

# ENGLISH (ENG)

---

## **ENG 112 Reading Contemporary Poetry (2 Credits)**

This course offers the opportunity to read contemporary poetry and meet the poets who write it. The course consists of class meetings alternating with public poetry readings by visiting poets. S/U only. Course may be repeated. {L}

**Fall, Spring**

## **ENG 125 Colloquium: Introduction to Creative Writing (4 Credits)**

This course familiarizes students with key aspects of structure and form in poetry, fiction and creative nonfiction. Students focus in turn on such elements of creative writing as imagery, diction, figurative language, character, setting and plot. Students draft, workshop and revise three pieces of writing over the course of the semester, one each in the genres of poetry, fiction and creative nonfiction. Enrollment limited to 15. {A}{L}

**Fall, Spring**

## **ENG 135oi/ WRT 135oi Topics: Introduction to Writing Creative Nonfiction-Outside-In: Finding Story Through Shape (4 Credits)**

Offered as ENG 135oi and WRT 135oi. Inspiration is the first question any writer faces. What moves the writer to face the blank page and inspires them to make art out of language? Does a piece of creative nonfiction start with an idea, a question, a story, a sentence? It can be any of those things, but sometimes the most surprising writing comes when one approaches a project a bit sideways, starting not with language or feeling but with shape. This course explores various ways that nonfiction writing can begin with structure—in borrowed forms, as research containers and with deeper structural choices—with reading serving to expand ideas for the possibility of students' own work. This course is also an introduction to the tools and frameworks of the writing class, offering new approaches to generating and refining creative work and building creative community. Prerequisite: One WI course. Enrollment limited to 16. (E)

**Spring**

## **ENG 135pt/ WRT 135pt Topics: Introduction to Writing Creative Nonfiction-Writing about Travel, Place and Time (4 Credits)**

Writing and reading assignments in this creative nonfiction course will draw from the linked themes of place and travel. You don't have to be a seasoned traveler to join the course; you can write about any place at all, including home. We'll also use the Smith campus and Northampton to create travel narratives, and will often work with images and creative walking exercises ("performance writing") in our assignments. You should be prepared to write frequently in class and out, read well, participate in class discussion, and be ready to explore your world with new eyes. Prerequisite: One WI course. Enrollment limited to 16.

**Spring, Variable**

## **ENG 135wp/ WRT 135wp Topics: Introduction to Writing Creative Nonfiction-Writing in Words and Pictures (4 Credits)**

Offered as ENG 135wp and WRT 135wp. In the 20th century, as literacy rates rose, images disappeared from literature. Pictures were relegated to children's books; only words were fit for adults. But the situation is changing. The internet and new printing technologies have allowed serious stories to again be told with words and images. This course examines creative nonfiction in graphic novels, hybrid and artist's books, art labels, zines, digital platforms and more. Students need not be an artist to take this class! Students create word-image memoirs and research-based essays using photos, photocopies, digital images and hand-drawn art. This is a writing course with a visual twist. Prerequisite: One WI course. Enrollment limited to 16.

**Fall, Spring, Variable**

## **ENG 135ws/ WRT 135ws Topics: Introduction to Writing Creative Nonfiction-Writing about the Senses (4 Credits)**

Offered as ENG 135ws and WRT 135ws. Sight, sound, touch, smell, taste: Everything humans know is reached through their senses. Humans share a world filtered through a million sensibilities - finding the words to convey what is heard, seen, smelled, tasted and felt is one of the most fundamental skills a writer can develop. In this class, students hone their descriptive powers to go beyond the obvious and uncover language that delights and surprises. Students learn to use one sense to write about another, combine them in powerful metaphors and explore how senses shape the narratives that drive us. Prerequisite: One WI course. Enrollment limited to 16.

**Fall, Spring, Variable**

## **ENG 136/ WRT 136 Journalism: Principles and Practice (4 Credits)**

Offered as WRT 136 and ENG 136. In this intellectually rigorous writing class, students learn how to craft compelling "true stories" using the journalist's tools. They research, report, write, revise, source and share their work—and, through interviewing subjects firsthand, understand how other people see the world. The course considers multiple styles and mediums of journalism, including digital storytelling. Students should focus their attention and effort on academic exposition and argumentation before learning other forms of writing. Prerequisite: One WI course. Enrollment limited to 16.

**Fall, Spring, Variable**

## **ENG 170 History of the English Language (4 Credits)**

An introductory exploration of the English language, its history, current areas of change and its future. Related topics such as how dictionaries are made and the structure of the modern publishing industry. Students learn about editing, proofreading and page layout; the course also entails a comprehensive review of grammar and punctuation. WI {L}

**Fall, Spring, Variable**

**ENG 171/ WLT 272 Composing a Self: Chinese and English Voices (4 Credits)**

Offered as ENG 171 and WLT 272. Is the self a story? How do we translate ourselves into multiple personas in different locations and contexts? How do we speak to others with diverse beliefs or ourselves at new times? To learn, students read and compose short texts in Chinese, translate them into English, and consider the art and politics of translation. Working in public-facing genres (memoir, narrative nonfiction, journalism, short stories, social media and multimedia projects), students develop their creative writing in both Chinese and English, as well as understandings of Chinese cultures and of literary and cultural translation. Discussion in Chinese and English. Chinese fluency required. One WI course highly recommended. Enrollment limited to 16. {F}{L}

**Fall, Spring, Alternate Years**

**ENG 199 Methods of Literary Study (4 Credits)**

This course teaches the skills that enable us to read literature with understanding and pleasure. By studying examples from a variety of periods and places, students learn how poetry, prose fiction and drama work, how to interpret them and how to make use of interpretations by others. This course seeks to produce perceptive readers well equipped to take on complex texts. This gateway course for prospective English majors is not recommended for students simply seeking a writing intensive course. Readings in different sections vary, but all involve active discussion and frequent writing. Enrollment limited to 20. WI {L}

**Fall, Spring**

**ENG 200 The English Literary Tradition I (4 Credits)**

A selection of the most engaging and influential works of literature written in England before 1800. Some of the earliest survived only by a thread in a single manuscript, many were politically or religiously embattled in their own day, and some were the first of their kind in English. Fights with monsters, dilemmas of chivalry, a storytelling pilgrimage, a Faustian pact with the devil, a taste of the forbidden fruit, epic combat over a lock of hair: these writings remain embedded in our culture and deeply woven into the texture of the English language. Enrollment limited to 20. WI {L}

