning of both. Playwrights studied in this course may include Buchner, Ibsen, Chekhov, and Shaw. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, AMST, ASLT, COLI, EP4, INST, ISEU, VAL, WGSS.

ENGL 4150. Race and Contemporary Film. (4 Credits)

This course examines contemporary cinema in an effort to understand the racial present. Drawing on theories and methods from sociology, anthropology, history, and literary theory, we will develop a provisional model of interdisciplinary cultural analysis that will help us better understand how representations of race function in our own historical moment. At the same time, we will investigate exactly what constitutes "our own historical moment." What is the historical present? How and why does it differ from one racial group to the next? And how do these competing racial temporalities affect present-day racial politics? With such questions in mind, we will conduct a series of case studies in racial representation. Each case will be organized around a recent film, and each film will be examined from a variety of disciplinary perspectives, with particular emphasis on how various academic disciplines both illuminate and obscure various aspects of the racial representation at hand. NOTE: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, ENRJ, ICC, PJRC, PJST, PLUR.

ENGL 4151. Performing Medieval Drama. (4 Credits)

In the English late Middle Ages (roughly 1350-1500), theater was a thoroughly local affair. Performances spanned from one-night-only entertainments, acted by lavishly costumed noblemen for their peers, to massive cycles of city-specific religious plays, performed annually over a period of days by an entire community. Scurrilous scatology stood alongside the most divine of mysteries; the humble, menial struggles of Everyman had their place on stage just as much as the social and political quandaries of a king. In this course, we will study medieval English drama both as a body of literature and as a repository for medieval performance rhetorics we can experiment with in the present day. A series of assignments over the course of the semester will help us understand late medieval plays and their unique theatricality. The semester culminates with a collaboratively staged and publicly performed medieval drama of the student's choosing. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, MVLI, MVST.

ENGL 4152. The Tempest: Text and Performance. (4 Credits)

This course will study Shakespeare's play *The Tempest* as a historical/literary text and simultaneously as a theatrical script that we will act in the classroom, focusing on a single scene at a time. Through close readings from disparate points of view, we will investigate how the theatre acts to engage audiences and create meanings, and how time and culture are expressed in both text and performance. Students will read several adaptations of the play, as well as viewing film versions and adaptations such as *Prospero's Books*. We'll investigate questions about adaptation, authorship, the status of a "classic" text and its variant forms, and the transition from manuscript to stage to film. Assignments will include readings, essays, and presentations. Quizzes will include regular exercises in blank verse, especially iambic pentameter. The final project can be a scholarly essay, the student's short video of an excerpt from *The Tempest*, or a brief performance. No acting background is necessary. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ICC, THEA.

ENGL 4155. The Seven Deadly Sins. (4 Credits)

Pride, greed, lust, envy, gluttony, wrath, and sloth—for Christian ethics, these seven vices have traditionally mapped the landscape of sin in service to the project of locating and extirpating evil from the human soul. For nearly two millennia, the seven deadly sins have provided an enduring system for explaining why we trespass against one another and provided a tool by which the faithful may examine their conscience and seek forgiveness. While serving ethical, spiritual, and social ends, they have simultaneously caught the imagination of numerous artists, playwrights, authors, and musicians who have found in them a wellspring of inspiration for probing contemporary social issues and plumbing the depths of the human condition. In this course, we will read broadly across this tradition, from its original formulation through its medieval heyday to its modern resurgence. Drawing on an eclectic selection of texts, plays, paintings, and films, we will investigate how the representation and enactment of the seven deadly sins has invited audiences, viewers, and readers into ethical reflection upon themselves, their communities, their institutions, and their world. We will also critically reflect on the fascination these seven vices inspire even into the 21st century. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, EP4, MVST, VAL.

ENGL 4156. Seminar: Satire before 1850. (4 Credits)

Satire is as ancient as the oldest poets we know about and as modern as your favorite streaming series. This course will look at the remarkable heyday satire enjoyed in the 18th century, focusing on works by Aphra Behn, John Dryden, Mary Montagu, Jonathan Swift, Alexander Pope, and others. This is not a creative writing class, but students will be invited (not required) to imitate the techniques these authors employed by composing satirical pieces on current topics. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

ENGL 4172. Diverse Biologies/Shared Humanity. (4 Credits)

This course draws on readings and approaches from biology and literary studies to gain understanding of the diversity of human experience. Students will study the biological (genetic, metabolic, developmental, and neuronal) factors contributing to differences in human behavior, cognition, ability/disability, and appearance. Through the study of first-person narratives, poems, and other texts (including film), students will gain insight into the lived experiences of people they might not otherwise have come to know, even as they deepen their appreciation of the interdependence of self and other. Through reflection on readings in literature and science, students will come to recognize more fully what these disciplinary approaches offer to understanding our place in the world and our responsibilities to one another. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: BEHR, BESN, BIOE, COLI, DISA, ICC, PLUR.

Prerequisites: (ENGL 2000 or COLI 2000 or CLAS 2000 or MLAL 2000 or HPLC 1201 or HPRH 1001) and (NSCI 1030 or NSCI 1040 or NSCI 1051 or NSCI 1322 or NSCI 1404 or NSCI 1424 or NSCI 1502 or NSCI 1702 or HPLC 1604).

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

Attributes: ACUP, AMST, ASLT, COLI, ENRJ, ICC, PJSJ, PJST.

