BROWN
Department of English

# 2025-2026 *Undergraduate Course Prospectus*

The Department of English offers a wide variety of courses appropriate for concentrators and other students who wish to write, read, and critically assess literatures. Seminars and special topics offerings intensely explore literary-historical fields through the study of theory and literary forms and often intersect with literatures in other fields.

## Fall 2025

**ENGL 0100V | Inventing Asian American Literature** ***LoCL**

*Daniel Kim*

What insights can literature provide into the complicated workings of race in America? What role can the invention of a literary tradition play in illuminating and rectifying past and present injustices? We explore these questions by examining how the idea of an Asian American literary tradition came into being and by reading influential works that have become part of its canon.

**ENGL 0101B | Earth Poetics: Literature and Climate Change** ***Theory**

*Ada Smailbegovic*

This course will examine how poetic forms of attention can offer a different sense of the shifting temporalities of change in the age of the Anthropocene, allowing us to stretch our range of perception to non-monumental rhythms that may be at play below the thresholds of human perception, but also the vast swaths of geologic time that may supersede them. We will address how literary texts can help us develop our understanding of various kinds of environmental change by attending to the material entanglements between nature and culture.

**ENGL 0101C | America Dreaming**

*Phil Gould*

What ever happened to the American Dream? How is American literature a series of dreaming--fantasy, utopia, dystopia, antislavery, reform, the West, and escape. Fiction, film, the essay, the nonfiction novel. What makes for an "American" myth? How is it exported to the world?

**ENGL 0150S | The Roaring Twenties**

*Tamar Katz*

This course examines U.S. culture of the 1920s, with particular attention to phenomena that came to be mythologized as the “roaring twenties”—flappers, movie culture, literary and cultural innovation, primitivism, and exoticism. We will read fiction and some poetry in the context of

movies, publicity, and advertising. Class discussion will focus on analyzing texts with attention to language and form, as well as connecting these texts to their cultural contexts

**ENGL 0151D | Men's Films**
*Rick Rambuss*
This first-year seminar focuses on recent road films, gross-out comedies, "bromances," war films, sports films, superhero movies, sex films, and coming-of-age stories that: (1) seem particularly addressed to male audiences (though this is, of course, complicated) and (2) are concerned with men and masculinity in unusual, often extreme circumstances. In addition to studying this range of films (and film genres), we will read around in film theory, film criticism (including reviews), and gender and sexuality studies. Likely films include: The Hangover, The Hangover 2; Bridesmaids; Barbie; Magic Mike; Foxcatcher; Neighbors; Neighbors 2; Everybody Wants Some; Deadpool; Moonlight; and American Sniper.

**ENGL 0202L | Religion, The Novel, and the Public Sphere**
*Jason Collins*
How does religion organize identity and community? Who does it include and exclude from the sense of community that it creates? What happens when its power to organize identity intersects with racism, sectarian ideology, and colonialism? The modern world is often characterized as disjointed, and even secular philosophers and literary critics often agree in their tendency to contrast this chaos with a time in which religion made things feel more stable. We will interrogate this assumption about the stabilizing powers of religion in the cultural context of nineteenth through twenty-first century Britain and its empire. We will think through how this idea of religion appears in its interrelated domestic and colonial contexts, and how it continues to impact the public sphere across the world today. Authors studied will include Mary Shelley, Charlotte Brontë, George Eliot, Chinua Achebe, and Zadie Smith.

**ENGL 0310A | Shakespeare**
*Christopher Yates*
We will read a representative selection of Shakespeare's comedies, tragedies, histories, and romances, considering their historical contexts and their cultural afterlife in terms of belief, doubt, language, feeling, politics, and form.
**ENGL 0510F | Literature and the American Renaissance *LoCL**
*Deak Nabers*
A survey of the major figures of mid-19th-century American literature, with a particular emphasis on how the writers of the period engaged the political and legal issues informing the sectional conflict on the eve of the Civil War. Authors to be considered include Poe, Hawthorne, Melville, Dickinson, Stowe, Douglass, Brown, Jacobs, and Whitman.