**Fall, Spring**

**ENG 201 The English Literary Tradition II (4 Credits)**

In this course we journey from the Romantics to the Victorians to the Modernists, reading a wide variety of poetry, plays, and novels from the nineteenth century to the twenty-first. We read some of the most important, strange, beautiful, and complex texts of the English literary tradition, while considering the formations and deformations of that tradition, with its inclusions and exclusions, its riches and its costs, its ceaseless attention to and radical deviations from what is past or passing, or to come. Authors may include Blake, Conrad, Dickens, Eliot, Equiano, Keats, Joyce, Rossetti, Tennyson, Walcott, Wilde, Woolf, and Wordsworth. WI {L}

**Fall, Spring, Variable**

**ENG 202/ WLT 202 Western Classics in Translation I: Homer to Dante (4 Credits)**

Offered as ENG 202 and WLT 202. Considers works of literature, mostly from the ancient world, that have had a significant influence over time. May include: epics by Homer and Virgil; tragedies by Aeschylus, Sophocles and Euripides; Plato's Symposium; Dante's Divine Comedy." Enrollment limited to 20. WI {L}

**Fall**

**ENG 203/ WLT 203 Western Classics in Translation II: Renaissance to Modern (4 Credits)**

Offered as WLT 203 and ENG 203. Considers works of literature from different linguistic and cultural traditions that have had a significant influence over time. May include Shakespeare, Cervantes, Goethe, Balzac, Tolstoy, Ibsen and others. Enrollment limited to 20. WI {L}

**Spring**

**ENG 206 Intermediate Fiction Writing (4 Credits)**

A writer's workshop that focuses on sharpening and expanding each student's fiction writing skills, as well as broadening and deepening their understanding of the short and long-form work. Exercises concentrate on generative writing using a range of techniques to feed one's fictional imagination. Students analyze and discuss each other's stories, and examine the writings of established authors. May be repeated. Enrollment limited to 12. Writing sample and instructor permission required. {A}{L}

**Fall, Spring, Variable**

**ENG 207/ HSC 207 The Technology of Reading and Writing (4 Credits)**

Offered as ENG 207 and HSC 207. An introductory exploration of the physical forms that knowledge and communication have taken in the West, from ancient oral cultures to modern print-literate culture. The main interest is in discovering how what is said and thought in a culture reflects its available kinds of literacy and media of communication. Discussions to include poetry and memory in oral cultures; the invention of writing; the invention of prose; literature and science in a script culture; the coming of printing; changing concepts of publication, authorship and originality; movements toward standardization in language; and the fundamentally transformative effects of electronic communication. {L}

**Fall, Spring, Alternate Years**

**ENG 208 Science Fiction? Speculative Fiction? (4 Credits)**

Today, most people probably think of science fiction in terms of big-budget movies and TV series. But SF began in print and continues to flourish in novels and stories. SF has promised cheap thrills in inexpensive pulp magazines, and aspired to seriousness between hard covers; it has been the literature of proudly distinctive, and sometimes politically radical, subcultures, yet it has also sought to break into the literary mainstream. This course introduces students to works of SF—considering the forms they take, the conventions they play with, and issues they address—from H.G. Wells to Nnedi Okorafor. Prerequisite: one college-level literature course or equivalent. Recommended for nonmajors. {L}

**Fall, Spring, Variable**

**ENG 210 Old English (4 Credits)**

A study of the language of Anglo-Saxon England (ca. 450-1066) and a reading of Old English poems, including *The Wanderer* and *The Dream of the Rood*. We also learn the 31-character Anglo-Frisian futhorc and read runic inscriptions on the Franks Casket and Ruthwell Cross. {F}{L}

**Fall, Spring, Variable**

**ENG 211 Beowulf (4 Credits)**

A reading of Anglo-Saxon England's most powerful and significant poem, invoking the world of barbarian Europe after the fall of Rome. {F}{L}

**Fall, Spring, Variable**

**ENG 212 American Poetry and Social Movements (4 Credits)**

From the civil rights, countercultural, feminist, gay rights and anti-war movements to Occupy Wall Street and Black Lives Matter, American social movements after World War II have had profound influences on the country's cultural and social terrain. This course puts these movements in conversation with postwar American poetry written by activist women, queer people, pacifists and people of color. Through a close examination of poetry's social life—its forms, its contexts and its archival remainders—in the U.S., this class raise vital questions about the role that literary aesthetics can play in political life. {L}

**Fall, Spring, Alternate Years**

**ENG 213 Playing Knights: Chivalry, Romance, Fantasy (4 Credits)**

The knight in shining armor has long outlived the medieval chansons de geste in which s/he was born, riding forward into the modern Western, the fantasy novel, even the space opera. This course explores the premodern English chivalric romance alongside its afterlives, asking what has made this imaginary world—with its quests, duels, magicians, hippogriffs, crossdressing, lady knights—perennially entrancing for so many readers. The course considers the genre's standard features, development and influences; the course also explores the many subversions of this tradition and transgressions of its rules. Why was chivalric romance once considered dangerous reading material? What is heroism good for, and what is it less good at? What expectations and norms do these tales perpetuate, and what fantasies do they allow readers to realize? Discussions include: gender, sexuality, class and empire; Arthuriana; chivalry in art and film; cosplay; and YA fiction. Enrollment limited to 30. (E) {L}

**Spring**

**ENG 216 Colloquium: Intermediate Poetry Writing (4 Credits)**

In this course students read as writers and write as readers, analyzing the poetic devices and strategies employed in a diverse range of contemporary poetry, gaining practical use of these elements to create a portfolio of original work and developing the skills of critique and revision. In addition, students read and write on craft issues and attend Poetry Center readings and Q&A's. May be repeated. Enrollment limited to 12. Writing sample and instructor permission required. {A}{L}

**Fall, Spring, Annually**

**ENG 218 Colloquium: Monstrous Mothers (4 Credits)**

This course explores the monstrosity of motherhood - the fear, disgust, alienation and confusion of both being a mother and having one. The class discusses literary and cinematic representations of mothers as absent, distant, cruel, ambivalent, irresponsible and deviant, and considers ways motherhood is thought of both as a self-sacrifice and as a necessity. Students also seek new models of care, love and attachment that are dependent neither on the sacrifice of one's self nor on biological reproduction and that recast mothering as potentially revolutionary. Not open to first years. {L}

