Overview & Learning Goals

Learning Goals

The Bowdoin English department takes a broad and varied approach to the study of Anglophone literature (British, American, and global) across a range of periods and genres.

Curriculum Map of the English Major

Students undertake a flexible path of rigorous study through the major in order to become engaged, informed, and resourceful readers and writers. Majors develop fluency in critical methodologies and paradigms of the field. Students may also choose from courses in creative writing, including poetry, fiction, nonfiction, and screenwriting. Our curriculum contributes to Africana studies; Asian studies; cinema studies; environmental studies; gender, sexuality, and women's studies; and theater.

The department offers courses across all levels, from first-year seminars to fiction-writing workshops and advanced seminars. At the introductory level, the department offers first-year seminars and 1100-level courses. In addition to more advanced classes at the 2000 and 3000 levels, the department also offers opportunities for independent work, such as independent studies and honors projects.

Introductory Courses

First-year seminars in English offer reading- and writing-intensive introductions to Anglophone literature and film focused on particular themes. They also introduce students to college-level analytical writing.

English Composition (1060) is a skills-based and workshop-driven class aimed at helping students to improve their writing. It focuses on the nuts and bolts of composition, including grammar and mechanics, modes of argumentation and analysis, and citation practices. Students gain portable writing skills for college and for life, through practice and revision. (Does not count for the English major.)

The Art of Rhetoric (1070) is a workshop-driven class aimed at helping students perfect their writing and speaking. Intended for confident writers, it focuses on imitating excellent models of analysis drawn from the history of rhetoric and literature, including etymology, use of literature for writing persuasive prose, and modes of public speaking. (Does count toward the English major)

Courses numbered in the 1100s are general introductions to Anglophone literature through broad overviews of particular genres, methods, and topics that transcend specific historical periods. Students learn to apply basic methods to literary analysis and cultivate greater appreciation of primary texts. Intended for prospective majors and non-majors alike.

Intermediate Courses

2000-level courses constitute the core offerings in the major, covering all periods in the Anglophone literary tradition, from early medieval literature to the present.

Intermediate seminars are 2000-level courses with a cap of sixteen students per class. They offer the opportunity for more intensive work in literary analysis and deeper focus on methodological skills required for advanced research in the major. Students practice applying and move toward mastery of theoretical and critical paradigms. We strongly encourage potential majors to take an intermediate seminar in their sophomore year.

Remainder 2000-level courses offer in-depth and period-based study of Anglophone literature through specific historical or cultural subfields. Students learn to analyze literary texts informed by an engagement with secondary sources and develop greater awareness of critical paradigms and methodologies.

Advanced Courses

3000-level seminars offer a capstone experience in the major. Students gain greater awareness of current critical trends within a literary subfield and develop facility with reading and evaluating scholarship. These advanced courses offer students the opportunity for collaborative work and for conducting independent research that may lead to an honors project.

Department/Program Website (https://www.bowdoin.edu/english)

Faculty

Brock Clarke, Department Chair
Laurie Holland, Department Coordinator

Professors: Aviva Briefel (Cinema Studies), Brock Clarke, David Collings, Marilyn Reizbaum
Associate Professors: Tess Chakkalakal (Africana Studies), Guy Mark Foster, Ann Louise Kibbie, Aaron W. Kitch, Belinda Kong (Asian Studies), Hilary J. Thompson, Elizabeth Mutter*, Emma Maggie Solberg
Assistant Professors: Morten K. Hansen, Samia Rahimtoola, Alex Marzano-Lesnevich
Senior Writer in Residence: Anthony E. Walton
Lecturer: Meredith McCarroll

Faculty/Staff Website (https://www.bowdoin.edu/english/faculty-and-staff)

Requirements

English Major

There is no required gateway course to the major. All entering first-year students may enroll in first-year seminars, 1100-level courses, and some 2000-level courses. All second-semester first-year students may enroll in any 2000-level course. We encourage prospective majors to take a first-year seminar in their first year and an intermediate (2000-level) seminar in their second year. Students planning to undertake an honors project are encouraged to take a 3000-level seminar and the Introduction to Literary Theory course in their junior year. The department hosts an informational meeting for new majors each February, before the College's deadline for declaring a major/minor.

The major requires a minimum of ten courses. These must include the following:

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<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
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<tr>
<td>Required Courses</td>
<td>Select three pre-1800 courses</td>
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<td></td>
<td>Select one intermediate seminar (2000–2099)</td>
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<td></td>
<td>Select one 3000-level seminar</td>
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The remaining courses may be selected from first-year seminars, introductory courses at the 1100 level, intermediate or advanced literature courses at the 2000 and 3000 levels, intermediate independent study, advanced independent study or honors (numbered 4000–4051), and introductory or advanced creative writing courses in the English department.

The remaining courses may be selected from first-year seminars, introductory courses at the 1100 level, intermediate or advanced literature courses at the 2000 and 3000 levels, intermediate independent study, advanced independent study or honors (numbered 4000–4029), and introductory or advanced creative writing courses.

No more than two courses may come from the department’s roster of first-year seminars and introductory courses; no more than two creative writing courses count toward the major. ENGL 1050 Writing Studio, ENGL 1060 English Composition, and ENGL 2805 Teaching Writing: Theory and Practice do not count toward the major; ENGL 1070 The Art of Rhetoric and Composition is eligible for major credit.

### English Major with Concentration in Creative Writing

English majors with a concentration in creative writing must satisfy the requirements for the major, including an introductory-level and an intermediate- or advanced-level creative writing course in a single genre, and an additional elective course in another creative writing genre. Two of these creative writing courses may be the two allowed within the ten courses required for the major, with an additional creative writing course above the ten required (for a total of eleven courses). One independent study may count toward the concentration with approval from the department chair.

### English Minor

The minor requires five courses in the department. At least three of these must be numbered 2000 or higher. No more than one creative writing course may count toward the minor. ENGL 1050 Writing Studio, ENGL 1060 English Composition, and ENGL 2805 Teaching Writing: Theory and Practice do not count toward the minor. Transfer credits and independent studies may not be applied to the minor.

### Interdisciplinary Major

The department participates in an interdisciplinary major in English and Theater. See the Interdisciplinary Majors (https://catalogue.bowdoin.edu/departments-programs/interdisciplinary-majors).

### Additional Information

#### Additional Information and Department Policies

**Major/Minor Grade Policy**

Courses that count toward the major and minor must be taken for a letter grade (not Credit/D/Fail), and students must earn grades of C- or better in these courses.

**Transfer Credit Policies**

With the approval of the chair, the English department accepts up to two transfer credits for classes taken outside of the department, either at Bowdoin or at another institution. Students may count one upper-level course in cinema studies toward the major. Students may count up to two upper-level foreign language literature courses taken at Bowdoin or at another institution, provided that the works are read in that language, or taught in one of the official languages of the foreign country where the course is taken. Only one pre-1800 course may be transferred for credit. The department does not give transfer credit for 2000-level seminars or 3000-level seminars. Students may not apply transfer credits to the minor. Students planning to study away should meet with the chair of the department at least one semester prior to departure.

#### Advanced Placement/International Baccalaureate (AP/IB)

Students who received a minimum score of four on the English Literature and Composition AP exam, or a minimum score of six on the English IB exam, are eligible to receive a general credit toward their degree (though not toward a major or minor) following the completion of an English course, not including ENGL 1050 Writing Studio, ENGL 1060 English Composition, ENGL 1070 The Art of Rhetoric and Composition, or creative writing courses (numbered 1200–1299 and 2850–2899), with a minimum grade of B-. In order to receive credit for advanced placement work, students must have their scores officially reported to the Office of the Registrar by the end of their sophomore year at Bowdoin.

### Courses

**ENGL 1003 (c, FYS) Shakespeare's Afterlives**

Non-Standard Rotation. Enrollment limit: 16.

Romeo and Juliet as garden gnomes, Richard III as Adolf Hitler, King Lear as aging patriarch of an Iowa family farm...these are some of the ways that Shakespeare's plays and characters have been adapted over the centuries. Reading plays from representative genres together with their adaptations, examines the aesthetic, cultural, and political transformations of the Bard in prose, film, and other mediums. Readings include Oscar Wilde, Tom Stoppard, Jane Smiley, Marjorie Garber, and Arthur Philips, with a film by John Madden ("Shakespeare in Love").

Previous terms offered: Fall 2015.

**ENGL 1005 (c, FYS) Victorian Monstrosity**

Non-Standard Rotation. Enrollment limit: 16.

Examines various monsters and creatures that emerge from the pages of Victorian narratives. What do these strange beings tell us about literary form, cultural fantasies, and anxieties; or about conceptions of selfhood and the body? How do they embody (or disembody) identities that subvert sexual, racial, and gendered norms? Authors may include Lewis Carroll, Richard Marsh, Robert Louis Stevenson, Bram Stoker, and Arthur Philips, with a film by John Madden ("Shakespeare in Love").

Previous terms offered: Fall 2015.

**ENGL 1006 (c, FYS) Seeing Whiteness**

Non-Standard Rotation. Enrollment limit: 16.

What does "white" mean as a racial identity? Questions how film, television, and literature hold up and construct whiteness and whether we need it. Film scholar and cultural critic Richard Dyer calls us to "see whiteness" as a social construction by "making it strange." Students make whiteness strange through a study of the historical meaning(s) of American whiteness and the representations of whiteness, as well as a personal engagement with whiteness at Bowdoin. Anti-racist whiteness, multiraciality and whiteness, a contemporary rise in white supremacy, and black conceptions of American whiteness are explored.

Previous terms offered: Fall 2017.
ENGL 1007 (c, FYS) Joan of Arc
Emma Maggie Solberg.

Explores the cultural history of Joan of Arc—heretic, witch, martyr, and saint—beginning with the historical records of her trial and execution and then moving through the many lies and legends that proliferated about her in the centuries after her death. Compares and contrasts the drastically different representations of her in texts, films, paintings, and songs ranging from the medieval to the modern.

Previous terms offered: Fall 2015.

ENGL 1009 (c, FYS) The Ravages of Love
David Collings.

Examines examples of overwhelming love in eighteenth and nineteenth century novels from England, France, and Germany. Through close reading and intensive writing, considers the intersection of love with the difficulties created by class and gender difference; the power of desire to challenge social convention and the terms of ordinary reality; the confrontations between love, egotism, and seduction; and the implications of love's attempt to dare all, even at the risk of death. Discusses the political overtones of these narratives of love and their place within the construction of gender, sexuality and subjectivity in Western culture. Authors may include Prevost, Goethe, Laclos, Hays, Austen, Bronte, and Flaubert. (Same as: GSWS 1009)

Previous terms offered: Fall 2017, Spring 2017.

ENGL 1010 (c, FYS) Literature and Medicine: Strange Cases
Non-Standard Rotation. Enrollment limit: 16.

Explores representations of the practice of medicine in a wide range of short stories and novels, with special emphasis on strange, even horrific cases. Topics include portrayals of disease and disability, the complex relationships between physicians and patients, and the emphasis on women as subjects of medical inquiry and treatment. Readings include Mary Shelley’s “Frankenstein,” Robert Louis Stevenson’s “The Strange Case of Dr. Jekyll and Mr. Hyde,” and H.G. Wells’s “The Island of Doctor Moreau.”

Previous terms offered: Fall 2018.

ENGL 1011 (c, FYS) Performance and Theory in James Bond
Non-Standard Rotation. Enrollment limit: 16.

Introduces students to performance theory, critical analysis, and cultural studies through diverse works related to the fictional British spy character, James Bond. Considers selected Bond films, Ian Fleming’s novels, and other works related to the iconic series including parodies and spoofs (e.g., Austin Powers), advertising, and games, among others. A weekly group screening is encouraged, but students also have the opportunity to view required films individually. Writing assignments include performance and media analysis, critical reviews, and essays based on original research. (Same as: THTR 1007, CINE 1007)

Previous terms offered: Fall 2018, Fall 2016.

ENGL 1012 (c, FYS) Jane Austen
Ann Kibbie.

A study of Jane Austen’s major works, Sense and Sensibility, Pride and Prejudice, Emma, Mansfield Park, and Persuasion. (Same as: GSWS 1025)

Previous terms offered: Fall 2016.

ENGL 1013 (c, FYS) Asian Dystopias
Every Other Fall. Enrollment limit: 16.

