ENGL 180 Film and Writing (English 200+ elective)(creative writing specialization path)
TuTh 10:00-11:20  Instructor: Amelie Hastie
A first course in reading films and writing about them. A varied selection of films for study and criticism, partly to illustrate the main elements of film language and partly to pose challenging texts for reading and writing. Frequent short papers. Two class meetings and one screening per week. **Permission is required for interchange registration during the add/drop period only.**

ENGL 221 Writing Poetry I (English 200+ elective)(creative writing specialization path)
Mon 2:00-4:40  Instructor: Kirun Kapur
A first workshop in the writing of poetry. Class members will read and discuss each others’ work and will study the elements of prosody: the line, stanza forms, meter, free verse, and more. Open to anyone interested in writing poetry and learning about the rudiments of craft. Writing exercises weekly. **Admission with consent of the instructor. Limited to 12 students. Please consult the Creative Writing Center website for information on admission to this course.**

ENGL 222 Playwriting I (English 200+ elective)(creative writing specialization path)
TuTh 10:00-11:20  Instructor: Djola Branner
A workshop in writing for the stage. The semester will begin with exercises that lead to the making of short plays and, by the end of the term, longer plays—ten minutes and up in length. Writing will be done in and out of class; students’ work will be discussed in the workshop and in private conferences. At the end of the term, the student will submit a portfolio of revisions of all the exercises, including the revisions of all plays. **Permission is required for interchange registration during all registration periods.**

ENGL 226 Fiction Writing I (English 200+ elective)(creative writing specialization path)
Weds 2:00-4:40  Instructor: Abigail Jackson
A first course in writing fiction. Emphasis will be on experimentation as well as on developing skill and craft. Workshop (discussion) format. **Admission with consent of the instructor. Limited to 15 students. Please consult the Creative Writing Center website for information on admission to this course.**

ENGL 231 Reading Small Drama (English 200+ elective)
TuTh 1:00-2:20  Instructor: Christopher Grobe
How small can drama get while remaining “dramatic”? During the first half of the twentieth century, it was not unusual for a stage in America (or anywhere in the English-speaking world) to be filled with dozens of actors. Over the last sixty years, though, the crowds onstage have thinned. Today, three-, two-, and even one-person plays are as common as twenty-person plays once were.

In this course, we will study plays by American, British, Irish, and South African writers—from Eugene O’Neill and Samuel Beckett to Athol Fugard and Sarah Kane—who have found new inspiration within these tight constraints. We will practice a kind of “middle-distance reading.” That is, in addition to paying close attention to the local detail of a play, we will also stand further
away from it in order inquire into its broader structure and premises. How does this stage-world work? What are its rules, its tendencies, its textures? Most importantly, since this is a course on small-casted plays, how are characters created, tested, and distributed within the play? How might theatrical character differ from novelistic character or poetic voice? Permission is required for interchange registration during the add/drop period only.

**ENGL 240 Reading Poetry (English 200+ elective)**
TuTh 11:30-12:50  Instructor: David Sofield
A first course in the critical reading of selected English-language poets, which gives students exposure to significant poets, poetic styles, and literary and cultural contexts for poetry from across the tradition. Attention will be given to prosody and poetic forms, and to different ways of reading poems. Permission is required for interchange registration during the add/drop period only.

**ENGL 259 Black Women’s Narratives (Anglophone/ethnic American or 200+ English elective)**
TuTh 1:00-2:20  Instructor: Aneeka Henderson
Why do love and courtship continue to be central concerns in black women's literature and contemporary black popular fiction? Are these thematic issues representative of apolitical yearnings or an allegory for political subjectivity? Drawing on a wide range of texts, we will examine the chasm between the "popular" and the literary, as we uncover how representations of love and courtship vary in both genres. Surveying the growing discourse in media outlets such as CNN and the Washington Post regarding the "crisis" of the single black woman, students will analyze the contentious public debates regarding black women and love and connect them to black women's literature and black feminist literary theory. Authors covered will range from Nella Larsen to Terry McMillan and topics will include gender, race, class, and sexuality. Permission is required for interchange registration during the add/drop period only.

**ENGL 278 Digital Africas (English 200+ elective)**
MonWed 8:30-9:50  Instructor: C. Rhonda Cobham-Sander
This course will examine how African writers incorporate digital technologies into their work when they publish traditional print texts, experiment with digital formats, or use the internet to redefine their relationship to local and international audiences. We will reflect on how words and values shift in response to new forms of mediation; on the limits these forms place on the bodies they represent, and on the protections they occasionally offer. Students will read fictional works in print, serialized narratives on blogs, as well as other literary products that circulate via social media. Students also will be introduced to a selection of digital humanities tools that will assist them in accessing, analyzing and responding to these works. Course materials include print, digital and hybrid publications by Oyono, Farah, Adichie, Cole, Maphoto, and Wainaina, among others. Permission is required for interchange registration during the add/drop period only.

