

ENGLISH

For First-Years



The English department offers an exciting array of small, seminar-style classes, each focused upon a compelling theme, to introduce students to the study of literature. First-year students will find that the reading, thinking, and writing skills taught through close instruction in these intensive introductory English courses will serve them well in many different disciplines throughout their college careers. We therefore encourage all entering students to consider enrolling in ENGL 103 (fall) or ENGL 104 (spring) their first year.

Each section of ENGL 103 and ENGL 104 is writing-intensive and discussion-centered. Each will introduce students to texts from a range of historical periods and to genres including the epic, the novel, drama, lyric poetry, film, and the short story. Here is the list of courses available Fall 2024 (see below for full descriptions and scheduling information):

ENGL 103.01: *Translation, Transition, Transcreation* (Brostoff)

ENGL 103.02: *Science, Fiction, and Science Fiction* (Brown)

ENGL 103.03: *The Writer in the Text* (Davidson)

ENGL 103.04: *Health and Healing* (Fernando)

ENGL 103.05: *Health and Healing* (Fernando)

ENGL 103.06: *Bodily Matters* (Lau)

ENGL 103.07: *Writing the Mind* (Matz)

ENGL 103.08: *Writing the Mind* (Matz)

ENGL 103.09: *What's Love Got to Do With It?* (O'Neill)

ENGL 103.10: *Denaturing "Nature"* (Quinn)

ENGL 103.11: *Writing the Race* (Schoenfeld)

ENGL 103.12: *Authorship* (Suazo)

ENGL 103.13: *Retell, Reimagining, Revision* (Sukrungruang)

ENGL 103.14: *Waste Lands* (Tierney)

ENGL 103.15: *Practitioners as Authors* (Scanlon)

ENGL 103.16: *Monstrous Forms* (Fleming)

***Students may proceed to 200-level courses after taking ENGL 103 (or ENGL 104). Pre-med students should be sure to enroll in ENGL 103 or ENGL 104 in their first or second year, since these courses are typically not open to juniors and seniors. Students who intend to complete their humanities distribution requirement in English during their first year of study may do so by taking two courses at the 100 level or one course each at the 100 and 200 levels. Potential English majors should take a 100-level course (required for the major) right away. Students hoping to take ENGL 103 or ENGL 104 should have the CRNs of at least two alternates along with their first choice when they enroll online. Spring-semester creative-writing courses are open to first-year students; please see "Creative Writing Courses" below.*

***Students may take any two sections of ENGL 103 or ENGL 104 to fulfill their humanities distribution requirement or they may complete their humanities requirement with either ENGL 103 or ENGL 104 plus another ENGL course. These courses (ENGL 103 and ENGL 104) are not typically open to juniors and seniors without permission of the department chair. Courses are offered annually in multiple sections.

English 103.01 *Translation, Transition, Transcreation*

TR 9:40 – 11:00

Professor Brostoff

Lentz House 204

Across, beyond, over, through: the prefix “trans-” is on the move. Harboring a hefty history, “trans-” signals movement between languages and identities, genders and genres, cultures and nations. But is the “trans-” in “translation” the “trans-” in transition? And is the “trans-” in “transgender” the “trans-” in “transnational”? How have these terms traversed time and place? And how do these terms, which negotiate conceptual borders, travel across geopolitical ones? In this course, we’ll map multiple modes of transing, as they flicker between persons and places, words and worlds. Our intention will be to pay attention to the tensions inlaid in literary and theoretical representations of transcreation, broadly conceived. Crucial to our consideration will be a comparative understanding of the poetics and politics of meaning-making. As we interpret the words we read, so too will we investigate the words we write. We’ll study many creative choices, both simple and sophisticated, that go into translating interpretations of a text to a reader. We may encounter multilingual works by Gloria E. Anzaldúa, Walter Benjamin, Paul Preciado, Clarice Lispector, Susan Stryker, Jorge Luis Borges, Theresa Hak Kyung Cha, Italo Calvino, Linn da Quebrada, and Valeria Luiselli, among others.