**Fall, Spring, Variable**

**ENG 219 Poetry, Gender, and Sexuality, and the Limits of Privacy (4 Credits)**

This course focuses on the legacy of confessional poetry written by women and queer, trans and nonbinary writers in the US. Frequently misread as self-indulgent, the poets under our purview use radical self-disclosure to trouble the social and legal treatment of gender and sexuality as "private" concerns unworthy of political engagement. In so doing, they resist the universalized heteronormativity of the mainstream confessional tradition and contemporary poetry writ large. Poets studied include Sylvia Plath, Anne Sexton, Adrienne Rich, Audre Lorde, Paul Monette, Essex Hemphill, Claudia Rankine, Cameron Awkward-Rich, and Danez Smith. Enrollment limited to 30. {L}

**Fall, Spring, Variable**

**ENG 220 Colloquium: The Voyage Within: The Novel in England from George Eliot to Virginia Woolf (4 Credits)**

What it would be like to hear the squirrel's heartbeat, to open one's mind fully to the sensations and impressions of the world around us? The image belongs to George Eliot, who in *Middlemarch* suggested we couldn't bear it; we would die of a sensory overload, the "roar on the other side of silence." The novelists of the generations that followed tried to live in that roar: to explore the stream of consciousness, to capture the way we make sense of experience and order out of our memory's chaos. Readings in George Eliot, Henry James, Virginia Woolf and others. {L}

**Fall, Spring, Variable**

**ENG 223 Contemporary American Gothic Literature (4 Credits)**

This course traces the emergence of a 21st-century gothic tradition in American writing through texts including novels, films and television shows. We analyze the shifting definitions and cultural work of the Gothic in contemporary American literature in the context of political and cultural events and movements and their relation to such concerns as race, gender, class, sexuality and disability. From the New Mexican desert to the rural south, from New York City, San Francisco and the suburbs of Atlanta to cyberspace, these literary encounters explore an expanse of physical, psychological, intellectual and imagined territory. {A}{L}

**Fall, Spring, Variable**

**ENG 225 Hybrid Genres: Experiments in Literary Form (4 Credits)**

This literature course explores texts that experiment with the boundaries of genre and form, or with combining different genres, from documentary poetics to the essay film to the graphic novel memoir. Upsetting the conventional distinctions between word and image, fact and fiction, and poetry and history, these hybrid texts ask us to rethink how form and genre work, and what students might learn from their undoing. Students will respond to the readings with their own hybrid essays. Readings will include texts by Alison Bechdel, William Blake, Theresa Hak Kyung Cha, Jamaica Kincaid, Maggie Nelson, M. NourbeSe Philip, and Claudia Rankine. {L}

**Fall, Spring, Alternate Years**

**ENG 228 Children's Literature (4 Credits)**

Shapes speak to us. Prose shapes us. From the picture book to the chapter book, we will explore the ways in which literature for children invents the child reading that literature. And we will attempt to break through our natural nostalgia for works we know to rediscover their innovative and experimental nature. In so doing, we will see these works work their magic on themes that will become familiar throughout the semester: identity, nostalgia, interiors and exteriors, authority, independence and dependence and, of course, the nature of wild things. Works may include Peter Rabbit, Where the Wild Things Are, Winnie-the-Pooh, Alice in Wonderland, Peter Pan, The Lion, the Witch and the Wardrobe, The Secret Garden, The Giver. {L}

**Fall, Spring, Variable**

**ENG 230/ JUD 230 American Jewish Literature (4 Credits)**

Offered as JUD 230 and ENG 230. Explores the significant contributions and challenges of Jewish writers and critics to American literature, broadly defined. Topics include the American dream and its discontents; immigrant fiction; literary multilingualism; ethnic satire and humor; crises of the left involving 60s radicalism and Black-Jewish relations; after-effects of the Holocaust. Must Jewish writing remain on the margins, too ethnic for the mainstream yet insufficient for contemporary gatekeepers of diversity? No prerequisites. {H}{L}

**Fall, Spring, Variable**

**ENG 231 Inventing America: Nation, Race, Freedom (4 Credits)**

This course focuses on the extraordinary burst of literary creativity that coincided with the emergence of a new American nation. From its conflicted founding episodes to the crisis of the Civil War, American writers interpreted and criticized American life with unmatched imaginative intensity and formal boldness, taking as their particular subject both the promise of freedom implicit in the nation's invention—and the betrayals of that promise: the horrors of slavery, and in the subtler entrapments of orthodox thinking, constricted vision, a self-poisoning psyche, and a repressive or unjust social life. {L}

**Fall, Spring, Annually**

**ENG 232 London Fog: Victorian Secrets, Sensations and Subversions (4 Credits)**

The deadly fog that hung over London throughout the 19th century was both a social reality and a pungent metaphor for a metropolis in which it seemed that almost anything could be hidden: secrets, crimes, identities. But sometimes the fog parts—and then comes scandal. We'll begin with Dickens' anatomy of the city in Bleak House; move on to sensation novels by Wilkie Collins and Mary Elizabeth Braddon, which contest and subvert the period's gender roles; look at murder with Sherlock Holmes and Dr. Jekyll; urban bombings with Joseph Conrad's The Secret Agent; and end with a neo-Victorian novel by Sarah Waters. {L}

**Fall, Spring, Variable**

**ENG 233 Re-forming America: Region, Race, and Empire (4 Credits)**

Re-forming the nation after the Civil War was no easy feat. During the period between 1865 and 1914, how did regions recently at war with one another view America differently? How did people of different races, classes, genders and other identities define their relationship to the nation? What role did empire-building, science and industrialization play in the re-forming of America into the superpower that it would become in the twentieth century? This course engages American writers as they explore these and other questions of meaning, value and power—with an emphasis on writers who shaped, critiqued and stood apart from their rapidly changing society.

