ENGL 272 Primer to Children’s Literature (old and new requirements: 300+ English elective)
MW 2 – 3:20   Instructor: Karen Sanchez-Eppler
Children’s books are a site of first encounter, a doorway to literacy and literature. This course will offer both a history of book production for child readers in England and the United States and an exploration of what these first books can teach us about the attractions, expectations, and responsibilities of reading. Limited to 80 students.

ENGL 276 Black Feminist Literary Tradition (old requirements: 2nd American or 300+ English elective)(new requirements: Anglophone/Ethnic American literature or 300+ English elective)
TuTh 1 – 2:20  Instructor: Aneeka Henderson
Reading the work of black feminist literary theorists and black women writers, we will examine the construction of black female identity in American literature, with a specific focus on how black women writers negotiate race, gender, sexuality, and class in their work. In addition to reading novels, literary criticism, book reviews, and watching documentaries, we will examine the stakes of adaptation and mediation for black female-authored texts. Students will watch and analyze the film and television adaptations of The Color Purple (1985), The Women of Brewster Place (1989), and Their Eyes Were Watching God (2005) as well as examine how Toni Morrison’s The Bluest Eye (1970) was mediated and interpreted by Oprah Winfrey’s book club and daytime talk show. Authors will include Toni Morrison, Zora Neale Hurston, Alice Walker, Gwendolyn Brooks, and Gloria Naylor. Writing Attentive. Expectations include three writing projects, a group presentation, and various in-class assignments.

Limited to 20 students. Priority given to those students who attend the first day of the class. Open to first-year students with consent of the instructor.

ENGL 281 Foundations/Integrations (old and new requirements: 300+ English elective)
Thursdays 1 – 4   Instructors: Amelie Hastie and Adam Levine
“Foundations and Integrations” will be an annual team-taught course between a Critical Studies scholar and moving-image artist. A requirement of the Film and Media Studies major, it will build on critical analysis of moving images and introductory production work to develop an integrated critical and creative practice. Focused in particular around themes and concepts, students will develop ideas in both written and visual form. The theme for spring 2016 will be “The Essay.”

Prerequisites: A foundations course in Critical Studies of Film and Media (such as “Coming to Terms: Cinema”) and an introductory film/video production workshop. Not open to first-year students. Limited to 15 students.
ENGL 306 Modern British and American Poetry (old and new requirements: 300+ English elective)
MWF 10 – 10:50    Instructor: William Pritchard
Readings and discussions centering on the work of Thomas Hardy, W.B. Yeats, T.S. Eliot, Robert Frost, and Wallace Stevens. Some attention also to A.E. Housman, Edward Thomas, Ezra Pound, and William Carlos Williams.

ENGL 308 Expatriate Poets (old and new requirements: 300+ English elective)
TuTh 8:30 – 9:50    Instructor: Daniel Hall
Readings of poets who have chosen to live in a culture other than their own, with an emphasis on T.S. Eliot in London, Elizabeth Bishop in Brazil, Thom Gunn in California, and Agha Shahid Ali in New England. Two class meetings per week.

ENGL 316 Literature of Chinese Diaspora (old requirements: 300+ English elective)(new requirements: Anglophone/ethnic American literature or 300+ English elective)
MW 12:30 – 1:50    Instructor: Yu-ting Huang
This course reads Chinese diasporic literatures along a transnational itinerary, analyzing literary fictions hailing from Southeast Asia, the U.S., Australia, New Zealand, and the Caribbean. At each location, Chinese immigrants must confront a multiethnic society of layered colonial histories, and we ask how encounters with other indigenous, immigrant, or colonial peoples change their conceptions about being Chinese, their understanding of self and other, and the ways they narrate belonging and community. We will have an emphasis on women authors, and the issues of gender in diaspora and transnational experiences will be central to many discussions. The literary texts are predominantly Anglophone, with the possibility of one or two texts translated from Sinophone origins, and a few films will be included as course material when appropriate. Possible authors include Eileen Zhang, Maxine Hong Kingston, Gish Jen, Shirley Geok-lin Lim, Hwee Hwee Tan, Brian Castro, Tze-Ming Mok, Meiling Jin, Jan Lowe Shinebourne, and Kerry Yang; films may include works by Wong Kar-wai, Ang Lee, and Tsai Ming-liang.

ENGL 326 Fiction Writing II (old and new requirements: 300+ English elective)(creative writing specialization – English 355 equivalent)
Tuesdays 1 – 3:30    Instructor: Amity Gaige
An advanced level fiction class. Students will undertake a longer project as well as doing exercises every week exploring technical problems.

Prerequisite: Completion of a previous course in creative writing. Limited enrollment. Please consult the Creative Writing Center website for information on admission to this course.