English 103.02: *Science, Fiction and Science Fiction*

MWF 10:10 – 11:00

Professor Brown

Lentz House 104

What is the relationship between literature and science? How does science fiction draw on both factual and fictional writing to make something distinctively new? In this course, we will, think about the place of literary studies in relation to other subjects in the Liberal Arts curriculum; explore the history of science and the development of scientific methods; and use science fiction as a test case for literary work. In the process, we will familiarize ourselves with the fundamentals of literary criticism, and read a variety of texts in poetry, prose, and drama including Shakespeare’s *The Tempest*, Stoppard’s *Arcadia*, and Octavia Butler’s *Parable of the Sower*.

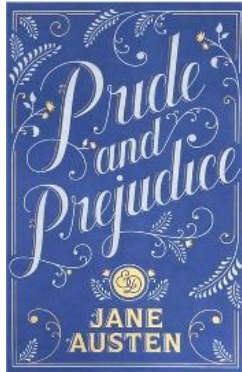


English 103.03: *The Writer in the Text*

Professor Davidson

MWF 12:10 - 1:00

Lentz House 104



This course will consider representations of artists and the act of writing in literature, drama, and poetry; it will analyze scenes of writing, portraits of literary creators and creations, views of writers on the craft of writing, and self-conscious expressions of literary self-fashioning. How do writers envision and define the process of putting pen to paper? How do the technologies of writing influence a digital age? What is the connection between the act of writing and memory, and between writing and oral tradition? How have the representations of writers and writing varied across historical periods? Does author biography help or hinder the understanding of the writer on the printed page? A diverse range of texts will include Shakespeare's *Hamlet* and *The Tempest*, James Joyce's *A Portrait of the Artist*, Herman Melville's *Bartley the Scrivener*, Edwidge Danticat's *Create Dangerously*, and Jane Austen's *Pride and Prejudice*.

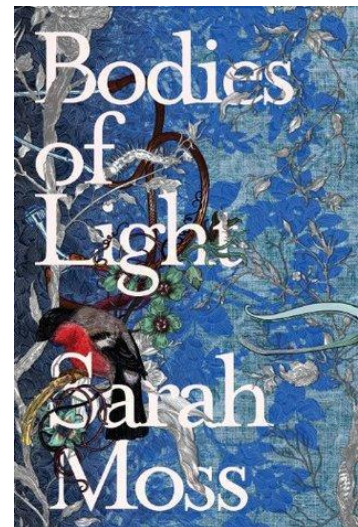
English 103.04: *Health and Healing*

Professor Fernando

MWF 10:10 – 11:00

Gund Gallery 102

By professing the Hippocratic Oath, every physician swears to “do no harm”. In this course, using the oath as a point of departure, we will explore short stories, novels, essays, and poetry and expand our understanding of medicine, health and healing. How is the relationship between a doctor and a patient imagined? How is illness – psychological and physical – codified in various social and geographical contexts? What are the affective/emotional experiences that accompany illness and the practice of medicine? If in the oath, a physician promises to “do no harm,” what qualifies as ‘harm’ and who decides the ‘best interests’ of the patient? How do the intersections of race, class, gender and sexuality shape and challenge the practice of medicine? And, more broadly, what are the geopolitical implications of medicine and public health? We will examine these and other such questions as they figure in a range of fictional and non-fictional writings. The novels we will read include, Mary Shelley's, *Frankenstein*, V.V. Ganeshananthan's “Brotherless Nights,” Brit Bennet's *The Mothers*, and Sarah Moss's *Bodies of Light*. We will read essays by Atul Gawande, Susan Sontag, Silvia Federici, Sheri Fink and Audre Lorde. Our poetry and short story selections will include works by Gwendolyn Brooks, Fady Joudah, Ursula Leguin and Lucille Clifton.