**ENG 235/ AFR 170 Survey of African American Literature 1746–1900 (4 Credits)**

Offered as AFR 170 and ENG 235. An introduction to the themes, issues and questions that shaped the literature of African Americans during its period of origin. Texts include poetry, prose and works of fiction. Writers include Harriet Jacobs, Frances Harper, Charles Chesnutt, Frederick Douglass and Phillis Wheatley. {L}

**Fall, Spring, Variable**

**ENG 236/ AFR 175 African American Literature 1900 to the Present (4 Credits)**

Offered as AFR 175 and ENG 236. A survey of the evolution of African American literature during the 20th century. This class builds on the foundations established in AFR 113, Survey of Afro-American Literature 1746 to 1900. Writers include Langston Hughes, Richard Wright, James Baldwin, Toni Morrison and Paule Marshall. {L}

**Fall, Spring, Variable**

**ENG 237 Colloquium: Environmental Poetry and Ecological Thought (4 Credits)**

This course considers how literature represents environmental change and crisis, and shapes our understanding of the natural world. How can poetry provide new ways for thinking through extinction, conservation, and environmental justice? We explore these issues by reading a selection of environmental poetry in conversation with key texts from the environmental humanities. Central to the discussions: the sublime and the aesthetics of landscape and wilderness; garbage and the poetics of waste; the ethics of representing animal and plant life; the relation between landscape, labor, and power; and how eco-poetry intervenes in debates about climate change. {L}

**Fall, Spring, Variable**

**ENG 238 What Jane Austen Read: The 18th-Century Novel (4 Credits)**

A study of novels written in England from Aphra Behn to Jane Austen and Walter Scott (1688-1814). Emphasis on the novelists' narrative models and choices; we conclude by reading several novels by Austen—including one she wrote when 13 years old. {L}

**Fall, Spring, Alternate Years**

**ENG 239bc Multi-Ethnic American Literature: Borders and Border Crossings (4 Credits)**

What terrain—physically, culturally, and emotionally—do American writers inhabit when they write about borders? How might thinking about borders, whether literal or metaphorical ones, complicate the way race, class, and gender inform matters of belonging and citizenship? Using literary and cultural analysis, this course explores what it means to be, become, or refuse to be "American." Major course themes include ethnic subjects and the American Dream, internment and detainment, and the disputed ownership of land, resources, and persons. Texts studied will include fiction and poetry written by a broad range of Black, Indigenous, Latinx, and Asian American writers. Not open to first years. {L}

**Fall, Spring, Variable**

**ENG 241 The Empire Writes Back: Postcolonial Literature (4 Credits)**

Introduction to Anglophone fiction, poetry, drama and memoir from Africa, the Caribbean and South Asia in the aftermath of the British empire. Concerns include the cultural and political work of literature in response to histories of colonial and racial dominance; writers' ambivalence towards English linguistic, literary and cultural legacies; ways literature can (re)construct national identities and histories and address dominant notions of race, class, gender and sexuality; women writers' distinctiveness and modes of contesting patriarchal and colonial ideologies; and global diasporas, migration, globalization and U.S. imperialism. Readings include Achebe, Adichie, Aidoo, Dangarembga, Walcott, Cliff, Rushdie, Ghosh, Lahiri, Hamid and others. {L}

**Fall, Spring, Variable**

**ENG 243 The Victorian Novel (4 Credits)**

An exploration of the worlds of the Victorian novel, from the city to the country, from the vast reaches of empire to the minute intricacies of the drawing room. Attention to a variety of critical perspectives, with emphasis on issues of narrative form, authorial voice, and the representation of race, class, gender and disability. Novelists will include Brontë, Collins, Dickens, Eliot and Kipling. {L}

**Fall, Spring, Variable**

**ENG 245lc Topics in Reading and Writing Creative Fiction-The Landscapes and Cityscapes of Creative Fiction (4 Credits)**

In this course, we explore the constructed worlds made by some wonderful writers and build fictional worlds of our own. The course involves both in-class participation and a great deal of writing: short stories, worldbuilding exercises, writing about reading. Each week, we read the fiction published in that week's edition of "The New Yorker." {L}

**Fall, Spring, Variable**

**ENG 247 Colloquium: Race, Suburbia, and the post-1945 U.S. Novel (4 Credits)**

This course aims to identify, analyze and complicate the dominant narrative of U.S. suburbia vis-à-vis the postwar American novel. While the suburb may evoke a shared sense of tedium, U.S. fiction positions suburbia as "contested terrain," a battleground staging many of the key social, cultural and political shifts of our contemporary age. Reading novels and short stories by writers like Toni Morrison, Hisaye Yamamoto, John Updike, Chang-Rae Lee and Celeste Ng, the class assesses the narrative construction of the suburb as a bastion of white domesticity, as well as the disruption of this narrative through struggles for racial integration. Enrollment limited to 30. {L}

**Fall, Spring, Variable**

**ENG 250 Chaucer's Canterbury Tales (4 Credits)**

A study of England's first cosmopolitan poet whose Canterbury Tales offer a chorus of medieval literary voices, while creating a new kind of poetry anticipating modern attitudes and anxieties through colorful, complex characters like the Wife of Bath. We read these tales closely in Chaucer's Middle English, an expressive idiom, ranging from the funny, sly and ribald to the thoughtful and profound. John Dryden called Chaucer the "father of English poesy," but if so, he was a good one. Later poets laughed with him, wept with him, and then did their own thing, just as he would have wanted. Not open to first-year students. {L}

**Fall, Spring, Annually**

**ENG 256 Shakespeare (4 Credits)**

A Midsummer Night's Dream, As You Like It, Henry IV, Measure for Measure, King Lear, Macbeth, The Tempest and Shakespeare's sonnets. Not open to first-year students. {L}

**Fall, Spring, Annually**

**ENG 257 Shakespeare (4 Credits)**

Romeo and Juliet, Richard II, Hamlet, Twelfth Night, Troilus and Cressida, Othello, Antony and Cleopatra, The Winter's Tale. Not open to first-year students. {L}

**Fall, Spring, Annually**

**ENG 258 Feminist Shakespeare (4 Credits)**

Shakespeare has been both celebrated for his strong female roles—from independent heroines like Rosalind to formidable villains like Lady Macbeth—and condemned for the troubling politics of gender, class and race that he stages. Over the past fifty years, feminist scholars, writers and directors have grappled with this apparent contradiction via boundary-breaking criticism, radical imaginative work and transgressive productions of the Bard's most difficult plays. Students explore what it means to interpret and perform Shakespeare through a feminist lens across eight fiercely debated plays; they also consider a number of Shakespearean adaptations and appropriations. Not open to first-years. (E) {L}

**Fall, Spring, Alternate Years**

**ENG 260 Milton (4 Credits)**

A study of the major poems and selected prose of John Milton, radical and conservative, heretic and defender of the faith, apologist for regicide and advocate of human dignity, committed revolutionary and Renaissance humanist, and a poet of enormous creative power and influence, whose epic, Paradise Lost, changed subsequent English Literature. Not open to first-year students. {L}