Focuses on contemporary dystopian novels by Asian and Asian diaspora writers. Explores the idea that dystopic fiction works not simply by reimagining time and forecasting bleak futures but also by remapping political spaces and redrawing social boundaries. Anarchists and vigilantes, aliens and clones, murderous children and mythic animal deities populate these worlds as writers examine totalitarianism and dissidence, globalization and labor slavery, pandemics and biotechnology, race riots and environmental devastation. (Same as: ASNS 1041)

Previous terms offered: Fall 2016.

ENGL 1014 (c, FYS) Memoir as Testimony
Non-Standard Rotation. Enrollment limit: 16.

Explores cultural movements and moments in the US and beyond through memoirs, graphic memoirs, and personal essays as well as critical essays on the memoir form. Examines how the story of an individual life is always, also, the story of a historical moment. Readings may include work by Alison Bechdel, Eula Biss, Thi Bui, Ta-Nehisi Coates, Garrard Conley, Maxine Hong Kingston, Sonya Livingston, Rian Malan, Claudia Rankine, Loung Ung, J.D. Vance, Jesmyn Ward, and others. Writing assignments critical and creative in form. Students both analyze these works and produce their own, capturing and interrogating what historical moments they themselves are living through.

Previous terms offered: Fall 2018.

ENGL 1015 (c, FYS) Dystopian Americas
Non-Standard Rotation. Enrollment limit: 16.

Explores recent dystopian fiction by multicultural writers in English who imagine America’s near futures. While the dystopian genre has long been used to challenge prevailing power structures, we focus on works that further feature minority protagonists, combining examinations of race and ethnicity, gender, sexuality, and class in relation to contemporary themes of climate change, immigration, terrorism, globalization, and biotechnology. Authors include Margaret Atwood, Octavia Butler, Omar El Akkad, Chang-rae Lee, and Sabrina Vourvoulias. Also introduces the fundamentals of college-level writing, from a review of grammar and mechanics to discussions of textual analysis, thesis development, organizational structure, evidence use, synthesis of critics, and research methods. (Same as: ASNS 1042)

Previous terms offered: Fall 2018.
ENGL 1018 (c, FYS) Jane Eyre, Everywhere
Non-Standard Rotation. Enrollment limit: 16.

Charlotte Brontë’s 1847 novel, “Jane Eyre,” had a profound impact not only on subsequent nineteenth-century fiction, but also on twentieth- and twenty-first century literary representations of female experience. Begins with a close reading of Brontë’s novel and then moves on to exploring modern literary rewritings of this narrative. Considers both how Brontë’s themes are carried out through these various texts and why her narrative has been such a rich source of reinterpretation. In addition to Brontë, authors may include Du Maurier, James, Messud, Park, and Rhys. (Same as: GSWS 1018)

Previous terms offered: Fall 2018.

ENGL 1019 (c, FYS) Becoming Modern
Non-Standard Rotation. Enrollment limit: 16.

An examination of early modernity from 1500 to 1800. Topics include modern doubt and skepticism; the quest for certainty; the rise of science; the emergence of individuality and its impact on ethics, politics, and religion; the Reformation; the Enlightenment; and the beginnings of Romanticism. Authors may include Descartes, Milton, Hobbes, Locke, Defoe, Rousseau, and Mary Shelley.

Previous terms offered: Fall 2017, Fall 2015.

ENGL 1020 (c, FYS) Modern American Poets
Non-Standard Rotation. Enrollment limit: 16.

Close analysis of the work of three seminal American poets: Robert Frost, William Carlos Williams, and Wallace Stevens.

Previous terms offered: Fall 2015.

ENGL 1026 (c, FYS) Fictions of Freedom
Tess Chakkalakal.

Examines literary fiction set against the backdrop of actual historical events, such as wars, social protest events, terrorist attacks, earthquakes, the HIV/AIDS pandemic, the Holocaust, and political assassinations. Students not only analyze the literary strategies writers employ to fictionalize history and to historicize fiction, but also explore the methodological and philosophical implications of such creative gestures. In the end, this two-fold process transforms both categories in ways that permanently unsettle the status of fiction as merely imaginative and the historical as merely fact. Potential authors: Virginia Woolf, Octavia Butler, Yasmina Khadra, David Mura, Nicole Krause, Andrew Holleran, among others.

Previous terms offered: Fall 2018, Fall 2015.

ENGL 1027 (c, FYS) The Real Life of Literature
Guy Mark Foster.

Examines literary fiction against the backdrop of actual historical events, such as wars, social protest events, terrorist attacks, earthquakes, the HIV/AIDS pandemic, the Holocaust, and political assassinations. Begins with a close reading of Brontë's novel and then moves on to exploring modern literary rewritings of this narrative. Considers both how Brontë's themes are carried out through these various texts and why her narrative has been such a rich source of reinterpretation. In addition to Brontë, authors may include Du Maurier, James, Messud, Park, and Rhys. (Same as: GSWS 1018)

Previous terms offered: Fall 2018.

ENGL 1028 (c, FYS) What We Talk about When We Talk about Love
Non-Standard Rotation. Enrollment limit: 16.

Examines literary texts in which writers from the United States and Europe follow a well-worn literary dictum to “show rather than tell” narratives dramatizing the always complex, sometimes painful, but always endlessly challenging negotiations of intimate relationships. Throughout the term, students read a variety of literary works: from an Anton Chekhov play to short stories by Edwidge Danticat and Raymond Carver. Attention given to the impact on these narratives of historical and cultural shifts in race, gender, class, and sexual discourses. (Same as: GSWS 1026)

Previous terms offered: Fall 2016.

ENGL 1032 (c, FYS) Maine Writers
Non-Standard Rotation. Enrollment limit: 16.

Examines literary texts in which writers from the United States and Europe follow a well-worn literary dictum to “show rather than tell” narratives dramatizing the always complex, sometimes painful, but always endlessly challenging negotiations of intimate relationships. Throughout the term, students read a variety of literary works: from an Anton Chekhov play to short stories by Edwidge Danticat and Raymond Carver. Attention given to the impact on these narratives of historical and cultural shifts in race, gender, class, and sexual discourses. (Same as: GSWS 1026)

Previous terms offered: Fall 2016.

ENGL 1033 (c, FYS) Modernity at Sea
Non-Standard Rotation. Enrollment limit: 16.

Beginning with Walt Whitman's celebration of a seafaring globe “spann'd, connected by network,” the figure of the oceanic has spoken to a dream of embracing everything, from far-flung peoples to the earth's most evasive animal life. Makes use of of twentieth/twenty-first-century century American visual and textual materials to consider the ways in which poetry, stories, film, and multimedia works have advanced and critiqued Whitman's vision of a unified modernity. Subtopics include modernist aesthetics; globalization and its limits; place, space, and the representation of landscape; and the artistic retrieval of lost or undocumented histories, such as the slave trade and migration. Authors may include Herman Melville, Sarah Orne Jewett, Hart Crane, Robert Hayden, Rachel Carson, M. NourbeSe Philip, and Ruth Ozeki. Class visits neighboring coastal sites, including the Coastal Studies Center.

Previous terms offered: Fall 2017, Fall 2016.

ENGL 1034 (c, FYS) America in the World
Morten Hansen.

Examines America as it is seen in literature from home and abroad. How have American authors described America’s place in the world? How has America’s present role as the sole global superpower affected how we view its past? What does America look like today from the perspective of the third world? Explores the way literature represents space and time, from current events to world history. Authors include Henry James, James Baldwin, Toni Morrison, Jamaica Kincaid, and Chimamanda Ngozi Adichie.

Previous terms offered: Fall 2017, Fall 2015.
ENGL 1036 (c, FYS) The South on Page and Screen
Non-Standard Rotation. Enrollment limit: 16.

Explores both romanticizing and demonizing representations of the American South in modern and contemporary literature and film. Studies multiple and sometimes conflicting representations of the South in order to understand the power of images and language in the imagining of a place. Topics include the myth of the plantation, gender and power, environment and destruction, violence and race. Readings and screenings may include "Birth of a Nation," "Song of the South," "Showboat," "The Sound and the Fury," "Cane," "Black Boy," "The Moviegoer," "Deliverance," "Bastard Out of Carolina," "A Streetcar Named Desire," "The Dollmaker," "Slingblade," "Django Unchained," "Beasts of the Southern Wild." Students expected to screen films outside of class; group screenings offered. (Same as: CINE 1036)

Previous terms offered: Fall 2016.

ENGL 1038 (c, FYS) American Dreamers
Non-Standard Rotation. Enrollment limit: 16.

Traces the influential and shaping myth of social mobility and meritocracy that James Truslow Adams coined the "American Dream" in 1931 to describe "a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement." In order to explore the ways that this myth has shaped American fiction and culture, we will analyze a range of literary, dramatic, and filmic representations, from the frontier of Nebraska in Willa Cather's O Pioneers! (1913) to the immigrant stories of the short documentary American Dreamers (2012) and the rap musical Hamilton (2016). In between, we will read fiction by F. Scott Fitzgerald, Flannery O'Connor, Grace Paley, and Paul Beatty, together with nonfiction by Barbara Ehrenreich, Martin Luther King, Jr, and James Baldwin, among others.


ENGL 1039 (c, FYS) Coming of Age in the Victorian Period
Non-Standard Rotation. Enrollment limit: 16.

Examines the Victorian Bildungsroman, or coming-of-age novel. Considers how this genre of narrative depicts childhood, adolescence, and adulthood. Questions if an individual changes in passing through these various stages or whether there are elements of constancy. Asks if growth is the same thing as transformation. Authors may include Charlotte Bronte, Lewis Carroll, Charles Dickens, George Eliot, and Oscar Wilde.

Previous terms offered: Fall 2017.

ENGL 1043 (c, FYS) Fact and Fiction
Non-Standard Rotation. Enrollment limit: 16.

An introduction to the study and creation of various kinds of narrative forms (short story, travel essay, bildungsroman, detective fiction, environmental essay, satire, personal essay, etc.). Students write critical essays and use the readings in the class as models for their own short stories and works of creative nonfiction. Class members discuss a wide range of published canonical and contemporary narratives and workshop their own essays and stories. In doing so, the class dedicates itself to both the study of literature and the making of it.

Previous terms offered: Fall 2018, Fall 2017, Fall 2016, Fall 2015.

ENGL 1045 (c, FYS) This is America: Being and Becoming American
Meredith McCarroll.

Who defines America? Who can be (or become) American? Who cannot? What walls and passports have existed to block or welcome immigrants to America over its two nearly two-and-a-half centuries? We will engage with various historical and literary sources such as essays, fiction, narrative and documentary films, poems, newspapers, and popular music through the field of American studies. Who maintains norms around America and American identity, and at what cost to its populace? As a first-year seminar, this course will focus students on the cyclical process of writing—drafting and revising throughout the semester. Students will work on close reading strategies and develop as academic writers and thinkers.

ENGL 1046 (c, FYS) After Kafka
Non-Standard Rotation. Enrollment limit: 16.

A look at contemporary global fiction with an eye for the influence of Franz Kafka (1883-1924). Investigates how and why current writers from around the world have acknowledged Kafka's work as they have engaged with themes of modern alienation, modes of magical realism, ideas of existence's absurdity, images of arbitrary authoritarian power, and questions of human/animal difference. Considers what it means for a writer to spawn an adjective as well as whether an international literary world grown ever more Kafka friendly is necessarily evidence of a world grown ever more Kafkaesque. Authors, in addition to Kafka, may include Jorge Luis Borges, Italo Calvino, Can Xue, J. M. Coetzee, Yiyun Li, Haruki Murakami, and Jonathan Tel.

Previous terms offered: Fall 2017, Fall 2015.

ENGL 1050 Writing Studio
Meredith McCarroll.
Non-Standard Rotation. Fall 2019. Enrollment limit: 16. .5 Credit Credit/ D/F Only.

To be taken in conjunction with any first-year seminar. This course offers sustained support for students to develop skills needed for the first-year seminar and beyond: close reading, preparing for class discussion, drafting and revising essays, information literacy and library skills, grammar, and presentation strategies. Students will work independently, meeting regularly with the director of writing and rhetoric, the director of the Writing Project, and writing assistants. At semester's end, students will submit a portfolio of all drafts with revisions and reflections. The aim of this course is to supplement the instruction in the first-year seminar, to offer directive instruction not often included in the first-year seminar, and to build strong habits in the first semester. One-half credit; grading is Credit/D/Fail.

Previous terms offered: Fall 2018.

ENGL 1060 (c) English Composition
Aviva Briefel; Aaron Kitch.

Practice in developing the skills needed to write and revise college-level expository essays. Explores the close relationship between critical reading and writing. Assignment sequences and different modes of analysis and response enable students to write fully developed expository essays. Does not count toward the major or minor in English.