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 literary scholars, historians, anthropologists, and others, this course will examine novels, poetry, travel narratives, essays, and films about the Caribbean from 1492 to the present. As we read, we will think about how authors have used the metaphors of island and ocean not only to portray the Caribbean as a paradise but also to critique the impact that forces of empire and colonialism have had on the region and its ecologies. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AMST, ASLT, ENHD, ENRJ, ICC, INST, ISLA, LAHA, LALS.

ENGL 4206. Comparative Studies in Revolution. (4 Credits)

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

Attributes: AMST, APPI, ASAM, ASHS, ASLT, COLI, ENRJ, GLBL, ICC, INST, ISIN, PJSJ, PJST.

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: ACUP, AMST, APPI, ASLT, ENRJ, ICC, IRST.

ENGL 4209. Literature of Peace and War. (4 Credits)

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

Attributes: EP4, PJCR, PJST, PJWT, VAL.

ENGL 4210. Comparative Studies in Atlantic Revolutions. (4 Credits)

This interdisciplinary seminar engages students in a series of literary and historical studies of revolutionary (and counter-revolutionary) movements that took place in the Atlantic world (e.g., the English Civil War; the American, French, and Haitian Revolutions; uprisings of enslaved people in Curaçao and Jamaica; and the Spanish American wars for independence). 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 understand revolutionary historical change. Particular attention will be paid to the authority of textual evidence placed within interdisciplinary, cross-cultural, and multimedia contexts. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, ENHD, ENRJ, EP3, GLBL.

ENGL 4211. Empire and Sexuality. (4 Credits)

For many years now, critical queer and trans scholars have traced the intersections between gender and sexual identity formations and the modern exercise of state power. In particular, this body of scholarship has excavated the complicities between the mainstream LGBTQ movement and structures of empire-building, neoliberal capital, and racial governmentality. This interdisciplinary women's, gender, and sexuality studies course explores how two disciplines—literature and political science—study the role of gender and sexuality within racial, colonial, and imperial projects. We will examine and compare how these two disciplinary approaches pose their own questions and employ distinct methodologies to produce scholarly knowledge. As we read works of literature, policy documents, and legal documents, the course charts how sexuality is central to the formation of racial categories, as well as the management and control of populations. Following a central insight of decolonial feminism, we will work to connect interpersonal and intimate violence to the political: institutions, structures of power, and their relevant histories. Our course texts offer challenges to Eurocentric conceptions of identity, as well as alternative imaginings of desire, subjectivity, kinship, and sociality. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, ENRJ, GLBL, ICC, INST, ISIN, PJGS, PJST, WGSS.

Mutually Exclusive: COLI 3803, ENGL 3803.

ENGL 4216. Animal Welfare in Literature and Culture. (4 Credits)

This course is an investigation of writings on the "animal mind" and animal welfare. Topics to be addressed include animal rights, animal/human relations, domestication, and animal language. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, AMST, ASLT, ENST, EP4, ESEJ, ESEL, ESHC, VAL.

ENGL 4227. Black Literature and Film. (4 Credits)

From Malcolm X and Alex Haley's *The Autobiography of Malcolm X* (1965) to Sapphire's *Push* (1996), African American literature has inspired several film adaptations throughout the 20th and 21st centuries (like Spike Lee's *Malcolm X* [1992] and Lee Daniels' *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. In this course, students 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. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AFAM, AMST, ENRJ, ICC, PJRC, PJST, PLUR.

ENGL 4228. Black Protest from Slavery to #BlackLivesMatter. (4 Credits)

This course will consider the canon of African American literature through an expansive definition of protest. We will examine how the meaning of protest has evolved from the 18th century to the present. As we interrogate the relationship between Blackness and protest, we will also discuss how that history has consistently shaped American identity. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AFAM, AMST, APPI, ASLT, COLI, ENRJ, EP4, PJRC, PJST, VAL.

ENGL 4236. Seminar: Latin American Short Story. (4 Credits)

Writings by Gabriel Garcia Marquez, Julio Cortazar, Carlos Fuentes and Mario Vargas Llosa (to name just a few) are some of the treasures of world literature. This course will focus on the short story and novella forms in order to explore as fully as possible the full range of Latin American and Latino literature. Literary geographies will include Mexico, the Caribbean, Central & South America, with special sections on Cuba, Argentina, Chile and Brazil. All readings will be in English. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ALC, AMST, ASLT, COLI, ENSM, LALS.

ENGL 4246. Media, Disability, Futurity. (4 Credits)

This interdisciplinary capstone course explores the theme of futurity through the lenses of media studies, disability studies, and narrative studies. Futurity is not just the stuff of science fiction, but is rather an integrated part of the rhetoric we use when imagining the kind of world we want to build. Media and other digital technologies are often a part of this narrative imagining, and with those tools we often imagine which bodies we might repair, represent, or rebuild. Using a variety of interpretive and analytical methods, students will ask what futures are available to which bodies and why; how bodies are figured as legibly human, and how dominant narratives enable or foreclose the full expression of a range of embodiments. The object of analysis is simultaneously representative, linguistic, narrative or historical: this course argues that any critical examination of embodiment necessarily touches upon not only key cultural studies categories such as race, class, gender and sexuality, but also upon the question of technology's relationship to the body and its narrative figuring of health and flourishing. Students will finish the course with a nuanced understanding of how contemporary texts both visual and linguistic determine a shared cultural imagining of a better world, and how we might work to craft that image in a more inclusive and socially just way. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: COLI, COMC, DISA, ENRJ, ICC, PJSJ, PJST.