**Fall, Spring, Annually**

**ENG 264 Faulkner (4 Credits)**

The sustained explosion of Faulkner's work in the dozen-odd years between *The Sound and the Fury* and *Go Down, Moses* has no parallel in American literature. He explored the microtones of consciousness and conducted the most radical of experiments in narrative form. At the same time he relied more heavily on the spoken vernacular than anyone since Mark Twain, and he made his "little postage stamp of native soil" in northern Mississippi stand for the world itself. We read the great novels of his Yoknapatawpha cycle along with a selection of short stories, examining the linked and always problematic issues of race, region and remembrance in terms of the forms that he invented to deal with them. {L}

**Fall, Spring, Variable**

**ENG 271/ GER 271 Imagining Evil (4 Credits)**

Offered as GER 271 and ENG 271. This course explores how artists and thinkers over the centuries have grappled with the presence of evil—how to account for its perpetual recurrence, its ominous power, its mysterious allure. Standing at the junction of literature, philosophy, and religion, the notion of evil reveals much about the development of the autonomous individual, the intersection of morality, freedom and identity, and the confrontation of literary and historical evil. Readings include literary works from Milton, Goethe, Blake, Kleist, E.T.A. Hoffmann, Tolkien, Le Guin; theoretical texts from Augustine, Luther, Nietzsche, Freud, Arendt. Conducted in English. {L}

**Fall, Spring, Variable**

**ENG 273 Colloquium: Bloomsbury and Sexuality (4 Credits)**

Members of the Bloomsbury movement led non-normative (what many now call queer) lives. The complexity and openness of their relationships characterized not only the lives but also the major works of fiction, art, design, and critical writings its members produced. "Sex permeated our conversation," Woolf recalls, and in *Bloomsbury and Sexuality* we'll explore the far-reaching consequences of this ostensible removal of discursive, social, and sexual inhibition in the spheres of literature, art, and social sciences. The course will draw from the art of Vanessa Bell and Duncan Grant, the writings of E. M. Forster, Virginia Woolf, Radclyffe Hall, Lytton Strachey, John Maynard Keynes and others, along with contemporary queer theory. {L}

**Fall, Spring, Variable**

**ENG 274 The Pleasures of Not Thinking: Romanticism and the Irrational (4 Credits)**

Romantic writers were obsessed with uncertainty, ignorance and the irrational, unthinking mind. Concerned with the unusual ideas that surface when one is sleeping or spaced out, absorbed or intoxicated, Romanticism embraced reason's alternatives: forgetting, fragmentation, stupidity and spontaneous, uncontrollable emotion. From Wordsworth's suggestion that children are wiser than adults, to Keats's claim that great writers are capable of remaining uncertain without reaching for fact or reason, Romantic poets and novelists suggested that one has something to learn from not thinking. Students read texts by Austen, Blake, Burke, Coleridge, Cowper, De Quincey, Freud, Kant, Keats, Locke and Rousseau. {L}

**Fall, Spring, Variable**

**ENG 275 Witches, Witchcraft and Witch Hunts (4 Credits)**

This course has two central ambitions. First, it introduces themes of magic and witchcraft in (mostly) American literature and film. We work together to figure out how the figure of the witch functions in stories, novels and movies, what witches and witchcraft mean or how they participate in the texts' ways of making meaning. At the same time, we try to figure out how witches and witchcraft function as loci or displacements of social anxiety—about power, science, gender, class, race and politics. Since the identification of witches and the fear of witchcraft often lead to witch panics, we finally examine the historical and cultural phenomenon of the witch hunt, including both the persecution of persons literally marked as witches and the analogous persecution of persons (Communists, sexual outsiders, etc.) figuratively "hunted" as witches have been. Open to students at all levels, regardless of major. {L}

**Fall, Spring, Variable**

**ENG 278 Asian American Women Writers (4 Credits)**

The body of literature written by Asian American women over the past 100 years or so has been recognized as forming a coherent tradition even as it grows and expands to include newcomers and divergent voices under its umbrella. What conditions enabled its emergence? How have the qualities and concerns of this tradition been defined? What makes a text—fiction, poetry, memoir, mixed-genre—central or marginal to the tradition and how do emergent writers take this tradition in new directions? writers to be studied may include Maxine Hong Kingston, Sui Sin Far, Cathy Song, Joy Kogawa, Jessica Hagedorn, Monique Truong, Jhumpa Lahiri, Ruth Ozeki, and more. {L}

**Fall, Spring, Variable**

**ENG 280/ WLT 280 Historical Memory and the Global Novel (4 Credits)**

Offered as ENG 280 and WLT 280. This course explores the relationship between history and memory in a series of post-WW2 "global" novels, texts that somehow straddle or transcend national traditions and marketplaces. This course interrogates how art might ethically engage with—or seek refuge from—historical "events" such as colonial and post-colonial violence, total/nuclear war, authoritarian military coups, global terrorism, trans-Atlantic slavery and the Holocaust. Major course themes include the relationship between the personal and the historical, the national and the global, the generational transfer of trauma, feelings of guilt and complicity, and the idea of historical memory itself. {L}

**Fall, Spring, Alternate Years**

**ENG 282/ AFR 245 The Harlem Renaissance (4 Credits)**

Offered as AFR 245 and ENG 282. A study of one of the first cohesive cultural movements in African American history. This class focuses on developments in politics, and civil rights (NAACP, Urban League, UNIA), creative arts (poetry, prose, painting, sculpture) and urban sociology (modernity, the rise of cities). Writers include Zora Neale Hurston, David Levering Lewis, Gloria Hull, Langston Hughes and Nella Larsen among others. Enrollment limited to 40. {L}

**Fall, Spring, Variable**

**ENG 285 Introduction to Contemporary Literary Theory (4 Credits)**

What do we do when we read literature? Does the meaning of a text depend on the author's intention or on how readers read? What counts as a valid interpretation? Who decides? How do some texts get canonized and others forgotten? How does literature function in culture and society? How do changing understandings of language, the unconscious, class, gender, race, history, sexuality or disability affect how we read? "Theory" is "thinking about thinking," questioning common sense, critically examining the categories we use to approach literature or any discursive text. This course introduces some of the most influential questions that have shaped contemporary literary studies. We start with New Criticism but focus on interdisciplinary approaches such as structuralism, poststructuralism, Marxism, psychoanalysis, New Historicism, postcolonialism, feminism, queer, cultural, race and disability studies with some attention to film and film theory. Strongly recommended for students considering graduate work. {L}