**ENGL 304 Narratives of Suffering (English 300+ elective)**
MonFri 12:30-1:50  Instructor: Geoffrey Sanborn
It’s possible to imagine people who have not yet suffered, who have not yet had a peculiarly intense and sustained experience of physical or psychic pain. Those imaginary people are, however, vulnerable to future suffering. Even more importantly, they live in a world in which many others suffer, so many that a refusal to attend to suffering amounts to a refusal of a meaningfully relational existence. Thinking and feeling in response to suffering is, accordingly, an inescapable aspect of what Henri Bergson describes as “a really living life.” But how do we
respond to suffering, whether in others or in ourselves? How do we take it in without appropriating it? How do we express it without parading it? These questions and others like them are difficult, but the aim of this class is to create a space in which it is possible to take them up—to generate an intellectual and emotional atmosphere in which it is possible to learn how to live with what we can’t rise above. Readings include *The Book of Job*, Sophocles’s *Philoctetes*, Shakespeare’s *King Lear*, Herman Melville’s *Moby-Dick*, John Hersey’s *Hiroshima*, Samuel Beckett’s *Endgame*, Toni Morrison’s *Beloved*, Art Spiegelman’s *Maus*, and Cormac McCarthy’s *The Road*. Permission is required for interchange registration during the add/drop period only.

**ENGL 307 Poetry of the Closet (English 300+ elective)**
MonWed 8:30-9:50  Instructor: Daniel Hall
This will be an historical survey, from the nineteenth century to the present, of poetry written by gay men and lesbians, both in and out of the closet. Permission is required for interchange registration during the add/drop period only.

**ENGL 310 Animal in Novels (English 300+ elective)**
MonWed 12:30-1:50  Instructor: Yu-ting Huang
This course examines how contemporary global novels employ animals to explore the limits of humanity and human community. As globalization creates intersecting networks of production and communication across borders, many recent novelists foreground human-animal relations alongside their depictions of contemporary global reality. Why should they choose to include animals in their visions of a global society? What may be the connection between the lives of animals and globalization? Reading a selection of philosophical and theoretical texts alongside contemporary Anglophone novels from around the world, the course examines the wide-ranging representations of animals as companion species, radical Other, food and commercial products, victims of environmental disasters and geopolitical changes, or reminders of our innocent origin. Possible authors include J.M. Coetzee, Ruth L. Ozeki, Indra Sinha, Zakes Mda, Mahasweta Devi, Lydia Millet, Lauren Beukes, and Linda Hogan; possible theoretical texts include those by Giorgio Agamben, Jacques Derrida, and Donna Haraway. Permission is required for interchange registration during the add/drop period only.

**ENGL 319 The Postcolonial Novel (Anglophone/ethnic American literature or English 300+ elective)**
Tues 1:00-3:30  Instructor: Knupa Shandilya
What is the novel? How do we know when a work of literature qualifies as a novel? In this course we will study the postcolonial novel which explodes the certainties of the European novel. Written in the aftermath of empire, these novels question race, class, gender and empire in their subject matter and narrative form. We will consider fiction from South Asia, the Caribbean and sub-Saharan Africa. Novels include South African writer J.M. Coetzee’s *Waiting for the Barbarians*, Salman Rushdie’s *Midnight’s Children* and Caribbean novelist Dionne Brand’s *In Another Place, Not Here*. Permission is required for interchange registration during the add/drop period only.

**ENGL 320 Literature as Translation (English 300+ elective)**
MonWed 2:00-3:20  Instructor: Catherine Ciepieia
Acts of translation underwrite many kinds of cultural production, often invisibly. Writers of the Harlem Renaissance, for instance, engaged with black internationalism through bilingualism and
translation, as Brent Edwards has reminded us. In this course we will study literary translation as a creative practice involved in the making of subjects and cultures. We will read key statements about translation by theorists and translators, such as Walter Benjamin, Roman Jakobson, Lawrence Venuti, Peter Cole and Gayatri Spivak. We also will directly engage in translation work: each student will regularly present translations in a workshop format to produce a portfolio as a final project. The class will be “polyglot,” meaning that students are welcome to translate from any language of which they have knowledge; when they share translations, they will be asked also to provide interlinear, or “literal,” translations for those who may not understand the language they are working in. Permission is required for interchange registration during the add/drop period only.

ENGL 338 Shakespeare (English 221 equivalent or 300+ elective)
TuTh 1:00-2:20  Instructor: Peter Berek
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. Permission is required for interchange registration during the add/drop period only.