ENGL 338 Shakespeare (old and new requirements: English 221 Shakespeare equivalent course or 300+ English elective)
TuTH 10 – 11:30    Instructor: Anston Bosman
Readings in the comedies, histories, and tragedies, with attention to their poetic language, dramatic structure, and power in performance. Texts and topics will vary by instructor. Limited to 50 students.

ENGL 339 Early Women Writers (old and new requirements: 300+ English elective)
TuTh 1 – 2:20    Instructors: Ingrid Nelson & Amelia Worsley
“A woman must have money and a room of her own if she is to write fiction,” Virginia Woolf famously said in 1929. What did the landscape of women’s writing look like before women were
allowed such liberties, and what effects did their social conditions have on their writing? This
course focuses on the work of early female writers, from the medieval to the Romantic period—
many of whom are still overlooked today.

We will survey a range of writing by women from 1350 to 1850, putting English and American
poets into conversation with political agitators, religious mystics and martyrs, the authors of
woman-centered periodicals, and novelists. Our readings will include well-known works by
Aphra Behn and Jane Austen along with lesser-known and even anonymous women-authored
poetry, fiction, and non-fiction. Secondary readings by feminist critics and historians such as
Virginia Woolf, Judith Butler, and Toril Moi will frame our discussions. We will ask, how did
women writers participate in or drive the invention of new literary forms, such as the periodical
and the novel? Does women’s writing have specific formal or stylistic characteristics, and are
these affected by women’s social standing and access to education? What does an English
literary history that fully includes women’s writing look like, and how does it differ from standard
literary histories?

Permission is required for interchange registration during the add/drop period only.

ENGL 374 Spike Lee’s Joints (old requirements: 2nd American or 300+ English
elective)(new requirements: 300+ English elective)
TuTh 10 – 11:20  Instructor: John Drabinski and Marissa Parham
In offering extended formal considerations of Spike Lee’s cinematic oeuvre—in particular his
uses of light, sound, and color—this course is interested in how shifting through various modes of
critical inquiry can enable or broaden different kinds of cultural, political, or historical
engagement with a film. This semester we will also pay special attention to the question of what
it means to encapsulate a particular cultural moment, particularly vis-à-vis the often differing
demands of fictional and non-fictional representation.

ENGL 395 Literature and the Nonhuman World (old and new requirements: 300+ English
elective)
MF 12:30 – 1:50  Instructor: Geoffrey Sanborn
Like every other aspect of human culture, literature interacts with biology—with, in Elizabeth
Grosz’s words, “a system of (physical, chemical, organic) differences that engenders historical,
social, cultural, and sexual differences.” The aim of this course is to make that fact as
intellectually fruitful as possible. What happens to our understanding of literature if we think of it
as an expression of life? What happens, that is, if we think of literature as one of the countless
things that emerges from a non-personal, non-teleological process of evolution? And what
happens if we think of individual works of literature as potential ways of getting closer,
conceptually and sensually, to life, to the difference-making process within which we all find
ourselves? Critical readings will include selections from Grosz’s Becoming Undone and
Timothy Morton’s The Ecological Thought; literary readings will include Shakespeare’s A
Midsummer Night’s Dream, Thoreau’s Walden, James Welch’s Winter in the Blood, Marilynne
Robinson’s Housekeeping, and Edward P. Jones’s The Known World. A background in the
natural sciences is welcome but not necessary.

ENGL 435 The Play of Ideas (old and new requirements: 300+ English elective)
TuTh 2:30 – 3:50  Instructor: Christopher Grobe
We don’t just think, speak, or write our ideas; we perform them, too. Think TED Talks. Think
political movements. Think 400-level seminars in English.
In this course, you will read plays driven by their arguments and arguments that look an awful lot like plays. As the semester wears on, you will begin to research your own angle on the theme of ideas performed. Your final project will be a mock prospectus, in which you will imagine this “angle” of yours turning into a thesis project—creative, critical, or a mixture of the two.

Previous experience with drama or performance is helpful, but hardly required. The reading load is heavy and expectations for classroom engagement are high. Would you turn up to a performance not knowing your lines? I didn’t think so. See you there.

Open to juniors and seniors. Limited to 15 students.

ENGL 458 Indigenous American Epics (old requirements: 2nd American or 300+ English elective)(new requirements: Anglophone/ethnic American or 300+ English elective)
MW 12:30 – 1:50    Instructor: Lisa Brooks
This course will delve deeply into the literature and history of “Turtle Island,” or North America. The Quiché Maya Popol Vuh (Council Book), the Iroquois Great Law, and the Wabanaki creation cycle are rooted in longstanding, complex oral narratives of emergence and transformation, which were recorded by Native authors and scribes. We will close read these epics (in English) as works of “ancient American” literature, as narratives of tribal history, and as living constitutions of tribal governance. We will study the tribally and regionally-specific contexts of these epic narratives as well as the “intellectual trade routes” that link them together. The course will conclude with an epic narrative of more recent colonial history, composed by the nineteenth-century Pequot author William Apess, born in the Connecticut River valley. Following an interdisciplinary American studies approach, our reading will be enriched by guest speakers and artistic media.