**ENGL 0710B | African American Literature and the Legacies of Slavery *LoCL *Theory**
*Rolland Murray*
From the antebellum slave narratives to contemporary historical novels about bondage, the African American literary tradition has been shaped definitively by slavery. We will assess this literary

history with reference to the social functions of racial violence, the politics of slave resistance, the gendered forms of racial subordination, and the flourishing of black vernacular culture. Authors may include Frederick Douglass, Harriet Jacobs, Charles Chesnutt, Toni Morrison, Colson Whitehead, and Octavia Butler.

**ENGL 0710U | Funny/Not Funny: Taking Comedy Seriously**
*Ravit Reichman*
This is a course about how comedy works, when it works, when it fails, and why it matters. Through novels, film, and television, we will consider what makes something funny, and what comedy does to and for us. We'll think about how comedy becomes a way of engaging hard questions about social life, the body, gender, race, culture, and politics. In the process, we will investigate the risks comedians and comic writers take, and how they invite us to ponder the limits of humor—in other words, we'll examine the risks that comedy runs and the reasons it runs them in the first place. At the center of our concerns is comedy as the mode of the underrepresented and disenfranchised — a genre of vulnerability and potency.

**ENGL 0710X | Black Poetics** ***LoCL**
*Kevin Quashie*
This course is interested in poetic thinking: how a poem inclines toward a certain kind of knowing; how a poem's imagining invites philosophical considerations (as in, what is being, and how to be); how a poem's language and its formal qualities sustain such thinking. We are interested, also, in how poetic thinking reckons (with) blackness. You might notice, too, that I haven't yet said anything specific about blackness. Well, we are reading poems written by black authors, so the questions and dynamics in those poems are capaciously of black arts as they are capaciously of human doing. Everything in the first paragraph above is about black inhabitance, since questions of aesthetics and being and ethics, those questions belong to black subjects.

**ENGL 1310A | Firing the Canon: Early Modern Women's Writing**
*Melinda Rabb*
Rediscovery and reconsideration of works by early modern women have changed the literary canon; these once-neglected works are becoming mainstream, and they are changing the way we read 'traditional' texts. The reading in this course includes poetry, letters, drama, essays, fiction, and life-writing by authors including Lanyer, Wroth, Cavendish, Behn, Manley, Haywood, Scott, and Montagu.

**ENGL 1311P | Medieval Drama**
*Mariah Min*
What were plays in England like before the professionalization of theater? Who starred in them, where were they staged, what were they about-- and what's that sheep swaddled in baby clothes doing in that woman's cradle, anyway? In this course, we will explore works of early English drama, thinking through issues such as the relationship between miracle and stage magic, the place of performance in civic life, and the complicated and ever-flexible role of Christianity in the Middle Ages as expressed through literature. The semester will end with a hands-on staging of a medieval

play, as produced entirely by the class; students will be able to contribute to this in whatever way they choose.

**ENGL 1511F | Wordsworth and Coleridge: Lyrical Ballads**
*Jacques Khalip*
An introduction to and close reading of the *Lyrical Ballads*, one of the most radical and innovative volumes in British Romantic literature. We will pay special attention to the aesthetic, historical, ethical, and political dimensions of the text, patiently working through the poems and prefaces, as well as reading antecedent texts, in order to understand why the book was an experiment for its authors, and what are its enduring effects on our contemporary moment.

**ENGL 1512B | Fantastic Tales**
*Kevin McLaughlin*
How do we explain the popularity of fantastic narratives in an age dominated by the rise of realism and modern science? Why did shorter supernatural tales flourish alongside the lengthy realistic novels of the nineteenth century? Close readings of short fantastic fiction in American and British literature of this period that confront readers with stories that defy realistic and scientific representation. Themes include horror, the uncanny, the gothic, and ghosts. Also considered will be some film adaptations. Works by Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, George Eliot, Charles Dickens, Elizabeth Gaskell, Robert Louis Stevenson, Henry James, Oscar Wilde, and H. P. Lovecraft.

**ENGL 1560A | Jane Austen and George Eliot**
*Ellen Rooney*
A survey of the major novels of Austen and Eliot. Readings will also include contemporary reviews and responses, letters, and Eliot's critical prose, as well as literary theory and criticism addressing questions such as novelistic form, realism and narrativity, the problem of the subject, the politics of aesthetics, and the changing status of the woman writer in the 19th century. Enrollment limited to 20 seniors and juniors. Instructor permission required.

