Gateway Course

ENG 1a  Introduction to Literary Studies  John Plotz  MWR 1-1:50

This course is designed to introduce students to basic skills and concepts needed for the study of Anglophone literature and culture. These include skills in close reading; identification and differentiation of major literary styles and periods; knowledge of basic critical terms; definition of genres.

Courses Pre-1800

ENG 54a  Writing Women: Gender and Controversy in the Enlightenment  Tina Van Kley  MW 5-6:20

Examines 17th- and 18th-century women's writings about women, sampling a variety of discourses, genres, styles, and arguments. We will read chronologically to get a sense of how both the arguments and modes of writing change over time. Special one-time offering.

ENG 80b  The Tale  Mary Campbell  MWR 12-12:50

The oral form of the story; also a non-realist modern literary genre. Students study and create myths, ballads, folktales, ritual drama, and ethnographic approaches to the transmission of tales, including Genesis, Metamorphosis, fairy tales, pre-Columbian myths, Poe, Angela Carter.

ENG 133a  Advanced Shakespeare  Tom King  TR 5-6:20

This course offers an intensive reading of Shakespeare's work, using the tools of literary criticism, performance practice, and historical research. We will investigate six plays, the Sonnets, and The Rape of Lucrece, attending in particular to the languages of love, friendship, sexuality, and gender, on the one hand, and figures of performing, writing, spectating, auditing, and reading, on the other.

ENG 173a  Spenser and Milton  William Flesch  TR 2-3:20

Prerequisite: ENG 10a, 11a, or HUM 10a (may be taken concurrently) or by permission of the instructor. 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.
ENG/HIST 118b  London from Restoration to Regency: People, Culture, City  S Lanser & J Kamensky  TF 9:30-10:50

Explores the history and culture of London from the Great Plague of 1665 to the onset of the industrial age. Topics include the natural and built environments, the city's changing population, and its literary, visual, and musical cultures. *Sponsored by the Mandel Center for the Humanities as part of its thematic focus on “The Human and the Inhuman.”*

Courses Post-1800

ENG 42a  The War that Changed Everything: WWI and Literature  Margaret Carkeet  MWR 9-9:50

Examines the literature of the Edwardian, WWI and early Modernist periods, interrogating the role of the war on the literature of Britain and her colonies. We will reassess conventional assumptions on the influence of the war on British culture, and assumptions about the definition of Modernism itself. *Special one-time offering.*

ENG 58a  Literature and Medicine  David Sherman  TR 2-3:20

How has literature grappled with illness, healing, and the patient-doctor encounter? How can poetry and storytelling communicate with experience of bodily pain—and how does the body seek to communicate its suffering without language? We examine literary responses to the body's biological vulnerabilities, and seek to contextualize the vulnerable body within the cultural and political fields that shape medical knowledge and practice. Readings in fiction, poetry, essay, and drama will suggest the art, or craftsmanship, involved in the healing sciences, as well as the diagnostic nature of literary criticism. Reading for new approaches, generated by the literary imagination, to controversial issues in medical ethics.

ENG 58b  Women and Madness  Dawn Skorczewski  TR 3:30-4:50

Addresses literary representation of women and madness, from psychoanalytic and socio-cultural perspectives, from Medusa to *The Bell Jar* and beyond. Texts capture women's struggles with mental illness as well as the cultural institutions that define and regulate it.

ENG 70b  Science Fiction  Aliyyah Abdur-Rahman  MWR 11-11:50

Surveys 20th-century science fiction, reading authors from Aldous Huxley to Octavia Butler. Charting the genre's major developments, we consider questions about societal development, technological advances, media and communication systems, distant pasts and possible futures, and what ultimately qualifies as human.
ENG 78b Modernism, Atheism, God  
David Sherman  
TF 11-12:20

Explores European and U.S. literature after Nietzsche's proclamation, at the end of the 19th century, that God is dead. How does this writing imagine human life and the role of literature in God's absence? How does it imagine afterlives of God, and permutations of the sacred, in a post-religious world? How, or why, to have faith in the possibility of faith in a secular age? What does "the secular" actually mean, and how does it persuade itself that it's different than “religion”? Approaches international modernism as a political and theological debate about materialism and spirituality, finitude and transcendence, reason and salvation. Readings by Kafka, Joyce, Rilke, Faulkner, Eliot, Beckett, Pynchon, and others.

