

Fall 2019 Course Topic Descriptions*

ENGL 206 – Introduction to World Literature and History (T/Th 10:00 - 11:15)

Boccaccio's Decameron

In this course we will read all of Giovanni Boccaccio's *Decameron*, a 100-tale work written at the time of the 1348 plague which devastated Florence. Many of the tales engage bawdy fabliau humor, featuring the lives of Florentine merchants, their families, and their servants. Boccaccio explores questions of death, love, sexual desire, rape, gender, textuality, and art through radically innovative narrative. We will discuss why the *Decameron* was banned in the United States and elsewhere, interrogating the long-time claims of pornography which have attached to the work in the light of new studies on the ethical dimensions of Boccaccian narrative.

Instructor: McKinley

~~ENGL 241.01 – Currents in British Literature (MW 1:00 – 2:15)~~

~~This course will focus on the development of Modern British literature. This section will examine the literary, cultural, and social changes found in the British novel from the late Victorian period to the end of the 1920s. We will start with Hardy's *Tess of the d'Urbervilles* and end with Isherwood's *Berlin Diaries*. Novels by Forster, Lawrence, Joyce and Woolf will also be included.~~

~~Instructor: Fitzpatrick~~

~~ENGL 241.02 – Currents in British Literature (T/Th 1:00 – 2:15)~~

~~The Gothic Novel~~

~~In the late eighteenth century, the Gothic novel emerged as a powerful discourse, well-suited to the tempestuous politics of the time, in such diverse and "non-literary" fields as aesthetics, political theory and polemic, and science. This course investigates how the gothic genre transforms over time in relation to changing perceptions of modernity, beginning with its eighteenth-century origins and concluding with its most famous nineteenth-century manifestation: Bram Stoker's *Dracula*.~~

~~Instructor: Smith~~

ENGL 243 – Currents in American Literature (T/Th 11:30 - 12:45)

Multiethnic Visionary Fiction

This course takes as its point of departure Walidah Imarisha and adrienne marie brown's re-framing of science and speculative fiction as *visionary fiction*. Their assertion that the capacity to imagine better worlds

* This document primarily lists courses with topic descriptions. Please check the online [Class Search](#) for the complete list of English courses offered in Fall 2019.

is vital to projects of social justice will inform our examination of a wide range of literary texts, including works by Nana Kwame Adjei-Benyah, Octavia Butler, Ken Liu, Carmen Maria Machado, among others. We will explore how writers of color mobilize speculative imaginaries and revise popular science fictional tropes to critique technologies of racialization, explore alternative embodiments, and illuminate the possibility of other modes of collectivity and solidarity.

Instructor: Tran

ENGL 273 – Introduction to Creative Writing: Poetry (MW 4:00 - 5:15)

This course is designed to introduce students to the art and craft of writing and reading poetry. We will be practicing close readings (and written critiques) of contemporary poems, and learning the habits of poetic perception, drafting, and revising. Small workshop groups and private conferences are core components of this class. Be prepared to “live like a writer” and practice the consistent habits of a working artist.

Instructor: Purpura

ENGL 303 – The Art of the Essay (T/Th 10:00 - 11:15)

The personal essay is highly versatile form of writing that traces its roots to ancient times and includes such celebrated practitioners as Montaigne, William Hazlitt, E.B. White, Virginia Woolf, Charles Lamb, H.L. Mencken, Mary McCarthy, James Thurber, James Baldwin and Joan Didion. In addition to reading a selection of celebrated essays, students will be required to write a series of short personal essays on assigned topics.

Instructor: Corbett

ENGL 305 – British Literature: Restoration to Romantic (T/Th 10:00 - 11:15)

Romantic Satanism

In 1818, William Hazlitt described Satan as “the most heroic subject that was ever chosen for a poem,” implying that the rebel angel’s Heaven-defying resistance was the mirror image of Milton’s own rebellion against political tyranny. This class explores the ways in which Milton’s *Paradise Lost*, and in particular the defiant figure of Satan, provided a mythic medium for Romantic-era writers such as Blake, Wollstonecraft, Radcliffe, Lewis, Shelley and Byron to articulate their hopes and fears in a revolutionary age.

Instructor: Smith

Fulfills: Period B, Lit Track and Secondary Ed. Cert.