**ENGL 1560B | Melville**
*Phil Gould*
A seminar looking closely at the relation between the life and literary work of Herman Melville, with an extended reading of his masterpiece, *Moby-Dick*. The course will look at the history of writing and publishing during Melville's era and consider some of his contemporaries like Hawthorne and Harriet Beecher Stowe.

**ENGL 1561G | Swift, Pope, Johnson**
*Melinda Rabb*
The course provides in-depth study of three major writers of the eighteenth century and will include cultural contexts. Readings include *Gulliver's Travels*, *The Rape of the Lock*, and *Rasselas*.

**ENGL 1562E | The Good Book: Reading the Bible as Literature**
*Benjamin Parker*
The Bible is the most widely read book in history and its influence on English literature cannot be overstated. It is—for better or worse—in the background of almost everything. This course is an entirely secular, non-theological introduction to the literary study of the Bible as collection of narratives, poems, letters, fables, myths, proverbs. We will look at issues of its translation into English and some of the fascinating interpretive problems specific to the Biblical texts. (We will not be reading the entire Bible.)

**ENGL 1710J | Modern African Literature *LoCL**
*Olakunle George*
This course considers themes, antecedents, and contexts of modern African literature and related forms. Our readings will include fiction in English or in translation, traditional oral forms like panegyric and festival poetry, and some films. We will examine how these diverse materials explore the interplay of ethnicity, nationality, and race. We will also address the issue of "tradition" in contexts where nationalisms of various stripes are becoming stronger, even as the world becomes more interconnected through trade, immigration, and digital technology. Authors will include Achebe, Adichie, Dangarembga, Kourouma, Ngugi, Salih, Soyinka, Wicomb. Films by Kouyaté, Loreau, Sembène.

**ENGL 1710K | Literature and the Problem of Poverty *LoCL**
*Rolland Murray*
This course explores poverty as a political and aesthetic problem for American writers. Examines the ways that writers have imagined the poor as dangerous others, agents of urban decay, bearers of folk culture, and engines of class revolt. Authors include Stephen Crane, William Faulkner, Zora Neale Hurston, and Richard Wright.

**ENGL 1711L | Contemporary Black Women's Literature *LoCL**
*Aliyyah Abdur-Rahman*
Examination of black women's literature in the post- Civil Rights period. Foregrounding complexities of black womanhood, course investigates how black women have used writing to revise history, assert agency, manufacture beauty, and redress personal and group injury. Emphasis on the intersections of precarity and power, race and rebellion, pastness and black feminist futurity within the context of Africana women's literary legacies. Specific attention paid to the aesthetics of form and the interrelations of race, class, sexuality, generation and nation.

**ENGL 1711T | 1984: The Myth and the Moment**
*Ravit Reichman*
Since George Orwell's 1949 publication of Nineteen Eight-Four, the year 1984 has loomed large in our imagination. We delve into this year as both an idea and a watershed moment. Historically, it was the year of the Space Shuttle Discovery's maiden voyage; ongoing famine in Ethiopia; the continuing Cold War; the Macintosh computer; and the shooting of four African-American teenagers on the New York subway. Culturally, 1984 brought us Ghostbusters and The Terminator; Louise

Erdrich's Love Medicine and Milan Kundera's The Unbearable Lightness of Being; Prince's Purple Rain; the creation of Tetris; and the rise of the infomercial. By focusing on a single year, we consider how culture and politics intertwine in an unfolding history, and how myths animate lived experience. Works by Erdrich, Kundera, John Edgar Wideman, Jayne Anne Phillips, Martin Amis, in addition to film, television, and music.

**ENGL 1760Y | Toni Morrison** ***LoCL**
*Kevin Quashie*
This course will consider Toni Morrison's novels and essays through four prisms: her interest in the anxieties of Americanness; her attention to language, which includes a consideration of form and of literary theory; her study of love; and her figuring humanity through the experiences of people who are racially black and (often) gendered female.