English 103.05: Health and Healing

Professor Fernando

MWF 2:10 – 3:00

Keithley House 002

By professing the Hippocratic Oath, every physician swears to “do no harm”. In this course, using the oath as a point of departure, we will explore short stories, novels, essays, and poetry and expand our understanding of medicine, health and healing. How is the relationship between a doctor and a patient imagined? How is illness – psychological



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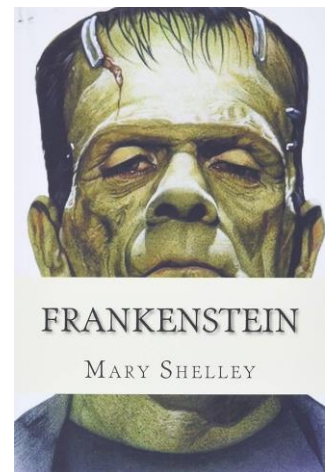
English 103.06: Bodily Matters

Professor Lau

MWF 11:10 – 12:00

Lentz House 104

This course centers around issues of *embodiment*: how do cultural productions shape and transform our assumptions about how bodies function and which bodies matter? We will look at not only literary and filmic representations of bodies but also medical, sociological, philosophical, and bioethical approaches to the body as a site of contested knowledges. Our goal will be to move beyond a singular definition of what a body is toward multiple, contesting definitions that arise in specific historical and formal contexts. Students will encounter different frameworks for interpreting bodies both as flesh and as symbol and the consequences of such meanings attached to bodies. Course texts include Ovid’s *Metamorphoses*, Mary Shelley’s *Frankenstein*, Steven Soderbergh’s *Contagion*, and Andrea Lawlor’s *Paul Takes the Form of a Mortal Girl*.



English 103.07: *Writing the Mind*

Professor Matz

MWF 10:10 - 11:00

Horvitz Studio Arts 220

“Not I, but the poets discovered the unconscious”: so wrote Sigmund Freud, in recognition of literature’s role in psychological discovery. Poems, plays, and stories have long been our main way into the human mind; more than that, they have even shaped the mind, creating possibilities for thought and feeling that would only later come to



seem natural. This course will study crucial examples of “writing the mind,” their motivations, and their implications for our understanding of the nature of literature. Stream of consciousness narration, confessional poetry, double consciousness characterization, the Shakespearean soliloquy, and the autism memoir will be some of our concerns. And we will explore them with the help of certain key theories about the relationship between literature and psychology—psychoanalytic theory, for example, and also more recent studies of the ways storytelling drives cognition and deals with trauma. Our primary focus will be the psychological ingenuity of literary languages and forms as we

explore the many ways literature has represented and shaped human consciousness.

English 103.08: *Writing the Mind*

Professor Matz

MWF 3:10 – 4:00

Horvitz Studio Arts 220

“Not I, but the poets discovered the unconscious”: so wrote Sigmund Freud, in recognition of literature’s role in psychological discovery. Poems, plays, and stories have long been our main way into the human mind; more than that, they have even shaped the mind, creating possibilities for thought and feeling that would only later come to

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English 103.09: *What's Love Got to Do With It?*

Professor O'Neill

MWF 1:10 – 2:00

Lentz House 204

Recent political debates about marriage rights have highlighted public disagreement about function of marriage in society. Is marriage a sacrament, or a civil right, or a civic responsibility? Is it fundamentally about procreation? Or is it the highest form of human friendship? In this course, we will read poems, stories, novels, nonfiction of all kinds



in pursuit of the answer to a simple question: what is marriage for? How has the institution been shaped by law and culture over the centuries, and how has it shaped human lives in turn? Most importantly for us, how has it left its mark on the genres of English literature? Through literary readings spanning seven centuries, we will consider the institution's medieval inheritance (in our ideal of monogamous, lifelong marriage; and in "coverture," the legal doctrine of women's

subordination to their husbands). We will also take up the sometimes vexed role of love within marriage; debates about marriage and citizenship in 19th century America and today; and finally, the role of marriage in today's consumer society. Readings by Plato, Geoffrey Chaucer, William Shakespeare, Jane Austen, Charles Chesnutt, Jhumpa Lahiri, Dan Savage, and many others.