**Fall, Spring, Alternate Years**

**ENG 286 Quee(r) Victoria (4 Credits)**

The Victorian period may be less defined by its Queen than by its queers. The Victorians have long been viewed as sexually repressed, but close attention reveals a culture whose inventiveness regarding sexual identity, practice and discourse knew few bounds. This course focuses on complex representations of nonnormative persons and practices in this era, primarily in fiction (including novels by Charles Dickens, George Eliot, Oscar Wilde and contemporary author Sarah Waters). Drawing also from poetry, pornography, theory and memoir, students explore issues and intersections of desire, anxiety, gender, race, empire, class, nationality, childhood, family and forms of embodiment. {L}

**Fall, Spring, Alternate Years**

**ENG 289 Writing and Making Comics (4 Credits)**

This course focuses primarily on writing scripts: pitching, outlining, drafting and editing. The course examines the ways in which politics, current events, race, gender and cultural equality have shaped iconic comics and many of the best works published today. Students will study Marvel and industry standard scripts, but there are multiple ways of creating a script and subsequent comics. Those who write and draw (as opposed to only write or only draw) may have completely different methodologies. Students need not have skills as illustrators. However, students will gain a basic understanding of drawing comics, collaborating with visual artists, and comic book layout and design. Be prepared to draw and write at every class meeting. Enrollment limited to 12. Writing sample and instructor permission required. {A}{L}

**Fall, Annually**

**ENG 290sc Colloquium: Topics in Crafting Creative Nonfiction-Writing about Science (4 Credits)**

This is a colloquium in creative nonfiction writing that takes science and the environment as its subject matter. Students research and write a series of magazine-style, general-audience articles about science, scientists and ordinary people affected by such concerns as disease or global warming. Along the way, students hone their interviewing and research skills and expressive capabilities while contending with issues of factual accuracy, creative license, authority responsibility and the basic tenets of longform nonfiction. Ultimately, students explore the ways that hard science and subjective prose are interrelated forms. No prior experience with science or journalism required. Enrollment limited to 12. Instructor permission required. {A}{L}

**Fall, Spring, Variable**

**ENG 294 Writing War (4 Credits)**

How is literature created out of loss, beauty out of brutality? Drawing from poetry, novels, and memoirs, this class studies literary representations of war, attending to issues of race, nationality, class, gender and sexuality, experience and memory, trauma and healing, peace. We'll focus in particular on the extraordinary range of writings spawned from the horrors of the First World War (including works of Virginia Woolf, Wilfred Owen, and Vera Brittain), while also looking to canonical writers (including Homer, Alfred Tennyson, W. H. Auden, Gwendolyn Brooks, and Sylvia Plath), and contemporary poets, such as Yusef Komunyakaa, Solmaz Sharif, and Ocean Vuong. {L}

**Fall, Spring, Variable**

**ENG 295 Colloquium: Advanced Poetry Writing (4 Credits)**

Taught by the Grace Hazard Conkling Poet in Residence, this advanced poetry workshop is for students who have developed a passionate relationship with poetry and who have substantial experience in writing poems. Texts are based on the poets who are reading at Smith during the semester, and students gain expertise in reading, writing and critiquing poems. Strongly recommended: ENG 216 or equivalent. Writing sample and instructor permission required. Enrollment limited to 12. {A}{L}

**Fall, Spring**

**ENG 296 Colloquium: Advanced Fiction Writing Workshop (4 Credits)**

This course helps more advanced fiction writers improve their skills in a supportive workshop context, which encourages experimentation and attention to craft. The course focuses on technique, close reading and the production of new work. Students submit manuscripts for discussion, receive feedback from peers and revise their work. They keep a process journal and practice mindfulness to cultivate powers of focus and observation. Students read Reading Like a Writer by Francine Prose and short fiction by authors in different genres. Prerequisite: ENG 206 or equivalent. Enrollment limited to 12. Writing sample and instructor permission required. {A}{L}

**Fall, Spring**

**ENG 297 Jane Austen: Gender, Feeling and the Novel (4 Credits)**

In this class students closely read the novels of Jane Austen, focusing on her innovations in narrative form and style, while putting the novels in the context of early nineteenth-century British literature and culture. The discussions consider how Austen delineates the nuances of feeling, embodiment and attachment, her complex use of the marriage plot and her incisive and often ironic social commentary. At the forefront are issues of gender, power, politics, history, marriage, love and class, and a close and careful attention to narrative form, technique and style. Enrollment limited to 30. {L}

**Spring, Alternate Years**

**ENG 299 Colloquium: Literary Research Methods (4 Credits)**

Literary research starts with choosing the lens to investigate a passion-telescope or microscope? Does one want to explore constellations (an array of texts) or atoms (words/themes in a single text)? This course offers advanced literature majors hands-on experience supporting the development of a research project of their choice, including question definition, choice of methodology and critical framework, and evidence evaluation. Potential projects might include developing a special studies or thesis proposal. This is the chance to identify and explore a chosen topic in depth, while mastering widely useful research skills. Prerequisites: ENG 199, ENG 200 and two 200-level literature courses. Enrollment limited to 15. {L}

**Fall**

**ENG 301/ PYX 301 Advanced Poetry Writing: A Capstone (4 Credits)**

Offered as PYX 301 and ENG 301. Conceived as the culmination of an undergraduate poet's work, this course features a rigorous immersion in creative generation and revision. Student poets write a chapbook manuscript with thematic or stylistic cohesion (rather than disparate poems, as in prior workshop settings). For Poetry Concentrators, this course counts as the required Capstone; for English majors in the Creative Writing track, the course counts as an advanced workshop and may count toward the fulfillment of the "capstone experience" requirement. Poetry Concentrators must be enrolled in or have completed the other course requirements for the Concentration. Prerequisite: ENG 295 recommended but not required. Enrollment limited to 12. Juniors and seniors only. Writing sample and instructor permission required.