**ENGL 1762T | Race and The Gothic** ***LoCL**
*Dixa Ramirez-D'Oleo*
In this undergraduate seminar, we muse on the aesthetic, formal, and thematic relationship between race and gothic literature and film, as well as theories of the gothic. Motifs that crowd the novels and films we explore include: death, the racialized Other, the repressed reaches of the inner self, the void, terror, encounters with alterity, shadows, blackness, nightmares, candlelit cavernous hallways, crumbling stone ruins, cliffs and crashing water, weeping willows along a dirt road, and more. We approach these motifs in prose narratives by writers such as Octavia Butler, Alejo Carpentier, and Edgar Allan Poe, as well as through various visual treatments in film, television, and dance.

**ENGL 1762U | Modern(ist) Times**
*Tamar Katz*
How does modernist fiction of the early twentieth century face the speeding up, slowing down, and time lapses people experience in modernity? How do literature and film imagine the causes of these changes, and how do they alter their own forms in response? Course may include work by Larsen, Woolf, Joyce, Barnes, Faulkner, Freud, Bergson, Chaplin, and Dreyer.

**ENGL 1762X | Asian American Avant-Gardes** ***LoCL**
*Rebecca Liu*
This course explores Asian American avant-garde writing, performance, and visual art from the long twentieth century. We will begin with the historical avant-garde during the early twentieth-century Asian Exclusion era, before moving on to the Fluxus and Language writings of the 1960s-80s, and finally to the proliferation of experimental writing since the 1990s. Reading canonical and lesser-known works alongside criticism theorizing the avant-garde, we will pay particular attention to questions of literary and aesthetic form and their relationship to racial form. Authors include H.T. Tsiang, Jose Garcia Villa, Yoko Ono, Theresa Cha, Hualing Nieh, John Yau, Karen Tei Yamashita, Pamela Lu, Mei-mei Berssenbrugge, Bhanu Kapil, Tan Lin, Myung Mi Kim, Divya Victor, and Don Mee Choi. There will be opportunities for both critical and creative engagement with course material.

**ENGL 1991 | Senior Honors Seminar in English**
*Deak Nabers*
Weekly seminar led by the Advisor of Honors in English. Introduces students to sustained literary-critical research and writing skills necessary to successful completion of the senior thesis. Particular attention to efficient ways of developing literary-critical projects, as well as evaluating, incorporating, and documenting secondary sources. Enrollment limited to English concentrators whose applications to the Honors in English program have been accepted.

# Nonfiction

## ENGL 0900 | Critical Reading and Writing I: The Academic Essay

An introduction to university-level writing. Students produce and revise multiple drafts of essays, practice essential skills of paragraph organization, and develop techniques of critical analysis and research. Readings from a wide range of texts in literature, the media, and academic disciplines. Assignments move from personal response papers to formal academic essays.

**ENGL 0900 S01**
*Austin Jackson*

**ENGL 0900 S02**
*TBD*

**ENGL 0900 S03**
*TBD*

**ENGL 0900 S04**
*TBD*

## ENGL 0930 | Introduction to Creative Nonfiction

Designed to familiarize students with the techniques and narrative structures of creative nonfiction. Reading and writing focus on literary journalism, personal essays, memoir, science writing, travel writing, and other related subgenres.

**ENGL 0930 S01**
*Robert Ward*

**ENGL 0930 S02**
*Michael Stewart*

**ENGL 0930 S03**
*Larry Stanley*

**ENGL 0930 S04**
*Robert Ward*

**ENGL 0930 S05**
*Grace Talusan*

**ENGL 0930 S13**
*Jonathan Readey*

**ENGL 0930 S14**
*Ed Hardy*

## ENGL 1030 + 1050 | Intermediate Creative Nonfiction

For the more experienced writer. Offers students who show a facility with language and who have mastered the fundamentals of creative nonfiction an opportunity to write more sophisticated narrative essays. Sections focus on specific themes (e.g., medicine or sports; subgenres of the form) or on developing and refining specific techniques of creative nonfiction (such as narrative).

**ENGL 1030M | Morning Pages**
*Elizabeth Rush*
Working writers swear that in order to have a productive writing life one needs to establish a writing routine or practice. Those practices differ from person to person but most revolve around setting aside designated writing time every day. In this class students will commit to setting their alarm clocks 30 minutes earlier than usual in order to devote the start of each and every (week)day to writing. During the course of the semester students will develop robust early morning writing practices that center around observation, recollection, and remaining open to mystery. In short: this is a course focused on the practice and process of writing.