Previous terms offered: Spring 2019, Fall 2018, Spring 2018, Fall 2017, Spring 2017, Fall 2016, Spring 2016, Fall 2015.
ENGL 1070 (c) The Art of Rhetoric and Composition
Every Spring. Enrollment limit: 16.

Intended for confident writers who want to ensure that they leave college speaking and writing not just proficiently, but also magnificently and irresistibly. Learn the challenging art of writing from the best, beginning with classics and moving to the current period: authors may include Philip Sydney, Jonathan Swift, Mark Twain, George Orwell, Jessica Mitford, and David Foster Wallace. Writing intensive. This course may be counted toward the major and minor in English.


ENGL 1104 (c) From Page to Screen: Film Adaptation and Narrative
Non-Standard Rotation. Enrollment limit: 50.

Explores the topic of adaptation, specifically, the ways in which cinematic texts transform literary narratives into visual forms. Begins with the premise that every adaptation is an interpretation, a rewriting/rethinking of an original text that offers an analysis of that text. Central to class discussions is close attention to the differences and similarities in the ways in which written and visual texts approach narratives, the means through which each medium constructs and positions its audience, and the types of critical discourses that emerge around literature and film. May include works by Philip K. Dick, Charles Dickens, Howard Hawks, Alfred Hitchcock, Stanley Kubrick, David Lean, Anita Loos, Vladimir Nabokov, and Ridley Scott. (Same as: CINE 1104)

Previous terms offered: Spring 2018.

ENGL 1105 (c) Introduction to Poetry
Marilyn Reizbaum.

An examination of how to read a poem and how the poem is made. The course focuses on the evolution of poetic forms: sonnets, villanelles, stanza poems, elegy, and free forms (including free verse and spoken word) will be studied, drawn from a variety of historical, national, and cross-cultural traditions and anti-traditions. Students are introduced to the mechanics of poetry, such as prosody, poetic devices, and ekphrasis. For those who love or fear poetry.

Previous terms offered: Fall 2016.

ENGL 1106 (c, VPA) Introduction to Drama
Non-Standard Rotation. Enrollment limit: 50.

Surveys the history of drama written in English from its origins in the deep past through to the present day. Covers the theory of drama from Aristotle to Brecht. Asks how plays across space and time have moved spectators to laugh, cry, gasp, and even vomit. Authors include Samuel Beckett, Tony Kushner, William Shakespeare, and Wole Soyinka. (Same as: THTR 1806)

Previous terms offered: Fall 2018, Spring 2016.

ENGL 1108 (c) Introduction to Black Women's Literature
Non-Standard Rotation. Enrollment limit: 50.

Examines the twin themes of love and sex as they relate to poems, stories, novels, and plays written by African American women from the nineteenth century to the contemporary era. Explores such issues as Reconstruction, the Great Migration, motherhood, sexism, group loyalty, racial authenticity, intra- and interracial desire, homosexuality, the intertextual unfolding of a literary tradition of black female writing, and how these writings relate to canonical African American male-authored texts and European American literary traditions. Students are expected to read texts closely, critically, and appreciatively. Possible authors: Harriet Jacobs, Frances Harper, Nella Larsen, Jessie Faucet, Ann Petry, Ntozake Shange, Suzan-Lori Parks, Alice Walker, Toni Morrison, Gayle Jones, Jamaica Kincaid, Terry McMillan, Sapphire, Lizzette Carter. (Same as: AFRS 1108, GSWS 1104)

Previous terms offered: Spring 2019, Fall 2015.

ENGL 1109 (c) Introduction to Narrative
Non-Standard Rotation. Enrollment limit: 50.

Explores some of the many ways that narrative allows literature to instruct and delight. Why do we need stories to make sense of our lives? How have the ways we tell stories about ourselves changed over the course of the last two centuries? Surveying a range of short stories and novels, considers how formal elements such as theme, plot, perspective, style, and genre shape our understanding of a text. Authors include Edgar Allan Poe, Herman Melville, Ernest Hemingway, Alice Munro, Jorge Luis Borges, David Foster Wallace, and Chimamanda Ngozi Adichie.

Previous terms offered: Spring 2018, Fall 2016.

ENGL 1110 (c) English Literature and Social Power
David Collings.

Considers how works of literature encode or resist modes of social power, reinforce or subvert the mapping of urban space, articulate or undermine strategies of cultural entitlement, create or contest narrative solutions to urban conflict, and absorb these conflicts into the workings of individual consciousness. Examines the relationship between ideology and literary form, placing both in the context of transformations in English culture from the early seventeenth through the early twentieth centuries. Discusses writings by Jonson, Defoe, Pope, Wordsworth, Austen, Dickens, and Woolf alongside critical and interpretive essays.

ENGL 1111 (c, ESD) Introduction to LGBTQ Fiction
Non-Standard Rotation. Enrollment limit: 35.

Using an intersectional reading approach, students closely analyze both classic and more contemporary lesbigay, trans, and queer fictional texts of the last one hundred years. Students consider the historically and culturally changing ways that sexuality has been understood within popular, medical, as well as religious discourses. And because gender conflict and the tendency to analogize the struggles of sexual and racial minorities are key features of this literary tradition, students are expected to engage this subject matter sensitively and critically. Possible texts include The Well of Loneliness, Giovanni's Room, Rubyfruit Jungle, A Single Man, Oranges Are Not the Only Fruit, and The Limits of Pleasure. (Same as: GSWS 1111)

Previous terms offered: Spring 2017.
ENGL 1115 (c, VPA) Shakespeare on Film
Non-Standard Rotation. Enrollment limit: 50.

Considers some of Shakespeare's major plays in conjunction with their cinematic representation. How does film as a medium transform Shakespearean drama? What aesthetic decisions shape the translation into film? How does the technology of moving images help to redefine Shakespeare for a modern age? Topics include film form, historical and political context of both staged and screened productions, and the role that Shakespeare's works have in the development of the American film industry. Plays include "Romeo and Juliet," "Titus Andronicus," "Richard III," "Henry IV," "Henry V," "Hamlet," "Twelfth Night," "King Lear," and "The Tempest." Films include the work of Laurence Olivier, Kenneth Branagh, Trevor Nunn, Baz Luhrmann, and Julie Taymor. Students are discouraged from enrolling in this course concurrently with English 1003 (Shakespeare’s Afterlives). (Same as: CINE 1115)

Previous terms offered: Fall 2015.

ENGL 1116 (c, VPA) Of Comics and Culture
Non-Standard Rotation. Enrollment limit: 50.

An introduction to comics, graphic narratives, and sequential art. Explores elements of the history of the comics -- especially in a United States cultural context -- while examining the formal dimensions of this hybrid art. Considers the cultural functions of this work in theoretical terms, as well as the sociology of its reception. Examines comics as personal narrative, social criticism, political commentary, fantasy, and science fiction, among other modes. Special focus on the functions of humor, irony, pathos, and outrage, as deployed in historical and contemporary comic forms.

Previous terms offered: Fall 2017.

ENGL 1117 (c, ESD) Introduction to Environmental Literature
Samia Rahimtoola.

Introduces students to literature that features the relationship of humans with their "natural" environment. Asks how our relationship to the environment has changed over the last three centuries and considers how those changes are represented and resisted by literary texts, such as novels, nonfiction essays, poems, and film. Key topics include naturalism, place-based writing, farming and agrarianism, wilderness, and literatures of environmental justice. Devotes significant attention to examining the cultural heritage we bring to bear on our encounters with nature and the ways literature offers opportunities to rethink the major paradigms of environmental thought. Authors may include Henry David Thoreau, Aldo Leopold, Willa Cather, Helen Maria Viramontes, Leslie Marmon Silko, and Octavia Butler. Not open to students with credit for English 2552/Environmental Studies 2452 (Placing Modernity). (Same as: ENVS 1117)

ENGL 1225 (c) Introduction to Poetry Writing Workshop
Non-Standard Rotation. Enrollment limit: 12.

Intensive study of the writing of poetry through the workshop method. Students expected to write in free verse and in form, and to read deeply from an assigned list of poets. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Fall 2018, Fall 2017, Fall 2015.

ENGL 1228 (c) Introductory Fiction Workshop
Brock Clarke.

Introduces the beginning fiction writer to the craft of fiction writing, with an emphasis on the literary short story. Studies a wide range of published stories as well as examines student work. Critical writings on craft introduce students to technical aspects of the form: character, dialogue, setting, point of view, scene, summary, etc. Exercises and short assignments lead to longer works. All are expected to read, comment on, and discuss in depth each story that passes through the workshop, as well as to complete a major revision. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Spring 2019, Fall 2018, Spring 2018, Fall 2017, Spring 2017, Fall 2016, Spring 2016, Fall 2015.

ENGL 1240 (c) The Art of the Essay
Alex Marzano-Lesnevich.

An introduction to creative nonfiction writing through an examination of traditional and experimental forms of the essay, including narrative, lyric, and persuasive. Students will read and discuss a range of published works to gain an understanding of the form and its techniques -- voice, tone, structure, pacing -- and will write and revise a series of essays. All are expected to fully participate in weekly workshop discussions. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Fall 2018, Fall 2017.

ENGL 1241 (c) The Art of Creative Research
Non-Standard Rotation. Enrollment limit: 12.

A creative nonfiction course that regards research as inspiration for the imagination. Teaches archival research, while also expanding the definition of the archive. Addresses the creation of a research plan, methods of organizing research, and fact-checking, as well as the use of imagined scenes and speculation in nonfiction, hybrid and meta-narratives, and other forms of factual invention. Students read a wide range of published work, including that by D'Agata, Biss, Fremont, Skloot and others, as well as studying podcasts and other media. Students are expected to participate fully in workshop discussions and write short essays leading to a longer final project. While students are expected to write nonfiction for all assignments, the course is intended to be useful to the fiction writer as well in the tools it covers. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Spring 2019.

ENGL 1300 (c) Black Biography
Non-Standard Rotation. Enrollment limit: 50.

Introduces students to the genre of African American biography by examining the form from its first inception in the eighteenth century with biographical sketches of important black figures -- such as Crispus Attucks, Phillis Wheatley, Frederick Douglass, and Benjamin Banneker -- to the contemporary African American biopic feature film of figures including Jackie Robinson, Mohammad Ali, and Nina Simone. (Same as: AFRS 1300)

Previous terms offered: Spring 2016.
ENGL 1301 (c, ESD)     Black Women's Lives as the History of Africana Studies: Eighteenth and Nineteenth Century
Tess Chakkalakal; Judith Casselberry. 

In conjunction with the fiftieth anniversary of Africana studies at Bowdoin, this yearlong, two-part course will address debates and issues of Africana studies through the lives of black women. In Part I, students will focus on early Africana studies texts, reading works by and about Phillis Wheatley, Sojourner Truth, Frances Harper, Ida B. Wells, and Anna Julia Cooper. We will take up differences and continuities between these thinkers to understand the politics of respectability, work, representation, sexuality, and family across multiple historical contexts. (Same as: AFRS 1109, GSWS 1301)

ENGL 1302 (c, ESD)     Black Women's Lives as the History of Africana Studies: Twentieth and Twenty-first Century
Tess Chakkalakal; Judith Casselberry. 

In conjunction with the fiftieth anniversary of Africana studies at Bowdoin, this course will address debates and issues of Africana studies through the lives of black women. Students will focus on the twentieth and twenty-first centuries reading works by and about Zora Neale Hurston, Pauli Murray, Nina Simone, Josephine Baker, Angela Davis, and Condoleezza Rice. We will take up differences and continuities between these thinkers to understand the politics of respectability, work, representation, sexuality, and family across multiple historical contexts. Though this course continues the themes of AFRS 1109, students need not take Part I to take Part II. (Same as: AFRS 1111, GSWS 1205)

ENGL 2000 (c)     Contemporary Literature
Samia Rahimtoola. 

Intermediate Seminar. Examines "the contemporary" as both our current historical moment in the twenty-first century and an experience of coming to grips with the present. Questions how writers conceive of the now, and how their representations of the present can help in understanding emergent phenomena such as drone warfare, climate crisis, Black Lives Matter, and the function of art in the current century. To help assess what, if anything, might be new about contemporary life and literature, explores various critical and theoretical approaches to the present. Focuses on twenty-first-century American texts including poetry, prose, and a significant body of cross-genre works. Authors may include Margaret Atwood, Junot Diaz, Renee Gladman, Ben Lerner, Dawn Lundy Martin, Maggie Nelson, and Claudia Rankine. 

Previous terms offered: Spring 2018.