ENGL 4318. Seminar: Early Women Novelists. (4 Credits)

A study of the rise of female authors in eighteenth-century England. We will address problems of gender, race and class, as well as the basic literary and historical dimensions of each text we read. Authors will likely include Aphra Behn, Eliza Haywood, Frances Burney, Mary Wollstonecraft, Ann Radcliffe, Jane Austen, and Charlotte or Emily Brontë. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM, WGSS.

ENGL 4370. Disgust in Literature and Psychology. (4 Credits)

This course will analyze disgust in literature (and related disciplines) and in psychology as primary emotion that exists in every culture. We will study fiction, poetry, and film—and also psychological research, as we explore what it means to be disgusted, and why we are motivated to read and view things that provoke disgust. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ASLT, ICC, PSYC.

ENGL 4401. Seminar: The Brontës in Context. (4 Credits)

Students will study novels by the three Brontë sisters—Charlotte, Emily, and Anne—in the context of social and cultural developments in 19th-century England. Please note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ALC, ENSM.

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 bodies from a variety of personal and social perspectives. Please note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AMST, ASLT, COLI, DISA, EP4, VAL, WGSS.

ENGL 4408. Seminar: Romantic Revolutions. (4 Credits)

The Romantic era was punctuated by revolutions and uprisings in America, France, Haiti, and elsewhere. We will ask how an atmosphere of rebellion and a counter-spirit of repression informed the period's literary culture, with an intensive study of writers including William Blake, Mary Wollstonecraft, Olaudah Equiano, William Wordsworth, S. T. Coleridge, Lord Byron, P. B. Shelley, and Mary Shelley. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

ENGL 4409. SEM: Romanticism Sublime & Everyday. (4 Credits)

This course views British romantic literature through one of the period's most important lenses (the sublime) and its opposite (the everyday). We begin with two main theorists of the sublime, Burke and Kant, and then read a range of poetry, novels, and nonfiction prose. Likely writers include Olaudah Equiano, Phillis Wheatley Peters, William Wordsworth, Dorothy Wordsworth, Lord Byron, John Clare, and Jane Austen. Our topics will include how the sublime was gendered and racialized in the period, and its role in fostering a rhetoric of empire. We will also ask what it meant to reject the sublime for an emphasis on the quotidian instead. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENHD, ENSM.

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

Attributes: COLI, EP4, VAL.

ENGL 4421. Disability, Literature, Culture: Neurological, Mental & 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. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: AMST, COLI, DISA, ENRJ, ICC, PJSJ, PJST.

ENGL 4425. Seminar: Nathaniel Hawthorne. (4 Credits)

This course will explore the writing, life, and social world of Nathaniel Hawthorne. Paying particular attention to questions of literary form, history, national, trans-national, racial, and gender politics, we will read *The Scarlet Letter*, *The House of the Seven Gables*, *The Blithedale Romance*, *The Marble Faun*, and a selection of his tales. We will also consider Hawthorne's shifting role in the history of American literary criticism. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

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

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.

ENGL 4542. Seminar: Modern Irish Literature. (4 Credits)

This seminar in modern Irish literature invites us to rethink the familiar canon of Irish writing to include a broader and more inclusive range of voices than conventional surveys of the topic might include. We will continue to read works by the writers whose portraits grace the walls of pubs and Barnes and Noble bookstores – writers including Oscar Wilde, Bram Stoker, James Joyce, and Samuel Beckett. We will also read works that represent a fuller range of voices from Ireland and beyond. We will read works by women writers (Maria Edgeworth, Eavan Boland), works originally composed in the Irish language (Eileen O’Connell, Nuala Ní Dhomhnaill), works by activist writers (Maud Gonne), works by Pavee writers (Rosaleen McDonagh), and works from other parts of the world where experiences of colonization and decolonization, Catholicism, civil rights struggle, and peace-making invite illuminating comparisons, connections, and reckonings with both shared and divergent historical experiences (Joy Harjo, Kirsten Greenidge). The course will conclude with a unit on the Irish vampire literature tradition and its political and historical contexts. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENSM, IRST.

ENGL 4600. Anger in Asian American Literature and Culture. (4 Credits)

Ever since the first Chinese immigrant carved a protest poem into the walls of the Angel Island detention center, Asian American literature has been suffused with anger—both the anger Asian Americans feel as minoritized subjects and the anger they are forced to absorb in a virulently racist, white supremacist society. Drawing on scholarship from philosophy, psychology, anthropology, and literary and cultural studies, this interdisciplinary course asks what Asian American anger can teach us about both the lived experience and the structural conditions of race. Treating anger less as a character flaw than as a social product, we will explore several interrelated questions. How does the production of anger relate to the processes of racialization? How might Asian American anger complicate the Black-white binary that dominates U.S. racial discourse? In what ways might it enable a global understanding of race? What aesthetic and ethico-political problems does it pose? What possibilities does it open up? How have Asian American artists and writers grappled with those problems? And how have they sought to actualize the possibilities of Asian American anger? Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AMST, ASLT, COLI, ENRJ, ICC, PJRC, PJST, PLUR.

ENGL 4603. Asian American Critique. (4 Credits)

This capstone course explores canonical and cutting-edge research in the interdisciplinary field of Asian American Studies. Examining the field’s interventions in disciplines such as history, sociology, media studies, and literary studies, we will discover how Asian Americanists have enunciated a distinct set of themes, methods, analyses, historical narratives, and ethico-political projects. Topics may include Asian American critiques of racial capitalism; neoliberalism; biopolitics; environmental devastation; human-animal relations; contemporary aesthetic categories; the Asian Century; and the intersections of race, class, gender, sexuality, and ability. This course fulfills the ICC and pluralism requirements of the common core. Previous exposure to ENGL 3356, “Approaches to Asian American Studies,” or ENGL 3359, “Asian Diasporic Literature,” is encouraged but not required. Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ACUP, ADVD, AMST, ASLT, COLI, ENRJ, ICC, INST, ISAS, PJRC, PJST, PLUR.