ENGL 307 – American Literature: From New World Contact to the Civil War (MW 1:00 - 2:15)

Early American Ghost Stories

This course will explore themes of haunting, horror, the "weird" and the paranormal in colonial and early U.S. literatures. Attending to a range of literary forms, we will examine the aesthetics of paranormal literatures as well as the political and cultural concerns that they take up, from settler colonialism and religious debates to gender politics and enslavement. Works will include writings from the Salem Witchcraft Trials, colonial captivity narratives, paranormal fiction, gothic anti-slavery texts, and indigenous speculative fiction.

Instructor: DiCuirci

Fulfills: Period D, Lit Track and Secondary Ed. Cert.

ENGL 316 – Literature and the Other Arts (M 7:10 – 9:40)

Literature and Performance

This course explores the relationship between texts as they appear on the page, screen and stage. We will engage in literary readings and expand theoretical approaches to include performance studies when considering texts beyond the page. Students will investigate how performance functions as a 'text' in its own right, one rich for critical analysis. Course readings will include dramatic literature (written specifically for stage or screen), as well as other works (such as poetry and fiction) that have been adapted for performance. Students should be willing to attend live productions and be interested in engaging with theatre artists.

Instructor: Osherow

ENGL 317 – Literature and the Sciences (MW 5:30 - 6:45)

Diagnosing Gender

This course will focus on the history of Western scientific and medical interactions with gender-nonconforming people. We will read first person accounts authored by trans and intersexed persons from the 19th through the 21st century, including Ralph Werther (*Autobiography of an Androgyne*), Aleshia Brevard (*The Woman I Was Not Born to Be*), Max Wolf Valerio (*The Testosterone Files*), Julia Serano (*Whipping Girl*) and Janet Mock (*Redefining Realness*). We will also examine the work of pioneering 19th and 20th sexologists whose studies led to the contemporary understanding of sex, gender and sexual orientation. (Cross-listed with GWST 390)

Instructor: Rudacille

Fulfills: Diversity Requirement
Category D, CT Track

ENGL 320 – Topics in Communication & Technology (T/Th 2:30 - 3:45)

Sounds like Social Justice

This course challenges students to think through issues of culture, ideology, race, class, and gender through the lens of sound studies. Students will be introduced to histories of sound reproduction, emerging sound technologies, music, and the presence of sound in various forms of media. In conjunction with covering a diverse array of current scholarship, this course will explore the intersection between communication, culture, and technology. More specifically, students will have the opportunity to build competencies in sound aesthetics as a historical and political object of inquiry and, most importantly, put those competencies into practice. Students will collect, create, and analyze sound in addition to images and texts.

Instructor: Brooks

Fulfills: Diversity Requirement
Category B or C, CT Track

ENGL 332 – Contemporary American Literature (T/Th 10:00 - 11:15)

American Dreams and Nightmares

More than any other nation, the United States has envisioned itself as a land of freedom, limitless opportunity, and hope. This course explores how writers portray America and the American Dream from the second half of the twentieth-century up to the contemporary moment. While the American Dream has been narrated as achievable by anyone, we will consider the histories and systems of power that oppress and immobilize certain groups, circumscribing their capacity to dream at all. By engaging with works across multiple literary genres, we will also explore what it means when the American Dream begins to assume nightmarish forms.

Instructor: Tran

Fulfills: Period E, Lit Track and Secondary Ed. Cert.

ENGL 351 – Studies in Shakespeare (MW 4:00 - 5:15)

Shakespeare's Women

Many of Shakespeare's most subversive, powerful and intelligent characters are female. Their complexity stands in stark contrast to Renaissance constructions of women as the intellectual and moral inferiors of men. Given early modern prescripts for female silence, obedience and chastity, how is it that women often impel Shakespeare's plots, orchestrate conflicts, and impose resolutions? This course addresses the social and historical contexts of Shakespeare's women, and ways the playwright both generates and subverts his culture's assumptions about gender. We will examine the extraordinary vitality of these characters and their relation to order and disorder, to state, family, church, and desire.

Instructor: Osherow

Fulfills: Diversity Requirement
Period A, Lit Track
Secondary Ed. Cert. Requirement

ENGL 360 – The Literature of Minorities (T/Th 2:30 - 3:45)

What Is Asian-American Literature?

This course invites students to grapple with the question, “What is Asian American literature?” Instead of approaching Asian American literature as a predetermined category, we will explore how it gains meaning within and across specific historical, political, and social contexts. Through an engagement with works by Maxine Hong Kingston, Julie Otsuka, GB Tran, Charles Yu, among others, whose writing spans multiple genres, histories, geographies, and universes, we will complicate what constitutes Asian American literature, its scope, objects, and objectives. Together we will unravel how articulating something like Asian American literature impacts how we understand American literature and other multiethnic literatures.