ENGL 2003 (c)     Trolls, Frogs, and Princesses: Fairy Tales and Retellings
Non-Standard Rotation. Enrollment limit: 16. 

Intermediate seminar. Explores the resiliency of fairy tales across cultural boundaries and historical time. Traces the genealogical origins of the classic tales, as well as their metamorphoses in historical and contemporary variants, fractured tales, and adaptations in literature and film. Engages a spectrum of related texts in literary and cultural theory and criticism. 

Previous terms offered: Spring 2018, Spring 2016.

ENGL 2004 (c)     White Negroes
Non-Standard Rotation. Enrollment limit: 16. 

Intermediate seminar. Close readings of literary and filmic texts that interrogate widespread beliefs in the fixity of racial categories and the broad assumptions these beliefs often engender. Investigates "whiteness" and "blackness" as unstable and fractured ideological constructs. These are constructs that, while socially and historically produced, are no less "real" in their tangible effects, whether internal or external. Includes works by Charles Chesnutt, Nella Larsen, Norman Mailer, Jack Kerouac, John Howard Griffin, Andrea Lee, Sandra Bernhard, and Warren Beatty. (Same as: AFRS 2654, GSWS 2257)

Previous terms offered: Spring 2018.

ENGL 2005 (c, ESD, IP)     Asian Diaspora Literature of World War II
Non-Standard Rotation. Enrollment limit: 16. 

Intermediate Seminar. Focuses on World War II as a global moment when modernity's two sides, its dreams and nightmares, collided. Emphasis on contemporary Asian diaspora Anglophone fiction that probes the exclusions and failures of nation and empire—foundational categories of modernity—from both Western and Asian perspectives. On the one hand, World War II marks prominently the plurality of modernities in our world: as certain nations and imperial powers entered into their twilight years, others were just emerging. At the same time, World War II reveals how such grand projects of modernity as national consolidation, ethnic unification, and imperial expansion have led to consequences that include colonialism, internment camps, the atom bomb, sexual slavery, genocide, and the widespread displacement of peoples that inaugurates diasporas. Diaspora literature thus constitutes one significant focal point where modernity may be critically interrogated. (Same as: ASNS 2802)

Previous terms offered: Fall 2017.

ENGL 2006 (c)     Getting Real : The Development of Literary Realism
Non-Standard Rotation. Enrollment limit: 16. 

Intermediate seminar. Examines the development of literary realism and brings it forward to consider current issues regarding authenticity and representational veracity. Extends beyond English letters to do so (US and UK), moving to works on the continent; and beyond the page to film, television, and the visual arts. In conjunction with the primary texts, studies the changing concept of realism through the theoretical debates that have surrounded the shifts, including the modernist critique of the real, the challenge to postmodernism, the demand for aesthetic and journalistic accountability, the contest between realism and satire. Intended to provide a focused entry into the major and the discipline of literary study. Authors include Gustav Flaubert, Lorraine Hansberry, Philip Roth, Susan Sontag, Frederick Wiseman, Gordon Parks, Ava DuVernay, Larry David, Stephen Colbert, Bruno Latour, and Jacques Derrida.

Previous terms offered: Fall 2018.
ENGL 2010 (c) The Rise of the Novel
Non-Standard Rotation. Enrollment limit: 16.
Intermediate Seminar. While prose fiction pre-dates the eighteenth century, it is during this century that both writers and readers begin to construct the idea of the novel as we know it. Uses a variety of eighteenth-century novels to explore the evolution of what we call the novel, and also explores various critical and theoretical approaches to the genre. Readings include Daniel Defoe’s “Robinson Crusoe” and “Roxana,” Samuel Richardson’s “Pamela,” Ann Radcliffe’s “The Romance of the Forest,” Mary Wollstonecraft’s “The Wrongs of Woman,” and Jane Austen’s “Sense and Sensibility,” as well as a wide range of critical and theoretical essays. Note: Fulfills the pre-1800 literature requirement for English majors.

Previous terms offered: Spring 2019, Spring 2017.

ENGL 2011 (c) Science and Art of the Sex Photograph
Non-Standard Rotation. Enrollment limit: 16.
Intermediate seminar. Explores the way in which late nineteenth- and early twentieth-century scientific uses of the photograph to configure sexuality and gender were adjusted by modern visual arts and literary photographs (prose works using photographs and/or photographic techniques to construct character). Texts considered: scientific studies by Francis Galton, Magnus Hirschfeld, and Alfred Kinsey; contemporary theory of photography by Roland Barthes, Pierre Bourdieu, and Susan Sontag; photography by Andre Kertesz, Man Ray, Claude Cahun, and Cindy Sherman; film by Michelangelo Antonioni (“Blowup”); prose works by Virginia Woolf (“Orlando”), W.G. Sebald (“The Emigrants”), Claude Cahun (“Disavowals”). (Same as: GSWS 2602)

Previous terms offered: Spring 2017, Fall 2015.

ENGL 2012 (c) Chaucer
Emma Maggie Solberg.
Intermediate seminar. Introduces students to the major works of Geoffrey Chaucer, the father of English literature, focusing on his masterpiece, “The Canterbury Tales.” Explores Chaucer’s work in the context of his sources from Plato to Dante as well as his lasting influence on later literature, cinema, and culture. Note: Fulfills the pre-1800 requirement for English majors.

Previous terms offered: Spring 2018, Spring 2016.

ENGL 2013 (c) African American Writers and Autobiography
Guy Mark Foster.
Intermediate Seminar. The struggle against anti-black racism has often required that individual African Americans serve as representative figures of the race. How have twentieth- and twenty-first-century black authors tackled the challenge of having to speak for the collective while also writing narratives that explore the singularity of an individual life? What textual approaches have these authors employed to negotiate this tension between what theorists of the genre broadly call referentiality and subjectivity? Authors include W. E. B. Du Bois, Zora Neale Hurston, Malcolm X, Jamaica Kincaid, Maya Angelou, Samuel Delaney, Barack Obama, among others. Note: Fulfills the literature of the Americas requirement for English majors. (Same as: AFRS 2652)

Previous terms offered: Spring 2016.

ENGL 2014 (c) Romantic Sexualities
Non-Standard Rotation. Enrollment limit: 16.
Intermediate seminar. Investigates constructions of sexuality in English romantic writing, especially tales of seduction by supernatural or demonic figures; the sexualized world of the Gothic; the Byronic hero; lyrical depictions of incest; the yearning for an eroticized muse or goddess; and same-sex desire in travel writing, diaries, and realist fiction. Discusses the place of such writing in the history of normative and non-normative sexual identities, repression, the unconscious, and the sublime. Authors may include Burke, Lewis, Mary Shelley, Byron, Wollstonecraft, Lister, Austen, Coleridge, and Keats, with further readings in queer theory and the history of sexuality. (Same as: GSWS 2660)

Previous terms offered: Spring 2019, Fall 2016.

ENGL 2015 (c) Representing Race in the English Renaissance
Aaron Kitch.
Intermediate Seminar. How does “race” signify in the English Renaissance, a period that witnessed the emergence of the Atlantic slave trade, intensified urbanization in European capital cities, and the development of new global trade routes? Explores a range of literary strategies Renaissance authors use to represent ethnic, religious, and cultural otherness. Considers how literary and dramatic works might critique, justify, and reproduce racial ideologies. Texts include sonnets by Sidney and Shakespeare; plays by Marlowe, Shakespeare, and Middleton; masques by Ben Jonson; poetry by John Donne and William Herbert; and the first English “novel,” Aphra Behn’s “Oroonoko.” Note: Fulfills the pre-1800 literature requirement for English majors. (Same as: AFRS 2205)

Previous terms offered: Fall 2016.

ENGL 2016 (c, ESD) Southern Literature after Faulkner
Non-Standard Rotation. Enrollment limit: 16.
Intermediate Seminar. “The past is not dead. It’s not even past.” William Faulkner. An examination of southern literature of the later twentieth and early twenty-first centuries questioning the authenticity and access, resistance and romance, regional identity, and the multiple Souths. Ponders the role fiction plays in reflecting and shaping southern identities. Explores ways the South is a distinct place from which and about which to write. Asks if southern literature is haunted by its past, how it reckons with its future. Writers may include Dorothy Allison, Percival Everett, Bobbie Anne Mason, Cormac McCarthy, Carson McCullers, Flannery O’Conner, Walker Percy, George Singleton, and Jesmyn Ward. Includes literary analysis and research-driven writing.

Previous terms offered: Fall 2016.

ENGL 2017 (c) Beowulf
Non-Standard Rotation. Enrollment limit: 16.
Intermediate Seminar. Surveys the earliest literature written in the British Isles and the surrounding seas: the legends of Welsh and Irish bards, the sagas of the Vikings, and the historical chronicles of the Christians. Focuses in particular on the earliest poetry written in English and culminates in the study of Beowulf, the greatest poem of this period. Texts include: Beowulf; The White Book of Rhydderch and The Red Book of Hergest; The Ulster Cycle; and The Sagas of the Icelanders. Note: This class fulfills the pre-1800 literature requirement for English majors.

Previous terms offered: Spring 2019.
**ENGL 2018 (c)**  Odd Jobs: Work in Victorian Literature and Culture  
Non-Standard Rotation. Enrollment limit: 16.

Intermediate Seminar. Explores both fictional and nonfictional representations of labor in the Victorian period. Of central concern will be the intersections and differences between journalistic and literary depictions of manual labor; the ways in which different novelistic genres (realism, children's literature, the gothic) depict work in distinct ways; and the varying representations of working class and middle-class modes of working. Authors may include Dickens, Gaskell, Hardy, Kingsley, Marx, and Mayhew. As an intermediate seminar, this course offers the opportunity for more intensive work in literary analysis and deeper focus on methodological skills required for advanced research in the major.

Previous terms offered: Spring 2019.

**ENGL 2020 (c)**  Modern American Poetry  
Samia Rahimtoola.  

Intermediate Seminar: Approaches twentieth- to twenty-first-century American poetry as a mode of thought and form of critique in dialogue with modernity's social and technological upheavals. Considers poems on the page and in the ear, poets' roles in society (as prophets, outlaws, recluses, and revolutionaries), and heated debates about what poetry is and why it matters. Serious attention paid to formal intricacies of language and to the contexts—social, political, scientific—in which this language gains significance. Through closely reading poems, students will learn to appreciate and analyze this at times baffling, at times incisive form. Poets include Dunbar, Dickinson, Stevens, Pound, Stein, Hughes, Brooks, O'Hara, Mayer, Notley, Hejinian, and Long Soldier.

**ENGL 2104 (c)**  King Arthur and the Knights of the Round Table  
Emma Maggie Solberg.  

Explores the legends of King Arthur, Merlin, Queen Guinevere, and the knights of the Round Table, progressing from the stories' origins in medieval myth and romance through to their many Renaissance, Victorian, and modern revivals. Texts include: Geoffrey of Monmouth, "History of the Kings of Britain"; Sir Gawain and "The Green Knight"; Thomas Malory, "The Death of Arthur"; Tenyson, "Idylls of the King"; "Monty Python and the Holy Grail." Note: Fulfills the pre-1800 requirement for English majors.

**ENGL 2200 (c, VPA)**  English Renaissance Drama  
Non-Standard Rotation. Enrollment limit: 35.

Traces the emergence of new modes and genres of theater in the decades following the construction of the first permanent English commercial theater in 1576. Analyzes popular genres like revenge tragedy, domestic tragedy, and city comedy as expressions of political and cultural desires of the age. Topics include the politics and poetics of racial, gendered, and national identity; the use of language as a form of action; and the relation of drama to other forms of art in the period. Working in small groups, students select and study one scene that they perform for the class at the end of the semester. Authors include Thomas Kyd, Christopher Marlowe, William Shakespeare, Ben Jonson, Thomas Middleton, and John Webster. Note: Fulfills the pre-1800 literature requirement for English majors (Same as: THTR 2823)

Previous terms offered: Spring 2019, Fall 2017, Fall 2016.

**ENGL 2200 (c)**  Renaissance Sexualities  
Aaron Kitch.  

How do Renaissance authors represent sexual desires and dilemmas? What strategies do authors use to represent, for instance, drives that have not been codified and labeled according to modern epistemologies? Topics include the inarticulacy of homoeroticism and other forms of attachment as they shape Shakespearean comedy, minor epic, and tragicomic romance, with special attention to the poetics of same-sex desire and the erotics of theatrical performance by boy actors on the London stage. Authors include Shakespeare, Thomas Middleton, John Ford, Thomas Crashaw, and Margaret Cavendish, with secondary readings by Eve Sedgwick, Jonathan Goldberg, and Laurie Shannon, among others. Note: Fulfills the pre-1800 requirement for English majors. (Same as: GSWS 2202)

Previous terms offered: Spring 2017.

