



ENG 173a

Spenser and Milton

William Flesch  
TF 10:30-12

A course on poetic authority: the poetry of authority and the authority of poetry. Spenser and Milton will be treated individually, but the era they bound will be examined in terms of the tensions within and between their works.

## Courses Post 1850

57a

Modern British and Irish Fiction

John Plotz  
MWR 11-12

20<sup>th</sup>-century British and Irish fiction in its worldwide context. Begins with the Modernism of Woolf, Beckett, and O'Brien; usually includes Iris Murdoch, Caryl Phillips, Commonwealth writers Salman Rushdie, George Lamming, Peter Carey, and Kazuo Ishiguro. Includes comparisons with contemporary British films such as *Trainspotting* and *My Beautiful Launderette*.

87a

Sex and Race in the American Novel

Aliyyah Abdur-Rahman  
TF 1:30-3

Depictions of racial and sexual others abound in American literature of the twentieth century. Reading texts across racial, geographical, and temporal divides, this course investigates the representation of non-normative sexualities as signaled, haunted, or repaired by an appeal to race.

147a

Film Noir

William Flesch  
TF 3-4:30  
Film M 7-9

A study of classics of the genre (*The Killers*, *The Maltese Falcon*, *Touch of Evil*) as well as more recent variations (*Chinatown*, *Bladerunner*). Readings include source fiction (Hemingway, Hammett) and essays in criticism and theory.

187a

American Fiction Since 1945

Ryan Wepler  
MW 2-3:30

Readings of contemporary post-realist and post-modernist fiction. Authors and themes vary but always include major figures such as Nabokov, Pynchon, DeLillo.

## World Literature Courses

ENG 138a      Making Modern Subjects: Caribbean/Latin America/USA      Faith Smith  
MWR 12-1

Considers inflections of "the modern" across the Americas, allowing us to compare models and strategies at a historical moment when shifts from slavery to "freedom" and from Europe to the USA, frame anxieties about empire, citizenship, technology, vernaculars, and aesthetics.

HUM10A                      The Western Canon                      William Flesch  
TF 12-1:30

*This course may not be taken for credit by students who have taken ENG 10a.* Foundation texts of the Western canon: Bible, Homer, Virgil, and Dante. Thematic emphases and supplementary texts vary from year to year.

## Creative Writing Courses

19a                      Introduction to Creative Writing                      Mary Baine Campbell  
T 1:30-4:30

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to the department office (Rabb 144) no later than two days before the first class meeting.*

A workshop for beginning writers. Practice and discussion of short literary and oral forms: lyric, poetry, the short story, tales, curses, spells.

19b                      Autobiographical Imagination                      Melanie Braverman  
R 2-5

*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably 4-7 pages. Samples should be submitted to instructor via email.*

Combines the study of contemporary autobiographical prose and poetry with intense writing practice arising from these texts. Examines--as writers--what it means to construct the story of one's life, and ways in which lies, metaphor, and imagination transform memory to reveal and conceal the self.

79b

Directed Writing: Beginning Screenplay

Marc Weinberg  
T 4:30-7:30

*This course may not be repeated by students who have taken ENG 129b in previous years. Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing of no more than 5 pages. Samples should be emailed to the instructor no later than two weeks before the first class meeting.*

Fundamentals of screenwriting: structure, plot, conflict, character, and dialog. Students read screenwriting theory, scripts, analyze files, and produce an outline and the first act of an original screenplay.

109A

Directed Writing: Poetry

Franz Wright  
T 9-12

*Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. May be repeated for credit. A workshop for poets willing to explore and develop their craft through intense reading in current poetry, stylistic explorations of content, and imaginative stretching of forms.*

109B

Directed Writing: Short Fiction

Stephen McCauley  
R 2-5

*Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. May be repeated for credit. An intermediate/beginning level workshop based on the study of technique. Assignments in Short Fiction, first, second and third person narratives, autobiographical impulse, voice, etc. will be used to generate writing. Students will workshop their writing, read widely from offered examples of accomplished fiction, and serve each other as a reading community. Required: Up to 100 pages of reading a week and completion of a weekly short writing assignment.*

119A

Directed Writing: Fiction

Thisbe Nissen  
T 1:30-4:30

*Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. May be repeated for credit. An advanced fiction workshop for students primarily interested in the short story. Students are expected to compose and revise three stories, complete typed critiques of each other's work weekly, and discuss readings based on examples of various techniques.*

*Offered exclusively on a credit/no credit basis. Signature of the instructor required. Students will be selected after the submission of a sample of writing, preferably four to seven pages of poetry. Samples should be submitted to the English department office, Rabb 144, no later than two days before the first meeting of class. May be repeated for credit.* For those who wish to improve as poets while broadening their knowledge of poetry. Half the semester will be devoted to prosody, with formal exercises as preparation for later “free-assignments.” Student poems will be discussed in a “workshop” format with emphasis on revision. Remaining time will cover assigned readings and issues of craft.