**Spring**

**ENG 303ap Seminar: Topics in American Literature-American Poetry in the Age of Emergency (4 Credits)**

What is poetry's role in bearing witness to an age of seemingly unremitting emergency? How can poets represent and respond to ongoing crises such as collapsing public health infrastructure, racialized police brutality, and environmental devastation? Conversely, what is poetry's relationship to highly mediated "crisis events" like 9/11 or Hurricane Katrina? Through literary and cultural analysis, this course will explore and historicize the concept of "emergency" in the United States. What is a state of emergency, and who gets to declare it? Moving between shorter, witness-based poems and longform documentary poems, we will consider how poetry can compel us to reimagine the terms upon which crises are rendered socially, politically, and culturally legible. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 303qa Seminar: Topics in American Literature-Feminist and Queer Asian American Writing (4 Credits)**

What does it mean to be queer, feminist or Asian American at the turn of this century? How do contemporary Asian American writers respond to, resist and re-invent given understandings of gender and sexuality? What is the role of the Asian American literary imagination in the face of war, im/migration, trans- and homophobia, labor exploitation and U.S. militarism? This course will explore these foundational questions through a sustained analysis of feminist and queer Asian American literature: novels, poetry, life-writing and film. Through a mix of scholarly and literary texts, students will examine a range of topics at the intersection of Asian American and gender and sexuality studies: identity and (self) representation, the vestiges of war, diaspora and migration, family and kinship, the hyper- and de-sexualization of Asian Americans, labor, globalization and racial capitalism. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Variable**

**ENG 308im Seminar: One Big Book-Ralph Ellison's Invisible Man from Jim Crow to Black Lives Matter (4 Credits)**

Ralph Ellison's groundbreaking *Invisible Man* (1952) occupies a central position for thinking about America and the American novel. In this seminar, we will trace Ellison's influence as a writer and public intellectual, from Jim Crow to Black Lives Matter. We will begin by identifying *Invisible Man's* central themes, metaphors, and narrative strategies in the context of the historical moment in which it appeared. We will then look at moments in which Ellison's novel—and his most important essays—have come to mediate major postwar debates about race, integration, democracy, and art. We will conclude by reading Percival Everett's *Erasure* (2001), a contemporary re-writing of *Invisible Man*. {L}

**Fall, Spring, Variable**

**ENG 309 Seminar: Black Prison Intellectuals (4 Credits)**

This course traces the role of black prison writings in the development of American political and legal theory, interrogating theories of intellectualism, including Antonio Gramsci's notion of traditional and organic intellectuals, and distinctions between categories of criminal and enemy. From 18th-century black captivity narratives and gallows literature through to the work of 20th- and 21st-century thinkers like Malcolm X, Eldridge Cleaver and Angela Davis, this course asks how the incarcerated black intellectual has informed and challenged ideas about nationalism, community and self-formation from the early republic to the present. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 312 Seminar: Seminar: Converts, Criminals and Fugitives: Print Culture of the African Diaspora, 1760–186 (4 Credits)**

This seminar explores the varied publications produced by people of the African diaspora in the U.S., Canada, the Caribbean, and England—early sermons and conversion narratives, criminal confessions, fugitive slave narratives and the black press. We consider these works in terms of publishing history, editorship (especially women editors), authorship, readership, circulation, advertising, influence, literacy, community building, politics and geography. We examine their engagements with such topics as religion, law economics, emigration, gender, race and temperance. Smith's manuscript and periodical holdings offer us a treasure trove of source materials. Permission of the instructor is required. Enrollment limited to 12. {L}

**Fall, Spring, Variable**

**ENG 313 Seminar: Literature Under Late Capitalism (4 Credits)**

What is the relationship between artistic creation and the economic, social, political and technological conditions broadly associated with late capitalism? How do contemporary artists reckon with increasing economic instability and inequality and the deadening impersonality and inhumanity of the workplace? As capitalism continues to encroach on daily life, what space remains for resistance, for imagining a future that is otherwise, for finding meaning and purpose? By reading key theoretical texts about late capitalism and neoliberalism alongside fictional works such as Suzanne Collins' *The Hunger Games* and Ling Ma's *Severance*, this course queries art's capacity to engage with late capitalist society and produce anti-capitalist critique. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Alternate Years**

**ENG 318 Seminar: Topics in American Literature-Race and the Long Poem (4 Credits)**

Literary scholar Erica Edwards defines "imperial grammars" as cultural "codes of race, gender and sexuality" influenced by U.S. empire. This course considers how book-length experimental poems trouble these or similar grammars, and how these poems imaginatively conceive of a world outside their constraints. Discussions include legacies of enslavement and colonization, borders and border controls, environmental racism, and stolen lands and histories. The course fosters a shared anti-racist pedagogy by determining what imperial grammars dominate classroom practices—and by collectively determining new practices to write into being. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 323/ AFR 360 Seminar: Toni Morrison (4 Credits)**

Offered as AFR 360 and ENG 323. This seminar focuses on Toni Morrison's literary production. In reading her novels, essays, lectures and interviews, we pay particular attention to three things: her interest in the epic anxieties of American identities; her interest in form, language, and theory; and her study of love. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**



**ENG 333ca Seminar: Topics: A Major Writer in English-Chimamanda Ngozi Adichie (4 Credits)**

Nigerian American fiction-writer, feminist, and public intellectual Chimamanda Ngozi Adichie is well-known for her TED talks, "The Danger of a Single Story" and "We Should All Be Feminists." She is also internationally acclaimed for her short stories and novels, which have attracted "a new generation of young readers to African literature," inspired countless young African writers, and prompted much critical scholarship. This course will focus on this brilliant 21st century Anglophone writer's fiction and non-fiction, and include some recent social media debates. Supplementary readings include postcolonial and feminist theory, history, and literary criticism. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 333ew Seminar: Topics: A Major Writer in English-Edith Wharton (4 Credits)**

She was one of the hardest-working and highest paid professional writers of her generation; she was the product of a cushioned life at the upper end of New York Society. Edith Wharton (1862-1937) examined the privileged world into which she was born with an anthropological skepticism, a sardonic dissection of unforgiving social laws and mores, and yet also provided a backwards glance at a vanishing world. A reading of her major work in social and historical context: *The House of Mirth*, *The Custom of the Country*, *Ethan Frome*, *Summer*, *The Age of Innocence* and others. Juniors and seniors only. Enrollment limited to 12. Instructor permission only. {L}

**Fall, Spring, Variable**

**ENG 333jl Seminar: Topics: A Major Writer in English-Jhumpa Lahiri (4 Credits)**

Indian American writer Jhumpa Lahiri became an overnight star in 1999 with her first short story collection, the Pulitzer Prize-winning *Interpreter of Maladies*. She has since published many novels, story collections and essays. Internationally acclaimed for her beautifully crafted, deeply moving fiction about migration, love, loss, belonging, unbelonging, home and family, this trilingual twenty-first century writer has already generated an astonishing body of scholarship. This course focuses on Lahiri's fiction and non-fiction, her themes and techniques, and includes her recent work in translation. The intersectionality of race, ethnicity, gender and class is central to the analysis. Supplementary readings include postcolonial, Asian American and feminist theory, history and literary criticism. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 333jt Seminar: Topics: A Major Writer in English-Tolkien (4 Credits)**