**ENGL 2203 (c)**  Shakespeare and Politics  
Non-Standard Rotation. Enrollment limit: 40.

Considers Shakespeare as a political thinker whose plays both absorb classical political philosophy and respond to pressing political matters of his day (and beyond). This team-taught course encourages open-ended debate and argumentation in order to foster informed and critical conversation between Shakespeare and Plato, Machiavelli, More, and Montaigne, among others. Beginning with philosophical questions about human nature, citizenship, and the rights of kings that appear in Shakespeare's histories and tragedies, we turn in the second half of the course toward the politics of religion, ethnicity, and gender in the comedies and romances. Note: This class fulfills the pre-1800 literature requirement for English majors. (Same as: GOV 2245)

Previous terms offered: Spring 2018.

**ENGL 2205 (c)**  Shakespeare's Tragedies: Pathos and Politics  
Aaron Kitch.  
Every Other Year. Fall 2019. Enrollment limit: 35.

Explores Shakespeare's tragedies with special attention to their theatrical expansiveness and political importance. Also considers central questions problems of plot and character, as well as foundational issues of race and gender in the plays, which will include Titus Andronicus, Romeo and Juliet, Richard III, Julius Caesar, Hamlet, and King Lear. Some classical accounts of tragedy by Aristotle, Hegel, Nietzsche, and more contemporary authors will guide our conversations. In order to experience as well as study the plays at the heart of the course, we will watch recorded performances from the newly available Globe on Screen database. Students will also have the opportunity to perform scenes from the plays in optional scene study groups. Note: Fulfills the pre-1800 literature requirement for English majors.

**ENGL 2290 (c)**  Milton  
Ann Kibbie.  

A critical study of Milton's major works in poetry and prose, with special emphasis on "Paradise Lost." Note: Fulfills the pre-1800 literature requirement for English majors.

Previous terms offered: Fall 2017, Fall 2015.
ENGL 2304 (c) **Age of Satire**
Ann Kibbie.
Explores various forms of satire and parody in the prose, poetry, drama, and visual art of the Restoration and the Eighteenth Century, as well as the various attempts to censor or otherwise control satire. Works include Alexander Pope's "Rape of the Lock," John Gay's "Beggars Opera," Jonathan Swift's "Gulliver's Travels," Henry Fielding's "Tom Jones," and the paintings and prints of William Hogarth. Note: Fulfills the pre-1800 literature requirement for English majors.
Previous terms offered: Spring 2018, Spring 2016.

ENGL 2305 (c) **Imagining London in Eighteenth-Century Literature**
Non-Standard Rotation. Enrollment limit: 35.
Fociques on journals, plays, poems, and novels in which London itself plays a vital role, including James Boswell's "London Journal," Daniel Defoe's "Moll Flanders," John Gay's "Trivia," or the "Art of Walking the Streets of London," and Frances Burney's "Evelina." In addition to engaging in critical analysis of these literary texts, students learn how to use digital mapping, spatial analysis, and image markup to imagine eighteenth-century London and work collaboratively to create maps charting the movements of real people (such as Boswell) and fictional characters (such as Moll Flanders) within the city. Theaters, coffeehouses, shops, prisons, hospitals, and parks are among the public spaces explored in order to contextualize, enrich, and question the literature. Note: Fulfills the pre-1800 requirement for English majors.
Previous terms offered: Spring 2019, Fall 2016.

ENGL 2306 (c, VPA) **Taking Liberties with Shakespeare**
Non-Standard Rotation. Enrollment limit: 35.
Playwrights for the Restoration and eighteenth-century stage set about improving Shakespeare, correcting what they saw as flaws in the original plays. "King Lear" received a happy ending. "The Tempest" s Caliban got a wife. "The Merchant of Venice" became "The Jew of Venice." Compares the Shakespearean originals to the altered versions in order to explore questions of artistic license, revision, and changing notions of comedy and tragedy. Discusses how larger changes in the theater itself, including the use of women actors, transform the Shakespearean scene. Note: This class fulfills the pre-1800 literature requirement for English majors. (Same as: THTR 2813)
Previous terms offered: Fall 2018.

ENGL 2305 (c) **Radicals, Feminists, Poets, Monsters, circa 1800**
Non-Standard Rotation. Enrollment limit: 35.
Examines the rise of and reactions to radical literature in the wake of the French Revolution. Focuses on such topics as extravagant lyricism, anarchism, non-violent revolution, and the critique of marriage, family, male privilege, and patriarchal religious belief, as well as the defense of tradition and the depiction of revolution as monstrosity. Discusses radical rewritings of classical myth, the uses of fiction for political critique, and the intersections between sharp historical change and the emergence of the Gothic. Authors may include Burke, Blake, Wollstonecraft, Godwin, Percy Shelley, and Mary Shelley. (Same as: GSWS 2242)
Previous terms offered: Fall 2018, Spring 2017.

ENGL 2304 (c) **Natural Supernaturalism**
David Collings.
Examines the Romantic attempt to blend aspects of the transcendental — such as the sublime, immortality, and divinity — with ordinary life, the forms of nature, and the resources of human consciousness. Discusses theories of the sublime, poetry of the English landscape, mountaintop experiences, tales of transfiguration, and evocations of intimacy with nature. Explores the difficulties of representing the transcendental in secular poetry and the consequences of natural supernaturalism for our own understanding of nature. Authors include Burke, Wordsworth, Coleridge, Kant, and Shelley. (Same as: ENVS 2438)
Previous terms offered: Spring 2018.

ENGL 2426 (c) **The Horror Film in Context**
Aviva Briefel.
Examines the genre of the horror film in a range of cultural, theoretical, and literary contexts. Considers the ways in which horror films represent violence, fear, and paranoia; their creation of identity categories; their intersection with contemporary politics; and their participation in such major literary and cinematic genres as the gothic, comedy, and family drama. Texts may include works by Craven, Cronenberg, De Palma, Freud, Hitchcock, Kristeva, Kubrick, Poe, Romero, and Shelley. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as: CINE 2426, GSWS 2426)
Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or FILM 1101 or FILM 2201 or FILM 2202 or GWS 1000 - 1049 or GWS 1100 - 1999 or CINE 1100 or CINE 2201 or CINE 2202.
Previous terms offered: Fall 2017, Fall 2015.

ENGL 2428 (c, VPA) **Introduction to Film Theory**
Ann Kibbie.
A survey of some of the major currents in film theory from the early days of motion pictures to the present, including formalism, genre theory, auteur theory, psychoanalytic theory, feminist theory, and queer theory. Includes mandatory evening film screenings; a choice of two screening times available for each film. Note: Fulfills the film theory requirement for cinema studies minors. (Same as: CINE 2428)
Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or FILM 1100 - 1049 or FILM 1100 - 1999 or CINE 1000 - 1049 or CINE 1100 - 1999.
Previous terms offered: Spring 2017.
ENGL 2451 (c) Modernism/Modernity
Non-Standard Rotation. Enrollment limit: 35.

Examines the cruxes of the "modern," and the term's shift into a conceptual category rather than a temporal designation. Although not confined to a particular nation or generic rubric, takes British and transatlantic works as a focus and includes fiction, poetry and visual art. Organized by movements or critical formations of the modern, i.e., modernisms, psychoanalysis, postmodernism, cultural critique, transnationalism. Readings of critical literature in conjunction with primary texts. Authors/directors/artists may include T. S. Eliot, James Joyce, Langston Hughes, Virginia Woolf, Katherine Mansfield, Zadie Smith, J. M. Coetzee, Roberto Bolaño, Man Ray, Stanley Kubrick. (Same as: GSWS 2247)

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or GLS 1000 - 1049 or GLS 1100 - 1999 or GWS 1000 - 1049 or GWS 1100 - 1999.

Previous terms offered: Fall 2018, Fall 2015.

ENGL 2454 (c) The Modern Novel
Non-Standard Rotation. Enrollment limit: 35.

A study of the modern impulse in the novel genre in English. Considers origins of the modern novel and developments such as modernism, postmodernism, realism, formalism, impressionism, the rise of short fiction. Focuses on individual or groups of authors and takes into account theories of the novel, narrative theory, critical contexts. Topics shift and may include Philip Roth, Henry Roth, Virginia Woolf, James Joyce, Rebecca West, Dorothy Richardson, Lorrie Moore, Ford Madox Ford, J. M. Coetzee, W. G. Sebald, F. Scott Fitzgerald, John Banville, Ian Watt, Peter Brook, and Franco Moretti. (Same as: GSWS 2454)

Previous terms offered: Spring 2016.

ENGL 2457 (c, VPA) Modern Drama in Theory and Practice
Non-Standard Rotation. Enrollment limit: 25.

Chekhov, Ibsen, Brecht, and Beckett are undoubtedly the most influential playwrights of the twentieth century. As both scholarly and performance texts, their plays have long presented challenges to scholars and theater artists alike. Yet they rarely work together to benefit from the insights each approach can offer. Several plays by each, including "A Doll's House," are co-presented. "The Seagull," "The Good Person of Sezuan," "Waiting for Godot," and a few plays by more recent playwrights that one might call legacies of these foundational works (e.g., Caryl Churchill, Suzan-Lori Parks, Martin McDonagh) are considered. Plays are critically read and some are performed. (Same as: THTR 2410)

Previous terms offered: Spring 2019, Spring 2017.

ENGL 2504 (c) Nineteenth-Century American Fiction
Non-Standard Rotation. Enrollment limit: 35.

Historical survey of nineteenth-century American fiction, including works by Washington Irving, Catherine Sedgwick, Herman Melville, Nathaniel Hawthorne, Frank Webb, Harriet Beecher Stowe, William Wells Brown, Mark Twain, Frank Norris, Henry James, John DeForest, Edith Wharton, William Dean Howells, and Charles Chesnutt. Note: Fulfills the literature of the Americas requirement for English majors. (Same as: AFRS 2504)

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or AFRS 1000 - 1049 or AFRS 1100 - 1999.