ENGL 4604. Seminar: Jazz Age, Literature, and Culture. (4 Credits)

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

Attributes: AMST, ENSM.

ENGL 4605. Sem: Anti-Racist Methods. (4 Credits)

Why is the study of literature so white? This research seminar introduces students to different methods that scholars have used over the past four decades to make the study of literature more inclusive, from expanding canons and opening up the definition of literature, to investigating archives and theorizing their silences and absences as themselves telling a story. We will test these different methods as we learn how to search and research in digital archives. Final projects will allow students to pursue independent research and help create new knowledge about literary history. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

Attributes: ENRJ, ENSM, PJRC, PJST.

ENGL 4606. Seminar: 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: ACUP, ADVD, AFAM, AMST, ASLT, ENRJ, ENSM, PLUR.

ENGL 4701. Writer’s Workshop 3. (4 Credits)

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

Attribute: CVW.

ENGL 4702. Fiction Writing 3. (4 Credits)

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

Attribute: CVW.

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.

ENGL 4706. Master Class: Dragons, Daggers, and Dukes: Writing Fantasy/Sci-Fi, Romance/Mystery. (4 Credits)

Genre fiction is, by definition, writing that bows to limitation: Conventions shape the parameters of a story. Yet, in excellent genre fiction, the imaginary world is doubly creative despite constraints or conventions. In this class, we'll tackle bestsellers—pop fiction that engages and enthralls readers. We will study and experiment before setting into a final manuscript in the genre of your choice. Four-credit courses that meet for 150 minutes per week 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 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 direction of a faculty member should register for this course. Discuss this option with the associate chair or the director of creative writing, as well as with a potential faculty adviser, and then submit an application to write a thesis in the term prior to the semester in which the thesis will be completed. To write a thesis in the spring semester, you must submit the application by October 15 of the previous semester; to write a thesis in the fall semester, you must submit the application by March 1 of the previous semester. At the end of the semester in which the thesis is completed, there will be an honors defense with the adviser and one departmental reader. Note: Four-credit courses that meet for 150 minutes per week require three additional hours of class preparation per week on the part of the student in lieu of an additional hour of formal instruction.

ENGL 4999. Tutorial. (4 Credits)

Supervised individual study projects.

Historical Distribution courses

The following courses have the ENHD attribute and count toward the historical distribution requirement for the English major and the English major with a Creative Writing concentration.

Course	Title	Credits
COLI 3031	Medieval Monsters	4
COLI 3123	Surviving the Barbarians in Early Medieval Britain	4

COLI 3135	Irish and British High Medieval Literature: Connections and Comparisons	4
COLI 3145	Medieval Love in Comparison: Christian, Jewish, and Muslim Perspectives	4
COLI 3146	Science and Magic in Medieval Literature	4
COLI 4210	Comparative Studies in Atlantic Revolutions	4
ENGL 3031	Medieval Monsters	4
ENGL 3100	Medieval Literature	4
ENGL 3101	Apocalyptic Representation Before 1800	4
ENGL 3102	Medieval Drama	4
ENGL 3103	Early English Drama	4
ENGL 3104	Medieval English Blackness?	4
ENGL 3105	"Game of Thrones" and the Modern Medieval	4
ENGL 3107	Chaucer	4
ENGL 3108	Imaginary Travelers	4
ENGL 3109	Arthurian Literature	4
ENGL 3110	Satire and Society	4
ENGL 3111	Medieval Romance and Adventure	4
ENGL 3113	Introduction to Old English	4
ENGL 3114	The (Medieval) Walking Dead	4
ENGL 3115	Medieval Women Writers	4
ENGL 3121	The Pearl Poet and His Book	4
ENGL 3122	Extinction	4
ENGL 3123	Surviving the Barbarians in Early Medieval Britain	4
ENGL 3125	Beowulf in Old English	4
ENGL 3127	Dreams in Middle Ages	4
ENGL 3131	Medieval Tolerance and Intolerance	4
ENGL 3134	Love in the Middle Ages	4
ENGL 3135	Irish and British High Medieval Literature: Connections and Comparisons	4
ENGL 3136	Medieval Mystics	4
ENGL 3140	Myth of the Hero: Medieval Memory	4
ENGL 3144	Other Worlds	4
ENGL 3145	Medieval Love in Comparison: Christian, Jewish, and Muslim Perspectives	4
ENGL 3146	Science and Magic in Medieval Literature	4
ENGL 3147	Supernatural Stories	4
ENGL 3148	Science Fiction and Fictional Science	4
ENGL 3151	Metaphysical Poets: Radicals and the Poetic Tradition	4
ENGL 3152	Race and Religion in Literature: Beowulf to Wuthering Heights	4
ENGL 3203	Streets/Gardens/Magical Worlds: Space and Place	4
ENGL 3206	Shakespeare	4
ENGL 3207	Milton	4
ENGL 3209	Ecoliterature from Milton to Today	4
ENGL 3221	Shakespeare's History Plays	4
ENGL 3222	Shakespeare and Popular Culture	4
ENGL 3226	Stage Vengeance	4
ENGL 3227	Early Modern Lyric Poetry	4