ENG 125b Romanticism II: Byron, Shelley, and Keats  
William Flesch  
TF 11-12:20

The "younger generation" of Romantic poets. Byron, Shelley, and Keats continue and react against poetic, political, and philosophical preoccupations and positions of their immediate elders. Examines their major works, as well as Mary Shelley's Frankenstein.

ENG 135a Major British Novelists: Bronte, Dickens, & Eliot  
John Plotz  
MWR 10-10:50

Examines classic works from the nineteenth century, when the novel was at once popular entertainment and moral/spiritual guide. How do they reach us today? The heart of the course is intense, close reading, coupled with comparisons to visual art and other literature of the period, including short works by Dostoevsky and Melville. Film screenings help trace how these texts resonate with contemporary aesthetic forms. Novels: Wuthering Heights, Bleak House, and Middlemarch.

ENG 165b Victorian Poetry and Its Readers  
Laura Quinney  
TF 12:30-1:50

Studies how poetry was written and read during the last time poetry held a prominent role in England's public life. The course centers on Tennyson's career as poet laureate, but also gives full attention to Robert Browning's work. The course also surveys the work of E. B. Browning, the Pre-Raphaelites, and others, and concludes with the poetry of Hardy and of the early Yeats.

ENG 187b The International Novel  
Caren Irr  
MW 3:30-4:50

Studies twentieth- and twenty-first century English-language fiction on the international experience. Authors are exiles, expatriates, tourists and refugees—mainly but not exclusively those crossing the US border. Authors may include James, Hemingway, Nabokov, and/or Eggers.
## Film/Media

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<tr>
<td>ENG 20a</td>
<td><strong>Bollywood: Popular Film, Genre, and Society</strong></td>
<td>Ulka Anjaria</td>
<td>MWR 11-11:50</td>
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An introduction to popular Hindi cinema through a survey of the most important Bollywood films from the 1950s until today. Topics include melodrama, song and dance, love and sex, stardom, nationalism, religion, diasporic migration, and globalization.

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<tr>
<td>ENG 50b</td>
<td><strong>American Independent Film</strong></td>
<td>Caren Irr</td>
<td>MWR 12-12:50</td>
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Explores non-studio filmmaking in the United States. Defines an indie aesthetic and alternative methods of financing, producing, and distributing films. Special attention given to adaptations of major film genres, such as noir thrillers, domestic comedy, and horror.

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<tr>
<td>ENG 158b</td>
<td><strong>Digital Humanities</strong></td>
<td>John Unsworth</td>
<td>TF 9:30-10:50</td>
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Introduces students to the history and range of digital humanities, from its beginnings in the 1940s until the present, with a focus on literary studies. Along the way, we will consider particular digital humanities projects, and students will do some hands-on work with the tools and standards used in such projects.

## Theory

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<tr>
<td>ENG 101a</td>
<td><strong>Studies in Popular Culture</strong></td>
<td>Paul Morrison</td>
<td>MWR 10-10:50</td>
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A critical analysis of contemporary culture, including television, film, video, advertising, and popular literature. Combines applied criticism and theoretical readings.

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<tr>
<td>ENG 181a</td>
<td><strong>Making Sex, Performing Gender</strong></td>
<td>Tom King</td>
<td>TF 12:30-1:50</td>
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*Recommended preparation: An introductory course in gender/sexuality and/or a course in critical theory.* Gender and sexuality studied as sets of performed traits and cues for interactions among social actors. Readings explore the possibility that differently organized gender and sexual practices are possible for men and women.
### Multicultural Literature/World Anglophone

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<tr>
<td>ENG 107a</td>
<td>Women Writing Desire: Caribbean Fiction and Film</td>
<td>Faith Smith</td>
<td>MW 5-6:20</td>
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About eight novels of the last two decades (by Cliff, Cruz, Danticat, Garcia, Kempadoo, Kincaid, Mittoo, Nunez, Pineau, Powell, or Rosario), drawn from across the region, and read in dialogue with popular culture, theory, and earlier generations of male and female writers of the region.