English 103.10: *Denaturing "Nature"*

Professor Quinn

WF 2:10 – 3:30

Acland House Seminar

In their 2007 book *Ecology Without Nature*, the theorist Timothy Morton argues that the very idea of "Nature" is often what prevents us from achieving true ecological being. "Putting something called Nature on a pedestal and admiring it from afar does for the environment what patriarchy does for the figure of Woman," they say. In this class, we'll consider a variety of texts with Morton's claims in mind, examining how the concept of "Nature" has been socially constructed across cultures, genres, and times. What might happen if we dismantled the binary between "Nature" and "Culture"? How do ideas about "naturalness" intersect with categories of race and gender? How can we forge meaningful new relations with nonhuman beings in the age of the Anthropocene? Are humans capable of imagining what it's like to be a bat, or a slime mold, or a moonbeam? We'll dive into these and other questions as we read a variety of fiction, literary nonfiction, poetry, and science writing. This class includes a Community-Engaged Learning component, so we'll be venturing out of the classroom to explore the more-than-human world as it exists on and around campus. Students will be trained in the techniques of literary analysis, while also having opportunities for creative and reflective writing.

English 103.11: *Writing the Race*

Professor Schoenfeld

MWF 9:10 – 10:00

Lentz House 104

What makes a person or a piece of writing “Black”? In the twenty-first century, the idea that we can answer this question by looking at skin color or even at a family tree has been complicated, if not dismissed, by science. The



question, however, was never really a simple one. This course will concentrate on ways in which writers on both sides of the color line have imagined black identity and/or black writing. Readings will begin in the eighteenth century with selections from Thomas Jefferson’s *Notes on the State of Virginia*, and selected poetry by Phillis Wheatley, continue through the nineteenth century with texts by Harriet Beecher Stowe, W.E.B. DuBois, and Booker T. Washington, and include twentieth century with texts from the Black Arts Movement and Toni Morrison, and extend into the twenty-first century with Claudia Rankine’s *Citizen*. The course will examine, among other things, the relationship between “minority” literature and the dominant culture. We will discuss, for example, debates about the criteria by which black artistic production should be

judged, considering the relationship between, and relative importance of aesthetics and politics, as well as questions of assimilation and distinctiveness.

English 103.12: *Authorship*

Professor Suazo

MWF 12:10 – 1:00

Lentz House 204

“What does it matter who’s speaking?” This line from Samuel Beckett, famously re-uttered by Michel Foucault in 1969, calls into question the assumed relationship between authors and their texts. Once texts are in the world—whether spoken, written, or otherwise—does it matter who created them or what their authors meant? Do they belong to their authors, or do they have lives of their own, subject to the whims of interpretation, appropriation, or adaptation? And for that matter, who gets to be an author and what does it mean to author a text? What are the ethics of authorship, and what are we able to know about the act of creation itself, about genius, about originality? In



this course, as we read and discuss a range of texts and genres, we will address each of these questions, as well as consider the relationship between authorship and self-creation, especially as it takes the form of autobiography. We will also pay attention to how the concept of authorship and its boundaries are historical, to how the histories of women and other “minority” authors have changed the way we answer these questions. Core readings include works by Juan Francisco Manzano, Alison Bechdel, Mary Shelley, Ursula K. Le Guin, Oscar Wilde, and Virginia Woolf. We will also read shorter works or excerpts from a number of other authors and screen at least one film adaption.

English 103.13: *Retell, Reimagining, Revision*

Professor Sukrungruang

TR 8:10 – 9:30

Lentz House 204

This quote from Zadie Smith’s novel *White Teeth* will be the lens for the seminar: “Every moment happens twice: inside and outside, and they are two different histories.” Throughout the semester, we will be asked to interrogate who we are and rethink and reimagine our sense of self in a new environment. To accomplish this, we will engage with classic and contemporary literature, examine how various forms of art – performance, visual, digital, film – complicate, enhance, contradict notions of art, and experience the comings and goings of daily English life. This course aims to explore global issues, like class and race, privilege and exclusion, sense and sexuality; and how a place, a country, a world, a people never sheds its history (histories) – tragic or otherwise.

English 103.14: *Waste Lands*

Professor Tierney

TR 1:10 – 2:30

Lentz House 204

Filth, garbage, trash, rubbish: literature is full of waste. This course explores the sticky, the disgusting, the discardable, and the recoverable through the lens of waste, discard, and sanitation to unpack the meanings behind what we throw away. We will attend carefully to the representations of pollution and cleanness in literature and film and consider how writers have approached topics of sustainability and excess in their works. We will read poetry, short stories, and novels that engage with the themes of recycling, disposability, matter, and e-waste metaphorically and thematically as well as watch films that address the environmental impact of garbage. We will take the idea of waste as a starting point to ask: what is waste? What is wasteful about literature? Course texts may include works by Tommy Pico, Allison Cobb, and Chen Qiufan, among others.