ENGL 3230	Early Renaissance Poetry	4	ENGL 4128	Seminar: Love and Sex in Early Modern Literature	4
ENGL 3234	A Midsummer Night's Dream	4	ENGL 4135	Bible in English Poetry	4
ENGL 3235	Dangerous Women	4	ENGL 4141	Death in the Middle Ages	4
ENGL 3239	The Rise of the Novel	4	ENGL 4142	Contemplating the Cloisters	4
ENGL 3306	Jonathan Swift and the Art of Satire	4	ENGL 4143	Shakespeare: Text and Performance	4
ENGL 3311	Opening Heads: Writing About Minds and Brains Before 1800	4	ENGL 4144	Hamlet: Text and Performance	4
ENGL 3315	Laugh. Crv. Hum. Quake	4	ENGL 4148	Medieval Drama in Performance	4
ENGL 3318	Early Women Novelists	4	ENGL 4151	Performing Medieval Drama	4
ENGL 3319	Plays and Players: 1600-1700	4	ENGL 4152	The Tempest: Text and Performance	4
ENGL 3329	Plays and Players, 1700-1800	4	ENGL 4155	The Seven Deadly Sins	4
ENGL 3330	The Global Eighteenth Century	4	ENGL 4156	Seminar: Satire before 1850	4
ENGL 3333	Captives, Cannibals, and Rebels	4	ENGL 4185	Caribbean Islands and Oceans	4
ENGL 3334	Early Modern Poetry and Drama 1579-1625	4	ENGL 4210	Comparative Studies in Atlantic Revolutions	4
ENGL 3336	Early American Novel	4	ENGL 4318	Seminar: Early Women Novelists	4
ENGL 3338	Keats and the Romantic City	4	ENGL 4408	Seminar: Romantic Revolutions	4
ENGL 3339	Romanticism and Confession	4	ENGL 4409	SEM: Romanticism Sublime & Everyday	4
ENGL 3341	Love and Sex in Early Modern Literature	4	ENGL 5108	Visionary Epic Writers from the Late Renaissance to the 19th Century: Spenser, Milton, and Blake	3
ENGL 3342	Women, Crime, & Punishment in Literature	4	ENGL 5111	Race, Religion, and Monstrosity in Medieval Literature	3
ENGL 3400	Age of Romanticism	4	ENGL 5118	Writing That Heals: Storytelling Lab	3
ENGL 3410	Jane Austen in Context	4	ENGL 5119	Early Caribbean Literatures	3
ENGL 3417	Early Victorian Novels	4	ENGL 5121	Medieval Paleography	3
ENGL 3419	Not Shakespeare	4	ENGL 5124	Early Modern Lyric And Analogues	3
ENGL 3420	Poems of Shakespeare and Others	4	ENGL 5145	Geographies of the Book: Nation, Colony, Plantation	3
ENGL 3424	Romantics and Their World	4	ENGL 5201	Autobiography and Politics	3
ENGL 3430	Regency Romanticism	4	ENGL 5203	The Postcolonial Middle Ages	3
ENGL 3462	Romanticism and Private Life	4	ENGL 5301	Romanticism and Ecocriticism	3
ENGL 3537	Satire, Sex, Style: The Age of Thomas Nashe	4	ENGL 5708	Meditation, Contemplation, and the Spiritual Senses	3
ENGL 3604	American Literature to 1870	4	HPRH 1202	Foundational Texts: Literature	3
ENGL 3608	(De)Constructing the American Renaissance	4	MVST 3501	Between Conquest and Convivencia: The Spanish Kingdoms of the Middle Ages	4
ENGL 3625	Early American Literature	4	THEA 4143	Shakespeare: Text and Performance	4
ENGL 3641	Slavery and American Fiction	4	THEA 4144	Hamlet: Text and Performance	4
ENGL 3663	Graphic Novels Through the Ages	4	THEA 4148	Medieval Drama	4
ENGL 3834	History of the English Language	4	THEA 4151	Performing Medieval Drama	4
ENGL 4005	The Medieval Traveler	4	THEA 4152	The Tempest: Text and Performance	4
ENGL 4007	Seminar: Othello	4	WGSS 3318	Early Women Novelists	4
ENGL 4009	Seminar: Shakespeare and the Hollow Crown	4			
ENGL 4016	Seminar: Medea through the Ages	4			
ENGL 4019	Seminar: Love Letters from Ovid's Heroides to Heloise's Letters to Abelard	4			
ENGL 4031	Seminar: The Tempest	4			
ENGL 4090	Seminar: The Victorian Novel	4			
ENGL 4111	Seminar: Medieval and Contemporary Women, Travel, and Power	4			
ENGL 4115	Seminar: British Romanticism: Town, City, Nation	4			
ENGL 4119	Seminar: God and Money in Early America	4			
ENGL 4120	Seminar: Milton	4			
ENGL 4127	Seminar: Novels By Women: Jane Austen to Toni Morrison	4			

Race and Social Justice courses

The following courses have the ENRJ attribute and count toward the Race and Social Justice requirement of the English major and the English major with a Creative Writing concentration.