Instructor: Tran

Fulfills: Diversity Requirement

ENGL 364.01 – Perspectives on Women in Literature (T/Th 1:00 - 2:15)

Women and the World

In this course we will read women writers from the nineteenth, twentieth, and twenty-first centuries, who respond to the local and the global. We'll ask how travel, empire, decolonization, nationalism, and globalization impact situated identities and gender politics, to produce experimental writing. Possible texts include Charlotte Bronte's *Villette*, Elizabeth Gaskell's *Cranford*, Kiran Desai's *The Inheritance of Loss*, short fiction by Alice Munro, and poetry by Moniza Alvi, Warsan Shire, and Jean Binta Breeze. (Cross-listed with GWST 364.01)

Instructor: Fernandez

Fulfills: Diversity Requirement
Period C, Lit Track and Secondary Ed. Cert.

~~ENGL 364.02 – Perspectives on Women in Literature (MW 2:30 – 3:45)~~

~~Experimental Women's Writing~~

~~This course examines experimental and avant-garde writing by women. We will uncover multiple feminist theories of writing as we trace the relationship of the categories “experimental” and “avant-garde” to gender and race. From the women-run *Little Review*, the central outlet for male modernist texts of the 1920s to recent debates about the “whiteness of the avant-garde,” we will study how women-identified people respond to white-supremacist hetero-patriarchy with experimentation in literary form and textual circulation. Readings by Baroness von Freytag-Loringhoven, Gertrude Stein, Jane Bowles, Etel Adnan,~~

~~Lyn Hojinian, Cathy Park Hong, Claudia Rankine, Bhanu Kapil, Joshua Jennifer Espinoza. (Cross-listed with GWST 364.02)~~

~~Instructor: Finberg~~

~~Fulfills: Diversity Requirement
——— Period E, Lit Track and Secondary Ed. Cert.~~

ENGL 373 – Creative Writing: Poetry (MW 5:30 - 6:45)

Writing Poetry

This course is designed for students with prior experience in writing poetry (ENGL 273: Introduction to Creative Writing, Poetry). We will be reading, writing, and responding critically to poems; reading essays on craft, and learning to perceive, draft, and revise in a creative and disciplined way. Be prepared to “live like a writer” and practice the consistent habits of a working artist on your own and in workshop.

Instructor: Purpura

ENGL 375 – Masterworks for Creative Writers (MW 4:00 - 5:15)

Chekhov and His Children

Anton Chekhov is often called the spiritual father of the short story, with his emphasis on character over plot, compassion over moralizing. This course will examine that influence by reading his stories and those of recent and contemporary authors who have been deeply affected by his work; students will also produce and share stories of their own. We will explore what Chekhov was trying to do, how he did it, and how it has informed fiction writing ever since. Authors who may be featured include acknowledged “offspring” like James Joyce, Sherwood Anderson, Eudora Welty, Katherine Mansfield, Raymond Carver, and Alice Munro, and we will look for Chekhov’s influence in new voices like those of Chimamanda Ngozi Adichie, Roxane Gay, Kevin Liu, and Jenny Zhang.

Instructor: Shivnan

ENGL 383 – Science Writing (MW 4:00 - 5:15)

Science writers translate research results into lively compelling prose. In this course students will read journal articles, interview scientists, draft and revise news articles, essays and features, and use social media to cover science stories. We will also explore the ethical, social and political issues raised by media coverage of the environment, science and medicine.

Instructor: Rudacille

Fulfills: Category D, CT Track.

ENGL 403 – Advanced Creative Writing: Nonfiction (MW 1:00 - 2:15)

Exploring Memoir

In memoir, authors explore their life experiences, in some cases covering a short period of time, in some, as much as a whole lifetime, in works that range from essay-length to book-length. Memoir does not strive to be always objective, instead embracing the emotional truth of experience. This course will feature essays, books, and also graphic memoir by a range of authors as well as readings that focus on the craft of this important and popular genre, and students will write and share memoir of their own, starting with extremely short flash nonfiction pieces, moving on to essay-length projects. Authors who may be featured include Mary Karr, Scott Russell Sanders, Tobias Wolff, Alice Walker, Martha Gellhorn, Joan Didion, Cheryl Strayed, Roz Chast, and Kiese Laymon. Students without the prerequisite may contact the instructor to discuss possible permission.