Open to juniors and seniors. Limited to 15 students.

ENGL 462 Film and Video Curation (old and new requirements: 300+ English elective)
TuTh 2:30 – 3:50; M 7 – 10    Instructor: Joshua Guilford
In recent years, curating has taken on an increasingly central role in the production of contemporary media cultures. As the practice of selecting, organizing, and presenting cultural artifacts for public exhibition, curating often determines the sorts of media forms audiences have access to and the frameworks through which those media forms are interpreted. Curating requires a facility with a wide variety of skills, from historical research to critical analysis, communication, administration, and creative thinking. Yet it also entails an attentiveness to the complex socio-political issues that subtend all approaches to cultural representation.

This course introduces students to the history, theory, and practice of film and video curation, paying special attention to the curation of experimental media. Students will learn about curating in both theoretical and practical ways, analyzing a variety of conceptual issues and debates that have emerged from historical and contemporary approaches to experimental film and video exhibition, while also embarking on creative assignments designed to allow them to begin developing their own curatorial perspectives. Through weekly screenings, readings, and discussion seminars, as well as visits to off-campus arts venues and cultural institutions, we will examine the different registers of film and video exhibitions that are regularly shaped by
curators (program, sequence, exhibition space, text, and formats, etc.), as well as the broader social and political stakes of media curation. Two class meetings and one screening per week.

**Preequisite:** At least one foundational course in FAMS or ARHA. Open to juniors and seniors. Limited to 12 students.

**ENGL 474 Modern Caribbean Literature (old and new requirements: 300+ English elective)(new requirements: 300+ English elective or Anglophone)**

Tuesdays 1 – 4 PM  
Instructor: Rhonda Cobham-Sander

This digital humanities seminar examines how the concurrent migrations of Chinese and Indian indentured laborers to the Caribbean and Afro-Caribbean workers to and from the Panama Canal, at the turn of the twentieth century, contributed to the emergence of Modern Caribbean Literature. Students will explore the digital, print, and audio-visual archives related to these migrations, now stored in the Digital Library of the Caribbean (dLOC), to enrich their reading of Caribbean literature. Librarians at Amherst, as well as scholars, librarians, and students at three other American and Caribbean universities, will partner with us in the course. We will hold some class discussions online and collaborate via social media on some of the course assignments. Authors whose works we will read include Victor Chang, Staceyann Chin, Maryse Condé, H.G. de Lisser, Ramabai Espinet, Ismith Khan, Claude McKay, V.S. Naipaul and Eric Walrond.

**Prerequisite:** A previous course in English, History, or Black Studies is recommended. Open to juniors and seniors. Limited to 12 students.

**ENGL 479 Critical Studies in TV (old and new requirements: 300+ English elective)**

MW 2 – 3:20  
Instructor: Amelie Hastie

This advanced seminar will focus on a key feature of televisual structure—intertextuality—in order to develop an advanced methodological framework for its analysis. In its most basic form, "intertextuality" refers to references within one text to a series of other texts. In the case of television, it can be argued that every "text" (whether a full series, a single episode, or even a commercial) is interwoven with other texts. In order to explore this concept, we will proceed both historically and theoretically. That is, we will begin by considering the commercial broadcast context in which U.S. television began, and we will also trace key innovative critical works in television studies. We will then work towards contemporary exhibition and reception practices in order to recognize how those original modes of intertextual practice lodged in broadcast television have become more deeply entrenched in what we watch today, even when we are reluctant to refer to it as “television.” Together we will view an array of examples to explore intertextuality from a range of different vantage points (scheduling, stardom, production, and so on), and students will also follow particular series on their own in order to design an intertextual map over the course of the semester. Weekly writing assignments will focus both on visual textual analysis and the construction of an annotated bibliography towards a longer essay.

**Prerequisite:** Prior coursework in film and media studies courses, either at Amherst or one of the other Five Colleges. The professor will consider exceptions for advanced English majors with no previous film/media classwork. Open to juniors and seniors.

**EUST 259 Shakespeare in Prison (old and new requirements: 300+ English elective)**

Wednesdays 2-4  
Instructor: Ilan Stavchansky

Taught at the Hampshire County Jail, the course is devoted to close readings and staging of parts of Shakespeare’s plays while exploring in depth his historical context, dramatic and
stylistic style, and world view. The topics of bondage, revenge, injustice, and forgiveness will serve as leitmotifs. On this iteration, four plays will be the focus: *As You Like It*, *Macbeth*, *Hamlet*, and *The Tempest*. 