Course	Title	Credits
AFAM 3667	Caribbean Literature	4
AFAM 4105	Queer Caribbean and Its Diasporas	4
COLI 3031	Medieval Monsters	4
COLI 3123	Surviving the Barbarians in Early Medieval Britain	4

COLI 3359	Asian Diasporic Literatures	4	ENGL 3658	Migrations/Movements/Masks	4
COLI 4020	Literature, Film and Development	4	ENGL 3664	Queer Latinx Literature	4
COLI 4150	Race and Contemporary Film	4	ENGL 3683	Literature Beyond Borders	4
COLI 4206	Comparative Studies in Revolution	4	ENGL 3691	Black Atlantic Literature: Imagining Freedom	4
COLI 4210	Comparative Studies in Atlantic Revolutions	4	ENGL 3695	Black Protest, Black Resistance, Black Freedom, Black Rage	4
COLI 4211	Empire and Sexuality	4	ENGL 3802	Literature and Imperialism	4
COLI 4600	Anger in Asian American Literature and Culture	4	ENGL 3838	Postcolonial Literature and Film	4
COLI 4603	Asian American Critique	4	ENGL 3918	The Phenomenon of Oprah's Book Club	4
ENGL 3001	Queer Theories	4	ENGL 3964	Homelessness	4
ENGL 3002	Queer Iconoclasts: Sexuality, Religion, Race	4	ENGL 4007	Seminar: Othello	4
ENGL 3003	Introduction to Professional Writing	4	ENGL 4008	Seminar: Black Letters	4
ENGL 3006	Nonprofit and Advocacy Writing	4	ENGL 4020	Adrienne Kennedy: Text and Performance	4
ENGL 3012	Novel, She Wrote	4	ENGL 4031	Seminar: The Tempest	4
ENGL 3031	Medieval Monsters	4	ENGL 4044	Incarceration: History, Literature, Film	4
ENGL 3037	US Latinx Literature	4	ENGL 4108	Seminar: Exhibiting Latinidad: Curation/Display/Intervention	4
ENGL 3038	Latinx Performance Studies: Image, Fashion, and Politics	4	ENGL 4109	Seminar: Latinx Speculation	4
ENGL 3047	Rhetorics of Resistance and Social Movements	4	ENGL 4112	Seminar: Borders, Migrants, and Refugees	4
ENGL 3067	Contemporary Women Poets	4	ENGL 4113	Seminar: Writing Whiteness	4
ENGL 3068	Writing London: Outsiders	4	ENGL 4125	Seminar: Im/Possible Worlds: Race, Social Difference, and Pop Genres	4
ENGL 3075	Pride & Prejudice: An Examination of Black Britain and the Problem of Belonging	4	ENGL 4150	Race and Contemporary Film	4
ENGL 3104	Medieval English Blackness?	4	ENGL 4184	Postwar American Literature and Culture	4
ENGL 3122	Extinction	4	ENGL 4185	Caribbean Islands and Oceans	4
ENGL 3123	Surviving the Barbarians in Early Medieval Britain	4	ENGL 4206	Comparative Studies in Revolution	4
ENGL 3333	Captives, Cannibals, and Rebels	4	ENGL 4207	Comparative Studies in Empire	4
ENGL 3342	Women, Crime, & Punishment in Literature	4	ENGL 4210	Comparative Studies in Atlantic Revolutions	4
ENGL 3350	Ethnic Camera: Race and Visual Media	4	ENGL 4211	Empire and Sexuality	4
ENGL 3357	Writing Asian America	4	ENGL 4227	Black Literature and Film	4
ENGL 3359	Asian Diasporic Literatures	4	ENGL 4228	Black Protest from Slavery to #BlackLivesMatter	4
ENGL 3468	Transatlantic Modern Women	4	ENGL 4246	Media, Disability, Futurity	4
ENGL 3502	Modern British Writing	4	ENGL 4421	Disability, Literature, Culture: Neurological, Mental & Cognitive Difference in Culture & Context	4
ENGL 3608	(De)Constructing the American Renaissance	4	ENGL 4600	Anger in Asian American Literature and Culture	4
ENGL 3609	Feminism and American Poetry	4	ENGL 4603	Asian American Critique	4
ENGL 3610	Abolition	4	ENGL 4605	Sem: Anti-Racist Methods	4
ENGL 3619	Crip, Queer and Critical Race Studies	4	ENGL 4606	Seminar: James Baldwin	4
ENGL 3623	Coming of Age in America	4	ENGL 5023	The Phenomenon of Oprah's Book Club	3
ENGL 3630	Black American Icons	4	ENGL 5024	Cultural Studies and Literary Studies: Keywords	3
ENGL 3636	Introduction to African American Literature	4	ENGL 5025	Black Protest from Slavery to #BlackLivesMatter	3
ENGL 3637	The Rhetoric of Social Movements	4	ENGL 5026	Ethnic Camera: Race and the Visual Archive	3
ENGL 3641	Slavery and American Fiction	4	ENGL 5118	Writing That Heals: Storytelling Lab	3
ENGL 3645	The Middle Passage	4	ENGL 5119	Early Caribbean Literatures	3
ENGL 3646	Black Disability Studies	4	ENGL 5122	Camp, Art, and Kitsch: Questions in Postmodern Aesthetics	3
ENGL 3647	Seeing Stories: Reading Race and Graphic Narratives	4	ENGL 5201	Autobiography and Politics	3
ENGL 3648	Novels by Women	4			
ENGL 3650	Stayin' Alive: Performing Blackness and Whiteness in 1970s US Film and Literature	4			
ENGL 3652	New Wave Immigrant Literature	4			

ENGL 5203	The Postcolonial Middle Ages	3
ENGL 5600	Special Topics in Rhetorical Theory & Criticism: Rhetoric, Race, and Identity	3
LALS 4105	Queer Caribbean and Its Diasporas	4
MLAL 3033	Prison Literature from Martin Luther to Martin Luther King	4
MVST 4005	The Medieval Traveler	4
THEA 4020	Adrienne Kennedy: Text and Performance	4
WGSS 3067	Contemporary Women Poets	4

Departmental Seminar courses

The following courses have the ENSM attribute and count toward the departmental seminar requirement for the English major.