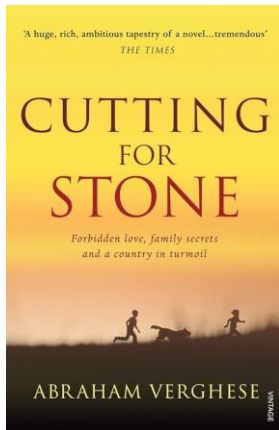


English 103.15: Practitioners as Authors

MWF 3:10 – 4:00

Professor Scanlon

Lentz House 204



In this course, students will critically examine the methods through which medical writers and patients explore the intersectionality of race and gender in relation to illness. This course asks: how do practitioners use figurative language, shifts in perspective, and literary topoi to negotiate questions about the racialized and/or gendered body? Fictional and nonfictional readings that students must purchase include the novel *Cutting for Stone* by Abraham Verghese, the autobiographical graphic novel *Taking Turns* by MK Czerwiec, and the play (with course-provided clips from the screen adaptation² of) *Nurse Evers Boys* by David Feldshuh.

English 103.16: Monstrous Forms

MWF 2:10 – 3:00

Professor Fleming

Lentz House 204

This course will introduce students to the practices of academic writing and critical reading by inviting you to explore texts about monsters. From the twelfth century to today, we will examine how literature, television, and film frequently uses monsters—witches, fairies, changelings, ghosts, vampires, zombies, and creatures—to speak to and provide rational explanations for things that are very human but that humans have trouble confronting outright: loss; death; political events; sexual, racial, and physical difference. As we engage with different media from different periods, we will pay particular attention to what forms (literary, visual, and physical) monsters take and consider how these forms shape our understanding of the societies that produced these narratives.



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**Students who wish to begin or to continue study in English at the 100-level in the spring 2025 may choose to enroll in one of the following sections of ENGL 104:**

- ENGL 104.03: *The Assault of Laughter* (Grace)
- ENGL 104.04: *Literary Locations* (Murthy)
- ENGL 104.05: *Authorship* (Suazo)
- ENGL 104.06: *Waste Lands* (Tierney)

## 200-Level Courses

Students exploring English as a possible major should consider enrolling in one of the intermediate-level courses designated ENGL 210-299 as soon as they have completed ENGL 103 or ENGL 104. 200-level English courses are small, discussion-centered and writing-intensive literature classes that may focus on particular formal or generic studies, on individual historical periods and national traditions, or on specific critical problems. Future English majors are especially advised to consider enrolling in ENGL 213: *Texting: Reading Like an English Major* (spring semester), which will introduce them to key skills, methods, and critical approaches in the study of literature.

### 200-level courses offered in Spring 2025:

ENGL 212: *Introduction to Literary Theory* (Matz)

ENGL 217: *Writing Center Colloquium* (Scanlon)

ENGL 220: *Shakespeare* (Davidson)

ENGL 227: *Love, Sex and Desire in Medieval  
Romance* (O'Neill)

ENGL 235: *Poetic Inheritances* (Brown)

ENGL 240: *Restoration & Early 18<sup>th</sup> Century Lit* (Lau)

ENGL 268: *Climate Emergencies* (Tierney)

ENGL 273: *Latinx Literature and Film* (Suazo)

ENGL 291: *Disability Poetics* (Lau)

## Creative Writing Courses

Students are eligible to register for 200-level creative writing workshops **beginning in the spring semester of their first year**. They should enroll in only **one** 200-level creative writing course at a time. A number of seats will be reserved for students in each class year (i.e., sophomore, juniors, and seniors in the fall, and all four class years in the spring). Each semester, the department offers one or more sections of ENGL 200: Introduction to Fiction Writing, ENGL 201: Introduction to Poetry Writing, and ENGL 202: Introduction to Creative Nonfiction Writing.