Previous terms offered: Fall 2015.
ENGL 2547 (c) Topics in Twentieth-Century American Literature
Non-Standard Rotation. Enrollment limit: 35.
Authors include Cather, Fitzgerald, Hemingway, and Faulkner. Considers how these authors both reflect and subvert the dominant ideologies of the period. Note: Fulfills the literature of the Americas requirement for English majors.
Previous terms offered: Spring 2016.
ENGL 2548 (c) American Wilderness
Samia Rahimtoola.
Examines changing American attitudes towards the environment through the specific lens of wilderness literature from first encounters with the American wilderness by European colonialists to the current period, which some scientists call the sixth mass extinction. Topics include the mastery of nature; myths of natural plenitude and natural scarcity; the relationship of wilderness to nature and civilization; race, gender, and wilderness; and the end of nature. Devotes attention to queer, feminist, and of color interventions, from the outright rejection of wilderness to the cultivation of alternative wilderness traditions such as feminist/queer pastoral and African American georgic. Texts may include literary works by Mary Rowlandson, Henry David Thoreau, Ralph Waldo Emerson, Frederick Douglass, T.S. Eliot, Ezra Pound, Jean Toomer, Gary Snyder, and Octavia Butler, as well as visual/multimedia works by Jacob Riis, Ang Lee, Werner Herzog, and Maya Lin. (Same as: ENVS 2548, GSWS 2548)
Previous terms offered: Fall 2016.
ENGL 2550 (c) Modern and Contemporary American Literature
Non-Standard Rotation. Enrollment limit: 35.
Survey of twentieth and early twenty-first-century American literature. Readings include novels, short stories, poems, and plays. Explores the relationship between literary form and the changes brought on by the epochal events of modernity. Pays special attention to how America is imagined and reimagined as a geographical space, a community, and a set of purposes. Topics include immigration, changing race relations, war, issues of gender and sexuality, and new technologies. Authors may include Willa Cather, Ernest Hemingway, Tennessee Williams, James Baldwin, and Claudia Rankine.
Previous terms offered: Fall 2018, Spring 2017.
ENGL 2551 (c) American Literature since 1945: Beats, Cyborgs, Primitives
Non-Standard Rotation. Enrollment limit: 35.
An exploration of how American authors responded to the rise of totalitarianism, corporate bureaucracy, consumer culture, and the emergence of new technologies of automation and war that were seen to threaten the individual in the mid-twentieth century. Traces the emergence of new literary practices associated with postmodernism as efforts to represent and critique these trends, and examines key figures—the Beat poet, the cyborg, and the primitive—as flashpoints in cultural debates about what constitutes the human. Key topics include the aesthetics of spontaneity; the status of art in a time of consumerism; the influence of mass media on the feel of everyday life; and art’s at times contentious, at times inspired, relationship to technology. Texts may include novels, poems, and readings by Hannah Arendt, Flannery O’Connor, Vladimir Nabokov, Theodor Adorno, Norbert Wiener, Charles Olson, Jack Kerouac, Diane Di Prima, PK Dick, and Amiri Baraka.
Previous terms offered: Spring 2019, Spring 2017.
ENGL 2552 (c, ESD) Placing Modernity
Non-Standard Rotation. Enrollment limit: 35.
From Thoreau’s cabin at Walden Pond to Annie Dillard’s life at Tinker Creek, American literature has situated questions of national identity and environmental ethics in relation to an individual’s intimacy with place. Focusing primarily on twentieth- and twenty-first-century literature, examines how experiences of human and non-human displacement at the heart of modernity reflect on the tradition of place-based writing. Explores how exile, migration, and other modes of dislocation impact literary representations of place, and how literature can make sensible the unequal distribution of environmental waste. Significant emphasis placed on environmental justice perspectives and the experience of dislocated peoples. Authors may include Gloria Anzaldúa, Rachel Carson, Teju Cole, Leslie Marmon Silko, and WC Williams. (Same as: ENVS 2452)
Previous terms offered: Fall 2017.
ENGL 2553 (c) Modern and Contemporary American Poetry
Non-Standard Rotation. Enrollment limit: 35.
Introduces students to major themes, genres, and innovations of modern and contemporary American poetry. By focusing on a small selection of poems by a wide range of poets, the course foregrounds the sprawling, heterogeneous landscape of American poetry. Along the way, we will attend to prominent themes, trends, and heated disputes that surface between poets as they debate what poetry is and why it matters. Key movements include Modernism, Imagism, Harlem Renaissance, Black Mountain, Black Arts, New York School, and others. Poets may include T.S. Eliot, Wallace Stevens, Marianne Moore, Langston Hughes, Gwendolyn Brooks, John Ashbery, Robert Creeley, Adrienne Rich, Larry Eigner, and Alice Notley.
Previous terms offered: Spring 2018.
ENGL 2554 (c) Classic Twentieth-Century LGBT Cultural Texts
Guy Mark Foster.
Analyzes some of the most enduring, and in some cases infamous, lesbigay and transgendered cultural texts of the twentieth century. Whether authored by avowed LGBT authors of by non-LGBT cultural producers, such works reflect some of the specific challenges that U.S. and European writers and others have continued to face in depicting portrayals of same-sex identities and desires that seek to reject totalizing narratives of pathology and criminalization. Possible texts include: The Well of Loneliness, Death in Venice, Giovann’s Room, The Boys in the Band, The Front Runner, Stone Butch Blues, Hitchcock's Rope, The Children's Hour, Will and Grace, and Six Feet Under.

ENGL 2582 (c) Reading “Uncle Tom’s Cabin”
Tess Chakkalakal.
Introduces students to the controversial history of reader responses to Harriet Beecher Stowe’s 1852 antislavery novel, Uncle Tom’s Cabin. Students engage with various theoretical approaches—reader response theory, feminist, African Americanist, and historicist—to the novel, then turn to the novel itself and produce their own literary interpretation. In order to do so, students examine the conditions of the novel’s original production. By visiting various historic locations, the Stowe House on Federal Street, the First Parish on Maine Street, Special Collections of the Hawthorne-Longfellow Library, students compare the novel’s original historical context to the history that the novel produced. Aside from reading Stowe’s antislavery fiction, students also read works produced with and against Uncle Tom’s Cabin. (Same as: AFRS 2582)

Previous terms offered: Fall 2018, Spring 2018.

ENGL 2600 (c) African American Poetry
Non-Standard Rotation. Enrollment limit: 35.
African American poetry as counter-memory – from Wheatley to the present – with a focus on oral traditions, activist literary discourses, trauma and healing, and productive communities. Special emphasis on the past century: dialect and masking; the Harlem Renaissance; Brown, Brooks, and Hayden at mid-century; the Black Arts Movement; black feminism; and contemporary voices. (Same as: AFRS 2600)

Previous terms offered: Fall 2016.

ENGL 2603 (c, ESD) African American Fiction: Humor and Resistance
Non-Standard Rotation. Enrollment limit: 35.
Explores rich traditions of African American humor in fiction, comics, graphic narratives, and film. Considers strategies of cultural survival and liberation, as well as folkloric sources, trickster storytellers, comic double-voicing, and the lampooning of racial ideologies. Close attention paid to modes of burlesque, satirical deformation, caricature, tragicomed, and parody in historical and contemporary contexts, including such writers and performers as Charles Chesnutt, Bert Williams, Langston Hughes, Zora Neale Hurston, Richard Pryor, Ishmael Reed, Aaron McGruder, Dave Chappelle, and Suzan-Lori Parks. (Same as: AFRS 2603)

Previous terms offered: Spring 2018, Spring 2016.

ENGL 2605 (c) The Harlem Renaissance
Non-Standard Rotation. Enrollment limit: 35.
Focuses on the African American literary and cultural call-to-arms of the 1920s. Modernist resistance languages; alliances and betrayals on the left; gender, sexuality, and cultural images; activism and literary journalism; and music and visual culture are of special interest. (Same as: AFRS 2605)

Previous terms offered: Spring 2017.

ENGL 2650 (c) African American Fiction: (Re) Writing Black Masculinities
Non-Standard Rotation. Enrollment limit: 35.
In 1845, Frederick Douglass told his white readers: “You have seen how a man was made a slave; you shall see how a slave was made a man.” This simple statement effectively describes the enduring paradox of African American male identity: although black and white males share a genital sameness, until the nation elected its first African American president the former has inhabited a culturally subjugated gender identity in a society premised on both white supremacy and patriarchy. But Douglass’s statement also suggests that black maleness is a discursive construction, i.e. that it changes over time. If this is so, how does it change? What are the modes of its production and how have black men over time operated as agents in reshaping their own masculinities?

In this ongoing challenge. (Same as: AFRS 2650, GSWS 2260)

Previous terms offered: Fall 2017.

ENGL 2651 (c, ESD) Queer Race
Non-Standard Rotation. Enrollment limit: 35.
How does the concept of queerness signify in cultural texts that are ostensibly about the struggle for racial equality? And vice versa, how does the concept of racialization signify in cultural texts that are ostensibly about the struggle for LGBT recognition and justice? While some of this work tends to reduce queer to traditional sexual minorities like lesbigay and trans folk while downplaying racial considerations, others tend to limit the category race to people of color like blacks while downplaying questions about sexuality. Such critical and creative gestures often place queer and race in opposition rather than as intersecting phenomena. Students examine the theoretical and cultural assumptions of such gestures, and their implications, through close readings of selected works in both the LGBT and African American literary traditions. (Same as: AFRS 2651, GSWS 2651)

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 1999 or AFRS 1000 - 1049 or AFRS 1100 - 1999 or GLS 1000 - 1049 or GLS 1100 - 1999.

Previous terms offered: Spring 2018.
ENGL 2653 (c, ESD) Interracial Narratives
Guy Mark Foster.

Violence and interracial sex have long been conjoned in U.S. literary, televisual, and filmic work. The enduring nature of this conjoning suggests there is some symbolic logic at work in these narratives, such that black/white intimacy functions as a figural stand-in for negative (and sometimes positive) commentary on black/white social conflict. When this happens, what becomes of “sex” as a historically changing phenomenon of the “interracial”? Although counter-narratives have recently emerged to compete with such symbolic portrayals, i.e. romance novels, popular films and television shows, not all of these works have displaced this earlier figural logic; in some cases, this logic has merely been updated. Explores the broader cultural implications of both types of narratives. Possible authors/texts: Richard Wright, Chester Himes, Ann Petry, Lillian Smith, Jack Kerouac, Frantz Fanon, Kara Walker, Amiri Baraka, Alice Walker, Octavia Butler, John R. Gordon, Kim McLarin, Monster’s Ball, Far From Heaven, and Sex and the City. (Same as: AFRS 2653, GSWS 2283)

Previous terms offered: Fall 2016.
ENGL 2654 (c) Staging Blackness
Non-Standard Rotation. Enrollment limit: 35.

Examines the history and contributions of African Americans to United States theater from the early blackface minstrel tradition, to the revolutionary theater of the Black Arts writers, to more recent postmodernist stage spectacles. Among other concerns, such works often dramatize the efforts of African Americans to negotiate ongoing tensions between individual needs and group demands that result from historically changing forms of racial marginalization. A particular goal is to highlight what Kimberly Benston has termed the expressive agency with which black writers and performers have imbued their theatrical presentations. Potential authors/texts: Zora Neale Hurston, Langston Hughes, Lorraine Hansberry, Amiri Baraka, Ron Milner, Adrienne Kennedy, Ntozake Shange, George C. Wolfe, Anna Deavere Smith, Afro Pomo Homos, and August Wilson. (Same as: AFRS 2630, THTR 2854)

Previous terms offered: Fall 2018.
ENGL 2701 (c, ESD, IP) Global Fiction and “The Great Game”
Non-Standard Rotation. Enrollment limit: 35.

Examines recent Anglophone global fiction’s return to the Great Game metaphor – originally referring to Britain and Russia’s 1813-1907 imperial rivalry over central Asia – now revived in contemporary works that, playing off past genres of espionage and adventure, figure global politics as a competitive game and imagine its space as a playing field. Considers the effects of colonialism, globalization, and 9/11 on this literature as well as, conversely, this literature’s influence on our perceptions of global politics. Authors may include Rushdie, Ghosh, Norbu, Aslam, Khan, and Shamsie.

Previous terms offered: Spring 2017.
ENGL 2705 (c, ESD, IP) Fictions of Global English
Non-Standard Rotation. Enrollment limit: 35.

Explores modern and contemporary literature from around the world, considering modes of writing that have developed with the global spread of the English language and other languages’ collision with English. Attention given to vernacular writing and the embrace of so-called non-standard, weird, or rotten English. Examines ways writers have engaged with the history of colonialism and the forces of globalization as well as their attempts to forge a new cosmopolitan literature.

Previous terms offered: Spring 2018, Spring 2016.
ENGL 2706 (c, ESD, IP) Novels Across Nations
Non-Standard Rotation. Enrollment limit: 35.

Modern and contemporary fiction that engages the global by having characters who cross borders or inhabit more than one national category, having stories that make readers question the homogeneity and cohesiveness of the traditional nation-state; or having readings located beyond the settings of their narratives. Writers from Africa, Asia, the Caribbean, and the Middle East may be considered, as well as issues of anti-colonialism, globalization, warfare, migration, and diaspora. Possible authors read include Chimamanda Ngozi Adichie, Amitav Ghosh, Helon Habila, Mohsin Hamid, Kazuo Ishiguro, Randa Jarrar, Andrea Levy, Dinaw Mengestu, Chinenye Okparanta, Yvonne Adhiambo Owuor, Elif Shafak, and Kim Thuy.

Previous terms offered: Spring 2019.
ENGL 2750 (c, ESD) Asian American Literature
Non-Standard Rotation. Enrollment limit: 35.

An introduction to the writings of Asian America and this literature’s development from mid-twentieth century to the present. Focuses on the ways Asian American writers have responded to and contested dominant American discourses of Asia/Asians. Also explores the intersections of race with gender, sexuality, class, and country of origin in shifting notions of Asian American identity. Authors include Carlos Bulosan, David Henry Hwang, Maxine Hong Kingston, le thi diem thuy, Chang-rae Lee, and John Okada. (Same as: ASNS 2801)

Previous terms offered: Fall 2018, Fall 2016.
ENGL 2752 (c, ESD, IP) Writing China from Afar
Every Other Fall. Enrollment limit: 35.