Course	Title	Credits
ENGL 3532	SEM: James Joyce	4
ENGL 4007	Seminar: Othello	4
ENGL 4008	Seminar: Black Letters	4
ENGL 4009	Seminar: Shakespeare and the Hollow Crown	4
ENGL 4010	Seminar: American Crime Stories	4
ENGL 4016	Seminar: Medea through the Ages	4
ENGL 4019	Seminar: Love Letters from Ovid's <i>Heroides</i> to Heloise's Letters to Abelard	4
ENGL 4031	Seminar: The Tempest	4
ENGL 4032	Seminar: Joyce's <i>Ulysses</i>	4
ENGL 4090	Seminar: The Victorian Novel	4
ENGL 4106	Seminar: The Great Depression: Literature and Culture	4
ENGL 4107	Seminar: Ecology on the Edge: Climate Change and Literature	4
ENGL 4108	Seminar: Exhibiting Latinidad: Curation/Display/Intervention	4
ENGL 4109	Seminar: Latinx Speculation	4
ENGL 4111	Seminar: Medieval and Contemporary Women, Travel, and Power	4
ENGL 4112	Seminar: Borders, Migrants, and Refugees	4
ENGL 4113	Seminar: Writing Whiteness	4
ENGL 4115	Seminar: British Romanticism: Town, City, Nation	4
ENGL 4116	Seminar: The Beat Generation and U.S. Culture	4
ENGL 4117	Seminar: Modern Geographies	4
ENGL 4118	Seminar: Dickinson, Whitman, and Company	4
ENGL 4119	Seminar: God and Money in Early America	4
ENGL 4120	Seminar: Milton	4
ENGL 4123	Seminar: Paris Modernism	4
ENGL 4125	Seminar: Im/Possible Worlds: Race, Social Difference, and Pop Genres	4
ENGL 4127	Seminar: Novels By Women: Jane Austen to Toni Morrison	4
ENGL 4128	Seminar: Love and Sex in Early Modern Literature	4
ENGL 4156	Seminar: Satire before 1850	4

ENGL 4236	Seminar: Latin American Short Story	4
ENGL 4318	Seminar: Early Women Novelists	4
ENGL 4401	Seminar: The Brontës in Context	4
ENGL 4408	Seminar: Romantic Revolutions	4
ENGL 4409	SEM: Romanticism Sublime & Everyday	4
ENGL 4425	Seminar: Nathaniel Hawthorne	4
ENGL 4542	Seminar: Modern Irish Literature	4
ENGL 4604	Seminar: Jazz Age, Literature, and Culture	4
ENGL 4605	Sem: Anti-Racist Methods	4
ENGL 4606	Seminar: James Baldwin	4

Creative Writing courses

The following courses (either in English or outside the department) have the CVW attribute and count toward the English major's creative writing requirement, the English major with a Creative Writing concentration, or the creative writing minor.

Course	Title	Credits
ENGL 2500	Introduction to Creative Writing	4
ENGL 3013	Fiction Writing	4
ENGL 3014	Creative Nonfiction Writing	4
ENGL 3015	Poetry Writing	4
ENGL 3016	Screenwriting Workshop	4
ENGL 3017	Digital Creative Writing	4
ENGL 3019	Writer's Workshop	4
ENGL 3032	Publishing: Theory and Practice	4
ENGL 3062	Prose Poetry/Flash Fiction	4
ENGL 3068	Writing London: Outsiders	4
ENGL 3071	Family Matters: Memoir	4
ENGL 3965	Writer's Workshop 2	4
ENGL 3966	Fiction Writing 2	4
ENGL 3967	Creative Nonfiction Writing 2	4
ENGL 3968	Poetry Writing 2	4
ENGL 4701	Writer's Workshop 3	4
ENGL 4702	Fiction Writing 3	4
ENGL 4703	Creative Nonfiction Writing 3	4
ENGL 4704	Poetry Writing 3	4
ENGL 4705	Creative Writing Capstone	4
ENGL 4706	Master Class: Dragons, Daggers, and Dukes: Writing Fantasy/Sci-Fi, Romance/Mystery	4
ENGL 5193	Master Class: Stuff of Fiction	3
ENGL 5194	Master Class: Fiction and Other Art Forms	3
FITV 2511	Screenwriting I	4
JOUR 3723	Interviews and Profiles	4
JOUR 3727	Writing for Magazines	4
JOUR 3783	Theater Journalism	4
NMDD 3020	Explorations in Digital Storytelling	4
THEA 3700	Playwriting	4
VART 3060	Visual Justice: Enacting Change Through Image-Based Storytelling	4

Graduate-Level Creative Writing courses

Courses in this group have the CVWG attribute.

Course	Title	Credits
ENGL 5151	Master Class: Writing	3-4
ENGL 5177	Master Class: Writers as Shapers: The Short Story	3
ENGL 5193	Master Class: Stuff of Fiction	3
ENGL 5196	Master Class: Dragons, Daggers, and Dukes: Writing Fantasy/Sci-Fi, Romance/Mystery	3
ENGL 5775	Master Class Luminous Details	3
ENGL 5778	Flawless/Freedom/Formations: Writing on Race, Gender and Popular Culture	3
ENGL 5791	Poetry of Witness: Masterclass	3
ENGL 5959	Writing/Life: A Workshop	3

Public & Professional Writing courses

The following courses have the PPWF attribute and count toward the Public & Professional Writing-Focused requirement for the Public & Professional Writing minor.