ENGL 343 Nature and Imagination (English 300+ elective)
TuTh 2:30-3:50  Instructor: Amelia Worsley
Can reading poetry change our understanding of our environment? How might the way we perceive nature be conditioned by the ways in which writers have imagined it? In turn, how might the way we perceive our own imaginations be conditioned by ideas about the natural world? Although “nature” might seem like a universal and unchanging concept, British Romantic writers did much to invent our modern perception of it. This course questions what “nature” might mean, and how it developed alongside changing ideas about the imagination.

We will read the writings of William Wordsworth, Dorothy Wordsworth, Charlotte Smith, Lord Byron, Mary Shelley, Percy Shelley, Keats, and Felicia Hemans alongside seventeenth- and eighteenth-century theories of the imagination by David Hume, Edmund Burke, and Immanuel Kant. We will also make frequent visits to the Mead Art gallery in order to experiment with some of these imaginative theories. Finally, we will debate what impact this history has had on current environmental discourse, contemporary ethics, and the Green movement. Some critics have argued, for instance, that the Romantics’ reverence for nature is more destructive than it might at first seem. Might it be more environmentally responsible to get rid of the Romantic concept of “nature” altogether? Permission is required for interchange registration during all registration periods.

ENGL 355 Emily Dickinson (English 300+ elective)
TuTh 2:30-3:50  Instructor: Karen Sanchez-Eppler
Emily Dickinson’s poetry is rich in what she called “illocality.” Her writing characteristically dissolves images and refuses all specificity of place or event, and yet no writer is more intimately connected to a single particular place. Dickinson wrote almost all of her poems within this one house on Main Street in Amherst. We will have the extraordinary opportunity to read these poems here, to study both her individual life and her practices of literary expression in the place where she lived and wrote and with access to many of the artifacts and records of family and local history. We will study Dickinson’s biography, her poetic practices, and her historical context. In exploring the social and political situation of her poetry we will pay particular attention to local materials and history. Most class meetings will be held in the Dickinson
Homestead and coursework will include projects of use to the Dickinson Museum. Permission is required for interchange registration during the add/drop period only.

**ENGL 441 Medieval Lyric (English 300+ elective)**
TuTh 11:30-12:50    Instructor: Ingrid Nelson
In this course, we read a selection of English and other European lyrics (in translation) from the twelfth through the seventeenth centuries. An exciting, fertile era in poetic innovation, these centuries see the dawn of the first romantic love poetry in these languages, the invention of new forms like the sonnet, and the invention of the lyric “anthology.” Reading the lyrics of the French troubadour poets, Chaucer, Petrarch, Wyatt, Donne, Shakespeare, and the many brilliant anonymous poets of medieval England, we will examine both the text and contexts of these short poems. Close readings will be put in dialogue with cultural contexts (such as the volatile court of Henry VIII, in which Thomas Wyatt wrote), and the material contexts of the lyrics (the medieval and early modern manuscripts and books in which they first appeared). We will further think about how the term “lyric” emerges as a privileged poetic category, by reading contemporary “defenses” of poetry and thinking about why the word “lyric” only appears in the sixteenth century. Does the “lyric” poem change once it is defined? How do later works speak to the earlier tradition? Permission is required for interchange registration during the add/drop period only.

**ENGL 446 Lyrics and More (English 300+ elective)**
TuTh 2:30-3:50    Instructors: William Pritchard and David Sofield
What are the antecedents of the central line of poetry in English as one finds it early in the twenty-first century? Given the great variety of English-language poetry today, the term “central line” may be disputable; what is not disputable is the tradition of secular and religious lyrics and odes that derives from the major poets of the early seventeenth-century: John Donne, Ben Jonson, George Herbert, and Andrew Marvell. The lyric and the ode are recast two centuries on by, among others, William Wordsworth, whose development of the monologue inaugurates another genre much practiced in the following two hundred years. Lyric, ode, and monologue become the principal modes in the work of John Keats, Alfred Tennyson, Thomas Hardy, Robert Frost, and Philip Larkin. In this seminar students and instructors will read closely, and discuss, these ten poets. A short paper or two, and a longer one in conclusion. Open to juniors and seniors. Students not majoring in English are welcome. Permission is required for interchange registration during the add/drop period only.

**ENGL 454 Toomer/Faulkner/Morrison (English 300+ elective)**
Mon 2:00-5:00    Instructor: Marissa Parham
William Faulkner and Toni Morrison are generally understood as two of the most important writers of the twentieth century. In a country that works hard to live without a racial past, both authors have brought deep articulation to what it means to experience that which is often otherwise ignored and regardless unspoken. This semester we will explore several key novels from each author’s oeuvre, looking for where their texts converge and diverge. We will also spend time with Jean Toomer—a modernist writer critical to understanding what might be at stake in Faulkner and Morrison’s writerly manipulations of time, space, place, and memory—and with several philosophical texts that will help us to conceptualize what it means to “know” something like race or to “understand” history. Permission is required for interchange registration during the add/drop period only.