The telling of a nation’s history is often the concern not only of historical writings but also literary ones. Examines contemporary diaspora literature on three shaping moments of twentieth-century China: the Second Sino-Japanese War (1937-1945), the Cultural Revolution (1966-1976), and the 1989 Tiananmen democracy movement and massacre. Focuses on authors born and raised in China but since dispersed into various Western locales, particularly the United States, England, and France. Critical issues include the role of the Chinese diaspora in the historiography of World War II, particularly the Nanjing Massacre; the functions and hazards of Chinese exilic literature, such as the genre of Cultural Revolution memoirs, in Western markets today; and more generally, the relationship between history, literature, and the cultural politics of diasporic representations of origin. Authors may include Shan Sa, Dai Sijie, Hong Ying, Yan Geling, Zheng Yi, Yiyun Li, Gao Xingjian, Ha Jin, Annie Wang, and Ma Jian. (Same as: ASNS 2050)

Previous terms offered: Spring 2018, Fall 2015.
Asian American literature is dominated by voices of youth: the child narrator and the bildungsroman genre have long been used by writers to tell not only personal coming-of-age stories but also that of Asian America itself, as a relative newcomer into the American nation-state and its cultural landscape. Focuses instead on the latecoming figure of the aged narrator in recent Asian American fiction, who constellates themes of dislocation and reclamation, memory, and the body rather than those of maturation and heritage. Explores old age as a vehicle for engaging contemporary issues of globalization and diaspora; historical trauma and cultural memory; life and biopolitics. Examines these works within the paradigm of transnational Asian America, which goes beyond the United States as geographical frame to shed light on the new diasporic identities and cultural politics emerging from twentieth-century global transits. (Same as: ASNS 2804)

Previous terms offered: Spring 2017.

Forbidden Capital: Contemporary Chinese and Chinese Diaspora Fiction
Non-Standard Rotation. Enrollment limit: 35.

To get rich is glorious! – so goes the slogan popularly attributed to Deng Xiaoping, who ushered 1980s China into an era of economic liberalization. Examines post-Tiananmen fiction from Mainland China as well as the diaspora that responds to, struggles with, and/or satirizes the paradoxes of socialist capitalism. Critical issues include representations of the Communist Party and the intertwined tropes of corruption and consumption, and sometimes cannibalism; debates on the democratizing promise of capital, with attention to the resurgence of nationalism and the geopolitics of the Beijing Olympics; and the new identities made possible but also problematic by this era’s massive transformations of social life, along the axes of sexuality, gender, and class. (Same as: ASNS 2803)

Previous terms offered: Spring 2016.

New Fictions of Asian America
Non-Standard Rotation. Enrollment limit: 35.

Examines developments in Asian American literature since 2000 and asks how postmillennial fictions extend earlier writings’ core concerns with racial identity and national belonging in the United States. Themes and contexts include globalization and transnationalism, illegal immigration and refuge experience, the post-9/11 security state and surveillance, the expansion of Asian capital, the global financial crisis, digital technology and social media, and climate change. Considers the diverse genres and functions of Asian American literature as not simply ethnic self-writing but also social satire, political critique, historical archaeology, cultural memory, and dystopic science fiction. (Same as: ASNS 2806)

Previous terms offered: Fall 2017.
ENGL 2804 (c) Maine Writers and the Environment
Non-Standard Rotation. Enrollment limit: 12.

Explores the wild and diverse literary territories of the state of Maine – past and present – with a focus on coastal narratives and environmental writing. Considers Maine’s multi-ethnic folkways, its austere modernisms, remorseless gothic landscapes, natural splendors and antagonisms, coastal rhapsodies and adversities, and contemporary environmental imperatives. Includes poetry, short stories, novels, memoirs, personal narratives, children’s literature, nature writing, and environmental advocacy by such writers as Thoreau, Jewett, Robinson, Millay, Beston, Carson, McCloskey, King, Russo, Strout, and Bryan. Taught in residence at the Bowdoin College Schiller Coastal Studies Center. English 2804/Environmental Studies 2804 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and Biology 2501 (same as Environmental Studies 2231) are co-requisites of this course. (Same as: ENVS 2804)

Previous terms offered: Fall 2018.

ENGL 2805 (c) Teaching Writing: Theory and Practice
Meredith McCarroll.

Explores theories and methods of teaching writing, emphasizing collaborative learning, and peer tutoring. Examines relationships between the writing process and the written product, writing and learning, and language and communities. Investigates disciplinary writing conventions, influences of gender and culture on language and learning, and concerns of ESL and learning disabled writers. Students practice and reflect on revising, responding to others writing, and conducting conferences. Prepares students to serve as writing assistants for the Writing Project. This course does not count toward the English major.

Previous terms offered: Spring 2019.

ENGL 2841 (c) Introduction to Literary and Cultural Theory
Emma Maggie Solberg.

Explores some of the most important and compelling aspects of literary and cultural theory from the past century. Situates critical movements such as Marxism, psychoanalysis, feminism, structuralism, deconstruction, queer theory, postcolonial theory, critical race theory, and cultural studies in their historical and intellectual context. Includes such authors as Marx, Freud, Benjamin, Barthes, Derrida, Foucault, Lacan, Sedgwick, Butler, and Žižek.

Prerequisites: ENGL 1000 - 1999 or AFRS 1000 - 1999 or GLS 2001 or GWS 1000 - 1999.

Previous terms offered: Spring 2019, Spring 2018, Fall 2016, Fall 2015.

ENGL 2852 (c) Creative Writing: Poetry II
Anthony Walton.

Builds upon the method of studying and crafting poetry encountered in English 1225. Students exposed to advanced methods of writing and interpretation, including the in-depth study of one particular poet’s oeuvre and evolution. Students encouraged to develop a more comprehensive view of their own individual poetic practices. Each week students responsible for evaluating the assigned reading and for writing poems. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Fall 2016.

ENGL 2853 (c) Advanced Fiction Workshop
Brock Clarke.

Presumes a familiarity with the mechanics of fiction and, ideally, previous experience in a fiction workshop. Uses published stories and stories by students to explore questions of voice and tone, structure and plot, how to deepen one’s characters, and how to make stories resonate at a higher level. Students write several stories during the semester and revise at least one. Workshop discussion and critiques are an integral part. Note: Fulfills the creative writing concentration requirement for English majors.


ENGL 2854 (c) Telling Environmental Stories
Non-Standard Rotation. Enrollment limit: 12.

Intended for students with a demonstrated interest in environmental studies as an introduction to several modes of storytelling, which communicate ideas, historical narratives, personal experiences, and scientific and social issues in this increasingly important area of study and concern. Explores various techniques, challenges, and pleasures of storytelling, and examines some of the demands and responsibilities involved in the conveyance of different types of information with clarity and accuracy in nonfiction narrative. Engages student writing through the workshop method, and includes study of several texts, including “The Control of Nature,” “Cadillac Desert,” “Living Downstream,” and “Field Notes from a Catastrophe.” Note: Fulfills the creative writing concentration requirement for English majors. (Same as: ENVS 2423)

Previous terms offered: Fall 2018, Fall 2016.

ENGL 2860 (c) Character, Plot, Scene, Theme, Dream: The Fundamentals of Screenwriting
Anthony Walton.

Introduction to the basic practices of writing for the screen, including concepts, techniques, and predictable problems. Students study and analyze films and scripts from the perspective of the screenwriter and complete a writing project of their own. Note: Fulfills the creative writing concentration requirement for English majors. (Same as: CINE 2860)

Previous terms offered: Fall 2017, Fall 2015.
ENGL 2861 (c) Advanced Narrative Nonfiction: Writing About the History, Culture, and Politics of Food
Alex Marzano-Lesnevich.

Students read a wide range of published works about the history, culture, and politics of food—including writings by Henry David Thoreau, M.F.K. Fisher, Edna Lewis, and Michael Pollan—and write and revise substantial narratives that combine personal and researched material. Focuses on the craft of writing, particularly on structure and voice. All students are expected to fully participate in weekly workshop discussions. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Spring 2019.

ENGL 2862 (c) Longform Nonfiction Writing
Non-Standard Rotation. Enrollment limit: 12.

A creative nonfiction course on the application of fictional techniques to journalistic material in magazine-length pieces. Examines why, in an age of text messages and tweets, longer narrative is experiencing a resurgence. Engages with the history and evolution of literary journalism, while addressing many considerations that face the writer, including choice of subject matter, structure, pacing, dialogue, scene, and style. Students read a wide range of published work, including pieces by Elif Batuman, Katherine Boo, Truman Capote, Ta-Nehisi Coates, Rachel Kaadzi Ghansah, John McPhee, Rachel Monroe, John Jeremiah Sullivan, Guy Talese, and others, and will write in several main subgenres of the field. Full participation in workshop discussions is required. Note: Fulfills the creative writing concentration requirement for English majors.

Previous terms offered: Spring 2018.

ENGL 2863 (c) The Fractured and The Lyric: Advanced Forms of Creative Nonfiction
Alex Marzano-Lesnevich.

Examines the relationship between form and content in contemporary creative nonfiction, and how formal experimentation is used to evoke risky, unconventional, or suppressed narratives, from the traumatic to the ecstatic. Students read a wide range of essays, memoir, and hybrid work that uses lyricism and fragmentation. Authors may include Gloria Anzaldúa, Eula Biss, Jenny Boully, Anne Carson, Jamaica Kincaid, Kiese Laymon, Maggie Nelson, Andrés Neuman, Lia Purpura, Claudia Rankine, and others. Students write and substantially revise their own narratively daring work, with an emphasis on structure and voice. All students are expected to fully participate in weekly workshop discussions. Note: Fulfills the creative writing concentration requirement for English majors.

ENGL 2901 (c, IP) World Science Fiction
Arielle Saiber.

Explores the local, global, and universal natures of the speculative genre of science fiction (SF) from the early twentieth century through the present. Highlights works from the Golden Age (late 1930s–1950s), the New Wave of the 1960s and 1970s, cyberpunk in the 1980s, and today’s various subgenres and cross-over incarnations. Approaches SF as a mode of thought-experimentation and world-building that problematizes actual and possible political, cultural, natural, human, and technoscientific realities. Among the themes included are the human-machine interface, environmental apocalypse, the alien, and time travel. Readings include short stories from nearly every continent (a number of which are accompanied by a film or other media), scholarly writing on SF, and contemporary debates in and around SF. Does not count for the Italian minor or Romance languages and literatures major. Taught in English. (Same as: ITAL 2500)

ENGL 2902 (c, ESD, VPA) Performing America: Identities on Stage
Every Other Year. Enrollment limit: 35.

What does it mean to act (or dance) like an American? In 1840, French writer Alexis de Tocqueville argued that the characteristics of this young nation, the United States of America, and its people could be studied in its theaters. He based this on a few key observations. Theater is a social event, where people gather in groups to watch other groups of people interact. Theater is also an immediate art, performed live in front of a specific audience. Takes its start from Tocqueville’s observations by looking at American performances in drama, dance, and theatrical events as reflections of changing American identities. Looks at indigenous and colonial drama, but a majority of the course focuses on drama, musical theater, and dance of the nineteenth and twentieth centuries. In particular, looks at the ways in which specific performances defined what it meant to be American, as well how individual artists reshaped theater and dance to represent their own diverse identities. As part of the reading, attends to the variety of identities—racial, ethnic, gendered, classed, and religious—that emerge from and continue to define the diversity of America on stage. (Same as: THTR 2510)

Previous terms offered: Spring 2019, Spring 2016.

ENGL 2903 (c, ESD) A History of Anti-Semitism
Marilyn Reizbaum; Todd Berzon.
Every Other Year. Spring 2020. Enrollment limit: 35.

Introduces students to a history of anti-Semitism (and its antecedent, anti-Judaism) as discursive operations in the world. Its title reflects the approach to this topic—rather than trace a linear narrative of the history of anti-Semitism, students will investigate particular moments, cases, loci, and flashpoints of anti-Semitism via film, drama, short stories, treatises, dialogues, and scripture. Focusing on a range of forms and contexts, the course analyzes the continuities and discontinuities within the polemical discourses representing Jews and Judaism. The course will consider, for example, Biblical supersessionism; Blood Libel; The Merchant of Venice, Protocols of the Elders of Zion; Christian Zionist anti-Semitism; the Jewish Museum of London’s recent exhibit Jews, Money, Myth; contemporary politics and BDS (boycott, divestment, and sanctions); and the rise of white nationalism. (Same as: REL 2214)
ENGL 3002 (c) James Joyce Revolution
Marilyn Reizbaum.

An examination of James Joyce's signal contributions to modern writing and critical theories. Reading includes the major works (“Dubliners,” “Portrait of the Artist as a Young Man,” “Ulysses”), essays by Joyce, and writings by others who testify to the Joyce mystique, e.g., Oliver St. John Gogarty, T. S. Eliot, Virginia Woolf, Jacques Derrida, Seamus Heaney, Maud Ellmann.

Previous terms offered: Fall 2018, Fall 2016.

ENGL 3011 (c) African American Film
Elizabeth Muther.