Course	Title	Credits
ENGL 3006	Nonprofit and Advocacy Writing	4
ENGL 3046	Writing for Digital Spaces	4
ENGL 3047	Rhetorics of Resistance and Social Movements	4

The following courses have the PPWF attribute and count toward the Public & Professional Writing-Designated requirement for the Public & Professional Writing minor.

Course	Title	Credits
ENGL 3006	Nonprofit and Advocacy Writing	4
ENGL 3046	Writing for Digital Spaces	4
ENGL 3047	Rhetorics of Resistance and Social Movements	4
ENGL 3057	Performance Criticism	4
NMDD 3350	Advocacy Design Lab	4

Courses in Other Areas

The following courses offered outside the department have the ENGL attribute and count toward the English majors and minors (p.)::

Course	Title	Credits
AFAM 3632	Harlem Renaissance	4
AFAM 3637	Black Feminism: Theory and Expression	4
AFAM 3667	Caribbean Literature	4
AFAM 3688	African Literature I	4
AFAM 3689	African Literature II	4
AFAM 3693	Contemporary African Literatures	4
AFAM 4105	Queer Caribbean and Its Diasporas	4
COLI 2000	Texts and Contexts	3
COLI 3000	Literary Theories	4
COLI 3031	Medieval Monsters	4
COLI 3123	Surviving the Barbarians in Early Medieval Britain	4
COLI 3135	Irish and British High Medieval Literature: Connections and Comparisons	4

COLI 3137	World Cinema Masterpieces	4
COLI 3146	Science and Magic in Medieval Literature	4
COLI 3357	Writing Asian America	4
COLI 3359	Asian Diasporic Literatures	4
COLI 3364	Novels of Ideas: 19th Century	4
COLI 3400	Modern Jewish Writing	4
COLI 3438	American Modernism	4
COLI 3450	The City in Literature and Art	4
COLI 3471	Luigi Pirandello in Context: The Subject and Its Masks	4
COLI 3500	Advanced Literary Theory	4
COLI 3522	Strange Memories, Strange Desires	4
COLI 3689	African Literature II	4
COLI 3803	Empire and Sexuality	4
COLI 3839	Postcolonial Literatures	4
COLI 3910	US Latino Film Making	4
COLI 4011	Narrating Childhood	4
COLI 4014	Jean Rhys: Rewriting English	4
COLI 4020	Literature, Film and Development	4
COLI 4125	Kieslowski in Theory and History	4
COLI 4206	Comparative Studies in Revolution	4
COLI 4207	Comparative Studies in Empire	4
COLI 4210	Comparative Studies in Atlantic Revolutions	4
COLI 4211	Empire and Sexuality	4
COLI 4320	Reading the Indian Ocean World	4
COLI 4420	Ethics and Intelligence	4
COLI 4600	Anger in Asian American Literature and Culture	4
COLI 4603	Asian American Critique	4
COMC 4246	Media, Disability, Futurity	4
ENGL 4126	Ten Short Films About Morality	4
ENGL 4137	Hysteria, Sexuality, and the Unconscious	4
FITV 2511	Screenwriting I	4
FITV 3525	Writing the Genre Screenplay: Horror, Sci-Fi, and Fantasy	4
HIST 3465	The Modern Atlantic World, 1780–1980: Literature and History	4
HIST 4137	Hysteria, Sexuality, and the Unconscious	4
HPLC 4050	Honors: Senior Values Seminar	4
HPRH 1202	Foundational Texts: Literature	3
HPRH 3101	Focused Study: Literature	4
JOUR 3723	Interviews and Profiles	4
JOUR 3727	Writing for Magazines	4
JOUR 3783	Theater Journalism	4
LALS 3344	Crime, Literature, and Latinos	4
LALS 4005	Queer Theory and the Americas	4
LALS 4105	Queer Caribbean and Its Diasporas	4
LING 1100	Introduction to Linguistics	3
MLAL 1100	Introduction to Linguistics	3
MLAL 3033	Prison Literature from Martin Luther to Martin Luther King	4

MLAL 3070	Russian Visions: The Interplay Between Russian Literature and Art in Mid-19th/ Early 20th Century	4
MLAL 3333	Eunuchs, Dwarves and Dragon Ladies: The Universe of Game of Thrones	4
MUSC 2024	The Musical Theater of Stephen Sondheim	4
MVST 4005	The Medieval Traveler	4
MVST 5077	Editing Medieval Texts	4
NSCI 4172	Diverse Biologies/Shared Humanity	4
PHIL 4315	Jane Austen and Moral Philosophy	4
SOCI 4421	Disability, Literature, Culture: Neurological, Mental, & Cognitive Difference In Culture & Context	4
THEA 3012	New Play Dramaturgy	3
THEA 3700	Playwriting	4
THEA 4020	Adrienne Kennedy: Text and Performance	4
THEA 4143	Shakespeare: Text and Performance	4
THEA 4144	Hamlet: Text and Performance	4
THEA 4148	Medieval Drama	4
THEA 4152	The Tempest: Text and Performance	4
VART 3060	Visual Justice: Enacting Change Through Image-Based Storytelling	4
WGSS 3004	Transnational Feminisms	4
WGSS 3318	Early Women Novelists	4
WGSS 4005	Queer Theory and the Americas	4
WGSS 4127	Seminar: Novels By Women: Jane Austen to Toni Morrison	4
WMST 4005	Queer Theory and the Americas	4