J. R. R. Tolkien was an Oxford don and professor of Old and Middle English literature who used fantasy fiction as a technique of moral philosophy and historical analysis, a way of pondering the meaning of human life on earth and the trajectory of human experience through time. We will explore Tolkien's Middle-earth in *The Hobbit* (1936), *The Lord of the Rings* (1965) and *The Silmarillion* (2001) with special attention to the medieval and early modern sources of Tolkien's literary imagination as intimated in his essays "Beowulf: The Monsters and the Critics" (1936) and "On Fairy-Stories" (1947). Juniors and Seniors only. Instructor permission required. Enrollment limited to 12. {L}

**Fall, Spring, Variable**

**ENG 349 Seminar: Literatures of Black Atlantic (4 Credits)**

Visiting the colonial West Indies to the modern-day Caribbean, U.S., Canada, U.K., and France, this seminar analyzes the literatures of the Black Atlantic and the development of Black literary and intellectual history from the 19th to the 21st centuries. Some key theoretical frameworks, which will help inform our study of literature emerging from the Black Atlantic, include diaspora, transnationalism, internationalism, and cosmopolitanism. Readings include slave narratives, poetry, novels, films, critical essays, and theory. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 361 Seminar: Poetry of War (4 Credits)**

This course studies a range of poetic representations of war. After reviewing some of the writings of Homer, Virgil and Shakespeare that were most influential for British poets of the 19th and 20th centuries, the course moves from Tennyson, Hardy and Kipling to the poets of the first and second world wars (Rupert Brooke, Wilfred Owen, Siegfried Sassoon and others). We situate the poetry with relevant historical and theoretical materials, as well as prose responses to war by authors such as Vera Brittain and Virginia Woolf. We end by reading poets who did not see combat (W.B. Yeats, W. H. Auden, Ted Hughes, Sylvia Plath) but whose work is nevertheless profoundly concerned with the complex relation of the martial to the lyrical, the destructive to the creative. By permission of the instructor. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 363 Seminar: Race and Environment (4 Credits)**

What is the role of literature and culture in the face of global environmental crisis? How do writers, artists, and filmmakers represent the toxic ecologies of a globalized world? And in what ways do the categories of race, gender, class and ability determine one's vulnerability to environmental degradation? Through literacy and cultural analysis, this course explores these questions as they intersect with issues of environmental racism, racialized disablement, neo/colonialism, ecofeminism, food justice, globalization, and urban ecologies. We examine literary and cultural engagement with diverse environmental topics: nuclear waste sites, slum ecologies, petro-capitalism, industrialized food production, and indigenous rights. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 365br Seminar: Topics in 19th-Century Literature-The Brontes (4 Credits)**

Students work intensively in this course with the rich variety of literary works produced by Emily Brontë, Charlotte Brontë, Anne Brontë and their shadowy brother Branwell, examining also the remarkable mid-Victorian phenomenon of their household in a remote vicarage. They were a family blighted beyond measure (all died young and in quick succession) and blessed beyond measure (two of the sisters are among England's greatest novelists). Their writings and artworks include explorations of the complexities of childhood, of illicit desire, of money and power, of civility and violence, and of life and death. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {A}{L}

**Fall, Spring, Variable**

**ENG 365fr Seminar: Topics in 19th Century Literature-Frankenstein: The Making of a Monster (4 Credits)**

This seminar will explore the creation and afterlife of Frankenstein, Mary Wollstonecraft Shelley's extraordinary first novel (written at age 19) about monstrosity and the experience of feeling not quite human. We will read Shelley's novel closely, consider its literary and historical influences (including writing by her parents and friends), and investigate its monstrous legacy (in film adaptations, novels, poems, comics, and popular culture). More than 200 years after it was written, this early science fiction novel continues to speak to our most urgent questions about gender, reproduction, science, technology, race, animality, disability, violence, justice, and belonging. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 384np/ AMS 351np Seminar: Topics in Writing about American Society-Creative Nonfiction Writing through Photography (4 Credits)**

Offered as AMS 351np and ENG 384np. A creative nonfiction writing workshop where students improve their writing using photography as muse, guide, foil and inspiration. Students write long, creative nonfiction pieces about current issues in American life using photography as a method for inspiring, analyzing and improving the prose. Students take photos, report and write, applying principles of photography such as point of view, depth of field, focus, flatness and timing to help with the essentials of narrative prose. Stories range from blog posts to profiles to fully realized long form, magazine-style, nonfiction articles. This is not a photography course, and if students' photography improves as a result, that is a happy accident. No prior experience with photography required. Enrollment limited to 12. Juniors and seniors only. Writing sample and instructor permission required. {A}{L}{S}

**Fall, Spring, Variable**

**ENG 391 Seminar: Contemporary South Asian Writers in English (4 Credits)**

This course will explore the rich diversity of late 20th and 21st century literatures written in English and published internationally by award-winning writers of South Asian descent from the U.S, Canada, Britain, India, Pakistan, Sri Lanka, and Bangladesh. These transnational writers include established celebrities (Salman Rushdie, Jhumpa Lahiri, Amitav Ghosh, Kiran Desai) and newer stars (Monica Ali, Aravind Adiga, Mohsin Hamid, Kamila Shamsie). Among many questions, we will consider how writers craft new idioms and forms to address multiple audiences in global English, how they explore or foreground emergent concerns of postcolonial societies and of diasporic, migrant, or transnational peoples in a rapidly globalizing but by no means equalizing world. Supplementary readings on postcolonial theory and criticism. Enrollment limited to 12. Juniors and seniors only. Instructor permission required. {L}

**Fall, Spring, Variable**

**ENG 399 Teaching Literature (4 Credits)**

Discussion of poetry, short stories, short novels, essays and drama with particular emphasis on the ways in which one might teach them. Consideration of the uses of writing and the leading of discussion classes. For upper-level undergraduates and graduate students who have an interest in teaching. Juniors, seniors and graduate students only. Enrollment limited to 15. {L}

**Fall**

**ENG 400 Special Studies (1-4 Credits)**

**Fall, Spring**

**ENG 580 Graduate Special Studies (4 Credits)**

Independent study for graduate students. Admission by permission of the chair.

**Fall, Spring**

**ENG 580D Graduate Special Studies (4-8 Credits)**

This is a yearlong course.

**Fall, Spring**