Advanced Seminar. Explores a spectrum of films produced since 1950 that engage African American cultural experience. Topics may include black-white buddy movies, the L.A. Rebellion, blaxploitation, the hood genre, cult classics, comedy and cross-dressing, and romance dramas. Of special interest will be the documentary impulse in contemporary African American film; gender, sexuality, and cultural images; the politics of interpretation—writers, filmmakers, critics, and audiences; and the urban context and the economics of alienation. Extensive readings in film and cultural theory and criticism. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as: AFRS 3011, CINE 3011)

Prerequisites: ENGL 1000 or higher or AFRS 1000 or higher or FILM 1000 or higher or CINE 1000 or higher.

Previous terms offered: Fall 2017, Fall 2015.

ENGL 3012 (c) Cosmopolitanism and Creaturely Life
Non-Standard Rotation. Enrollment limit: 15.

Advanced seminar. An exploration of the ways contemporary planetary consciousness has influenced conceptions of the human and the animal, as well as their supposed difference. Examines, in light of modern and current world literature, new models for both the exemplary world citizen and human species identity. Investigates to what extent, and by what creative means, reconsiderations of humans’ impact on the planet and place in the world are recorded in narratives of other creatures and the perceptual possibilities of their worlds. Texts may include fiction by Kafka, Rilke, Borges, Woolf, Murakami, and Sinha, as well as the philosophies of Uexkull, Heidegger, Derrida, Latour, and Agamben.

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Fall 2018, Fall 2016.

ENGL 3015 (c) James Baldwin
Non-Standard Rotation. Enrollment limit: 15.

Examines the major postwar writings of the controversial African American author and the role his fiction and nonfiction played in challenging that era's static understandings of racial, gender, and sexual politics. Although Baldwin lived abroad for much of his life, many critics associate the author narrowly with the United States black civil rights and sexual liberation struggles. In recent years, however, Baldwin has increasingly been recognized as a transnational figure and for his invaluable contributions to the discourse of globalization. Indeed, Baldwin's “geographical imagination,” one informed by critical racial literacy, led him to anticipate many of the central insights of contemporary Queer Studies, Whiteness Studies, as well as Africana philosophical thought. (Same as: AFRS 3015, GSWS 3015)

Prerequisites: ENGL 2000 - 2969 or AFRS 2000 - 2969 or GLS 2000 - 2969 or GSWS 2000 - 2969.

Previous terms offered: Spring 2017.

ENGL 3022 (c) The Arts of Science in the English Renaissance
Non-Standard Rotation. Enrollment limit: 16.

Advanced Seminar. Examines the convergence of new modes of scientific knowledge and new genres of fiction in the period between 1500 and 1650 when writers such as Philip Sidney, William Shakespeare, and Margaret Cavendish redefined imaginative literature as a tool of scientific inquiry. Topics include utopian technologies, alchemy and sexuality, natural philosophy, and the science of humanism. Authors (in addition to those mentioned above) include Thomas More, Christopher Marlowe, John Donne, and Ben Jonson. Secondary readings feature Francis Bacon, Bruno Latour, Steven Shapin, Bruce Moran, and Elizabeth Spiller, among others. Note: Fulfills the pre-1800 literature requirement for English majors.

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Fall 2017, Spring 2016.

ENGL 3024 (c) The Arts of Science in the English Renaissance
Non-Standard Rotation. Enrollment limit: 16.

Advanced seminar. Examines the convergence of new modes of scientific knowledge and new genres of fiction in the period between 1500 and 1650 when writers such as Philip Sidney, William Shakespeare, and Margaret Cavendish redefined imaginative literature as a tool of scientific inquiry. Topics include utopian technologies, alchemy and sexuality, natural philosophy, and the science of humanism. Authors (in addition to those mentioned above) include Thomas More, Christopher Marlowe, John Donne, and Ben Jonson. Secondary readings feature Francis Bacon, Bruno Latour, Steven Shapin, Bruce Moran, and Elizabeth Spiller, among others. Note: Fulfills the pre-1800 literature requirement for English majors.

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Fall 2017, Spring 2016.
ENGL 3026 (c) Law and Literature: Eighteenth-Century Case Studies
Non-Standard Rotation. Enrollment limit: 16.

Advanced seminar. Drawing on a variety of literary texts (plays, novels, poems, and creative non-fiction), focuses on the intersections between law and literature in the eighteenth century. Topics include aspects of criminal law, family law, property law, copyright, and libel law. Authors may include William Congreve, Daniel Defoe, John Gay, Alexander Pope, Samuel Richardson, Samuel Johnson, and Mary Wollstonecraft. Note: Fulfills the pre-1800 literature requirement for English majors.

Prerequisites: ENGL 1000 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Spring 2018, Spring 2016.

ENGL 3027 (c) Charles Dickens
Non-Standard Rotation. Enrollment limit: 16.

Advanced seminar. An in-depth study of a few of Dickens's major novels within the context of Victorian literature culture. Focus includes the work's narrative structure and engagement with realist form, representations of nineteenth-century urban life, and their treatment of gender and class. Also examines Dickens's position within current literary criticism.

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Spring 2016.

ENGL 3028 (c, ESD, IP) Imagined Asias
Non-Standard Rotation. Enrollment limit: 16.

Examines how Asia has been represented by America and Europe and how Asian authors have responded. Draws from a wide archive of literature, theory, film, and mass culture from mid-nineteenth century to the present. Not a survey: focus on case studies that explore historical exemplars of as well as conceptual alternatives to the critical model of orientalism, which regards western depictions of Asia as necessarily reflecting the culture of empire. Issues include US racial discourses of exoticism and the yellow peril; western modernist and postmodern appropriations of "oriental" cultures for self-critiques; and strategies of hybridity, self-orientalism, and occidentalism by Asian and Asian diasporic writers and filmmakers. Possible works by Edward Said, Pierre Loti, Bret Harte, Jack London, Winnifred Eaton, David Henry Hwang, Ezra Pound, Italo Calvino, Roland Barthes, Gayatri Spivak, Rey Chow, J. G. Ballard, Kazuo Ishiguro, Amitav Ghosh, Haruki Murakami, Bei Dao, Shan Sa, Su Tong, Ang Lee, Wong Kar-wai, and Stephen Chow. (Same as: ASNS 3801)

Prerequisites: ENGL 1000 - 2969 or ENGL 3000 (same as GSWS 3000) or higher or ASNS 1000 - 2969 or ASNS 3000 or higher.

Previous terms offered: Spring 2019, Spring 2017.

ENGL 3030 (c) Ecopoetics: Poetry and the Environment
Non-Standard Rotation. Enrollment limit: 16.

Examines the relationship between poetry and the environment beyond nature poetry. Topics include poets' search for a "natural" language, the construction of the environmental subject; the persistence of preindustrial modes of life within poetic practices; poetry as a resource for the invention of new environmentalisms; the mastery of the natural world through technology and art; the oft-debated relationship between poetry and activism; and race, gender, sexuality, and ecopoetics. Begins with concepts arising from foundational eccritical texts, before turning to modern and contemporary American ecopoetry, including works by Emily Dickinson, Wallace Stevens, Elizabeth Bishop, Charles Olson, Lorine Niedecker, Wanda Coleman, Craig Santos Perez, and C.S. Gircombe.

Prerequisites: ENGL 1000 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Spring 2019, Spring 2017.

ENGL 3031 (c) The Ecstasy of Now: Lyrical Extravagance from Romanticism to the 20th Century
Non-Standard Rotation. Enrollment limit: 15.

Advanced Seminar. Explores practices of unreserved lyricism in the poetic tradition extending from Romanticism through the twentieth century. Examines poetic attempts to capture an intensity of expression beyond what conventional notions of subjectivity, embodiment, temporality, and humanity can sustain. Considers how poems enact the invasion of human experience by more-than-human presences, the effects of absolute emotional expenditure, the evocation of nonverbal song within language, and the erotics of voice, while responding to cultural, historical, and political concerns. Explores poetry by Coleridge, Crane, Dickinson, Keats, Shelley, Stevens, and Yeats alongside critical and theoretical readings by such authors as Bataille, Eliade, Hartman, and Poizat.

Prerequisites: ENGL 2000 - 2969.

Previous terms offered: Fall 2017.

ENGL 3032 (c) Sir Gawain and the Green Knight
Non-Standard Rotation. Enrollment limit: 16.

Advanced seminar. Focuses on "Sir Gawain and the Green Knight," an anonymous medieval poem that is often described as an exquisitely cut jewel: intricate and dazzling. Explores this mysterious and complex text in its literary and historical context, alongside other myths and legends of King Arthur, his knights of the Round Table, and the monsters, fairies, and goddesses that lurk beyond the borders of Camelot. Note: This class fulfills the pre-1800 literature requirement for English majors.

Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.

Previous terms offered: Fall 2018.
ENGL 3033 (c, ESD)  Contemporary Narratives of Slavery  
Non-Standard Rotation. Enrollment limit: 16.
Examines recent literary and filmic narratives of slavery. Some scholars claim these texts heal readers of psychic pain while also facilitating a deep connection to long departed ancestors. For others, these works only nurture the "ledger of racist slights" that diasporic blacks continue to catalogue to the present day, all the while distracting each of us from cultivating a more hopeful stance with respect to our collective present. This course maps a critical space beyond the binary of either "therapeutic" or "prohibitive" claims to engage questions of racialized experience, feeling, identification, and desire. Authors and texts may include: Birth of a Nation, Octavia Butler, John R. Gordon, Yaa Gyasi, Toni Morrison, and Colson Whitehead. (Same as: AFRS 3033)
Prerequisites: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GSWS 3000) or higher.
Previous terms offered: Spring 2019.

ENGL 3034 (c)  Victorian Realism: Dickens and Eliot  
Aviva Briefel.  
Examines the genre of Victorian realism through major works by Charles Dickens and George Eliot. Among other aspects, we will consider the ways in which each author works to create the "real" in their novels; study the idea of verisimilitude as a literary and ideological concept; and think about narrative form in relation to issues of gender, class, sexuality, and race. Engagement with literary criticism on these works will also be central to our discussions.

ENGL 3035 (c)  Networks of Literature/Literature of Networks  
Morten Hansen.  
What role has the rise of networks of information had on the way we live our lives? Have technological and social networks changed how texts are written and has literature influenced the way we think of technology? In this course, we will read a broad range of contemporary texts that in different ways make use of networks to answer the question of what networks are and what they do. We will look at both traditional works of literature, including novels and poems, as well as texts written for and on the Internet. Our readings will also include secondary texts about the history of new media, philosophical investigations of networks, and new forms of critical engagement that make use of digital technology. Authors will include Colson Whitehead, Jennifer Egan, Thomas Pynchon, China Miéville, Agha Shahid Ali, Cathy Park Hong, and Teju Cole.
Prerequisites: ENGL 2000 - 2969.

ENGL 3036 (c)  The History of the Common Body: The Carnivalesque in Western Culture  
David Collings.  
Examines the history within the West of the collective life that becomes most visible during carnivals, festivals, holidays, protests, or the shared activities of a city. Traces attempts to contain this common body through codes of manners and notions of cleanliness or propriety; the survival of collective life in fascination for what is loathed, including the female body, the "mob," the ragged classes, the racial other, filth, and crime; the highly problematic form that festivity takes in episodes of collective violence, public hangings, and lynchings; and the complex affirmations of the common body in literature and culture after 1900. Considers how the carnivalesque undercut or reaffirms dominant ideas of gender, sexuality, race, and class. Authors and artists may include Euripides, Jonson, Erasmus, Pope, Swift, Wordsworth, Marx, Mayhew, Twain, Stevenson, Freud, Bataille, and Mapplethorpe, alongside readings in Bakhtin, Elias, Stallybrass, Lott, Jacobs, Kipnis, and Adorno. Note: Fulfills the pre-1800 literature requirement for English majors.
Prerequisites: ENGL 2000 - 2969.

ENGL 3800 (c)  Reconstruction and Realism  
Non-Standard Rotation. Enrollment limit: 16.
Explores the rise of American literary realism that occurred following the Civil War and its relationship to the social and political events of the South's Reconstruction. Studies works by the major figures of the movement such as Charles Chesnutt, Paul Laurence Dunbar, William Dean Howells, Henry James, Sarah Orne Jewett, Mark Twain, and Edith Wharton. Students are required to develop original readings of these literary texts that engage the political and social contexts in which they were produced. All students present their research in written and oral form. Fulfills the advanced seminar requirement for African studies and English majors. (Same as: AFRS 3010)
Prerequisites: AFRS 2000 - 2969 or ENGL 2000 - 2969.
Previous terms offered: Spring 2018.