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<tr>
<td>ENG 162a</td>
<td>Totalitarian Fictions</td>
<td>Ulka Anjaria</td>
<td>MW 2-3:20</td>
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Investigates global dictator novels, with attention to formal issues surrounding the novel's ability to represent illiberal arrangements of power. Authors include Garcia Marquez, Achebe, and Junot Diaz. Films include *The Last King of Scotland* and Oliver Stone's *W*.

### Electives

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<tr>
<td>COML/ENG 140b</td>
<td>Children’s Literature and Constructions of Childhood</td>
<td>Robin Miller</td>
<td>MW 3:30-4:50</td>
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Explores whether children's literature has sought to civilize or to subvert, to moralize or to enchant, forming a bedrock for adult sensibility. Childhood reading reflects the unresolved complexity of the experience of childhood itself as well as larger cultural shifts around the globe in values and beliefs.

### Creative Writing Foundational Course

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<tr>
<td>HUM 10a</td>
<td>The Western Canon</td>
<td>Laura Quinney</td>
<td>TR 3:30-4:50</td>
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Foundational texts of the Western canon: the Bible, Homer, Vergil, and Dante. Thematic emphases and supplementary texts vary from year to year. *May not be taken by students who have taken FYS 18a in prior years.*

### Creative Writing Courses

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<tr>
<td>ENG 49a</td>
<td>Scriptwriting for the Short Film</td>
<td>Marc Weinberg</td>
<td>T 6:30-9:20</td>
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*Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission.*
formats and deadlines within registration periods. Addresses many facets of writing screenplays for short films (under eight pages). Students develop two to three scripts through creative exercises, rewriting, and critiques. Supplementary screenings and reading focuses on the particulars of short fiction and cinematic writing.

ENG 109a  Directed Writing: Poetry  Olga Broumas  W 2-4:50

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course. 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.

ENG 109b  Directed Writing: Short Fiction  Stephen McCauley  T 2-4:50

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course. A workshop for motivated students with a serious interest in pursuing writing. Student stories will be copied and distributed before each class meeting. Students' stories, as well as exemplary published short stories, will provide the occasion for textual criticism in class.

ENG 119a  Directed Writing: Fiction  Colin Channer  R 2-4:50

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course. 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.

ENG 119b  Directed Writing: Poetry  Elizabeth Bradfield  M 2-4:50

Offered exclusively on a credit/no credit basis. Students will be selected after the submission of a sample of writing, preferably four to seven pages. Please refer to the Schedule of Classes for submission formats and deadlines within registration periods. May be repeated for credit. This is an experiential learning course. For those who wish to improve as poets while broadening their knowledge of poetry, through a wide spectrum of readings. Students' poems will be discussed in a "workshop" format with emphasis on revision. Remaining time will cover assigned readings and issues of craft.
Graduate Seminars

ENG 227b   American Encounters: Faulkner, Baldwin, Roth, Morrison   Aliyyah Abdur-Rahman
            M 2-4:50

Crossing race, region, and religion, this course studies four of the most formidable, prolific, acclaimed American authors of the twentieth century. Probing interlocking constructions of narrative and nation, texts are analyzed in light of shifting paradigms in American thought, politics, and expressive culture.

ENG 233b   Early Modern Knowledges   Mary Campbell
            R 2-4:50

Examines early modern transatlantic societies that were transformed by questions of what and whether one might (or should) know, as was their writing. Readings in mostly English drama, lyric, essays, travels, and prose fiction in relation to revolutionary instances of natural philosophy, magia and theology.

ENG 254a   Gender and the Genealogy of the Novel: 1680-1800   Sue Lanser
            W 2-4:50

Explores the form, functions, and focal interests of the eighteenth-century novel with particular attention to the significance of gender to this "rising" genre that was shaped by, and in turn shaped, the social, political, and cultural changes that characterize the period.