Instructor: Shivnan

ENGL 448 – Seminar in Literature and Culture (T 4:30 - 7:00)

Literature and Myth

This course explores the relationship between literary expression and the prominent myths of western culture. Students will compare the poetry, novels, memoirs, and drama that fuse fiction and belief in supernatural myth, blood or genealogical myth, and myths of racial superiority. The syllabus reaches across historical periods from antiquity to the present and will include examples of Greco-Roman, Judeo-Christian, and Muslim literature. The class will examine how these broad socio-religious categories can be manipulated to support such tyrannies as the Roman Empire, the British Raj, the Ottoman Empire, and Nazism. Background authors will include Freud, Jung, Cassirer, Eliade, Blumenberg, and Barthes. (Combined with ENGL 648)

Instructor: Falco

Fulfills: 400 Level, Lit Track and Secondary Ed. Cert.

ENGL 451 – Seminar in Major Writers (T/Th 11:30 - 12:45)

Chaucer's Legendary Women

This course will focus on Chaucer's dream vision, *The Legend of Good Women*. Allegedly commissioned by Queen Anne, it presents the "holy biographies" of nine notorious, scandalous, or generally disreputable women from classical antiquity (Cleopatra, Medea, Dido, and Ariadne, among others). We will also read Ovid's *Heroides*, Chaucer's source text, as well as Chaucer's *Book of the Duchess*, a dream-vision/elegy which explores the problems of mourning, death, and memory without traditional forms of consolation. We will consider Chaucer's notoriously problematic representations of gender as well as the legendary indeterminacy of the text of the *Legend of Good Women*. (Combined with ENGL 604)

Instructor: McKinley

Fulfills: Diversity Requirement
400 Level, Lit Track and Secondary Ed. Cert.

ENGL 469 – Studies in Race and Ethnicity (W 4:30 - 7:00)

Afrofuturism

From slave narratives to science fiction, black literature contests the boundaries of the real. Otherworldly visions, tales from the underground, sounds from the future and alien bodies recur in black writing, music, visual art and performance. This course examines the futurist, speculative and fantastic in black text. Drawing from a range of fiction, theory, visual, digital and sonic art, we will explore Afrofuturism as a literary, cultural, and aesthetic movement. Possible authors include W.E.B. Du Bois, Pauline Hopkins, Toni Morrison, Ralph Ellison, Colson Whitehead, and Claudia Rankine. (Combined with ENGL 669)

Instructor: Belilgne

Fulfills: Diversity Requirement
400 Level, Lit Track and Secondary Ed. Cert.

ENGL 486 – Seminar in Teaching Composition (W 4:30 - 7:00)

This course examines our changing understanding of the teaching of composition during the past 30 years by tracing key theories and pedagogies across this period. These sometimes conflicting approaches to the teaching of writing include the following orientations: cognitive, expressivist, social constructivist and political. The course is intended for current and prospective teachers of English at elementary, secondary and post-secondary levels. (Combined with ENGL 686)

Instructor: McCarthy

Fulfills: 400 Level, CT Track
Secondary Ed. Cert. Requirement

ENGL 493 – Seminar in Communication and Technology (Th 4:30 - 7:00)

Rhetoric, Science, and the Body

This course examines contemporary theories of embodiment and materiality, including medical-scientific understandings, with particular attention to the ways bodies and bodily explanations appear as tools of persuasion in public and private discourse. Despite philosophically complex and politically conscious theories of embodiment entering the mainstream, science and medicine remain the dominant cultural authorities in describing and explaining the human body. We will explore competing accounts of the body in order to situate contemporary debates in cultural and rhetorical context, like whether diabetes is discussed in bodily-medical or behavioral-moral terms. Students will analyze representations of the human body in a variety of media and connect those representations with academic theories of the body, rhetorical processes, and cultural attitudes. Class discussions and assignments will emphasize the ways in which intersecting identities, including race, gender, sexuality, class, and disability, affect how theories

of the body are conceived and applied. Readings will include seminal texts from Michel Foucault, Judith Butler, Elizabeth Grosz, Annemarie Mol, Nikolas Rose, and Sara Ahmed alongside current rhetorical scholarship on science, medicine, and culture. (Combined with ENGL 671)

Instructor: Holladay

Fulfills: Diversity Requirement
400 Level, CT Track