**ENGL 1050A | Narrative**
*Ed Hardy*
This course offers a broad exploration of the many kinds of essays you can write in creative nonfiction. We will be looking at how authors structure their pieces and the range of narrative techniques they often use. You can expect workshops, in-class prompts and readings by Jamaica Kincaid, John McPhee, David Foster Wallace, Annie Dillard, David Sedaris and others.

**ENGL 1050F | Line Work: Experiments in Short Forms**
*Michael Stewart*
This class is based on the premise that to improve your writing, you need to write often. By responding to almost daily drills, you will develop a regular writing habit and explore a range of styles. We will take your most successful pieces through a series of workshops, helping you refine your work and ultimately build a writing portfolio.

**ENGL 1050G | Journalism Practicum**
*Nell Lake*
This course provides collegiality and skills development to students working in journalism, including editors at major campus publications--e.g., the Brown Daily Herald, the Independent, the Black Star Journal--and interns at external publications. Receiving credit for their work elsewhere, students will meet individually with the instructor and share ideas and experiences with peers, discussing journalism best practices and the changing journalism landscape, and building skills for future work.

**ENGL 1050O | Writing the Asian American Experience**
*Grace Talusan*
With a focus on narrative nonfiction by and about Asian Americans, this writing workshop is for anyone who wants to learn more about Asian American communities while practicing research skills and writing processes.

## ENGL 1140, 1160, 1180 + 1190 | Special Topics in Nonfiction Writing

For the advanced writer. A writing sample will be administered on the first day of class.

**ENGL 1140A | Intellectual Pleasures: Reading/Writing the Literary Text**
*Larry Stanley*
Riffing on the generative tensions between intellectual rigor and aesthetic pleasure, this seminar will examine (through the theoretical framework of cognitive poetics) a richly diverse range of literary texts, from Susan Howe to *Beowulf*. Our objective: to develop an awareness of language that will reshape how we read and how we write literary texts in various genres.

**ENGL 1160P | Writing Climate, Writing Community**
*Kate Schapira*
By 2100, sea level rise is projected to make the Market St neighborhood in Warren, RI uninhabitable, and the town is beginning an ambitious plan for managed retreat. How can writers support them in telling stories of what the neighborhood has been--and shaping the story of the future of the town? Guided by faculty and community partners who are working writers and audio storytellers, town managers and planners, public health workers, and the residents of Market St themselves, students in this course will elicit, co-create, and present the story of Warren as it has been and as it is becoming, with the goal of creating a readable, hearable, and visible community archive, a documentation of the transition, and tools for shaping that transition as it moves forward.

**ENGL 1180I | Writing Medical Narrative**
*Kate Schapira*
This class will examine the recent turn toward the use of narrative in medicine and the recent trend of published medical narrative. We'll look at literary and cultural narratives of sickness and health and how they shape perceptions and treatments, while keeping the science and politics of health care—and its public discourse—in view.

**ENGL 1180Z | Healthcare Journalism**
*Nell Lake*
How may nonfiction storytelling advance public understanding of health and healthcare? In this course students practice accurate, insightful, and human-centered narrative-writing about medicine, science, and health. You'll develop skills in reporting and writing for general audiences, crafting stories with depth of research and insight; evocative scenes and description; compelling voice; and clear, engaging sentences. You'll read and analyze articles by Atul Gawande, Linda Villarosa, Louise Aronson and other Pulitzer prize-winning writers.

**ENGL 1190M | The Teaching and Practice of Writing: The Writing Fellows Program**
*Ellen Rooney*
Do you enjoy talking about language and writing, value giving feedback on others' writing, and want to learn more about inclusive writing pedagogy? This course introduces students to writing theory and pedagogy, best practices to support revision habits for experienced and inexperienced writers, and effective methods for responding to writing in synchronous and asynchronous formats. Toward the end of the semester, students who successfully complete the course will have the opportunity to apply for paid employment with the Writing Fellows program.

**ENGL 1190Y | Editing as Revision**
*Emily Hipchen*
This fully gamified course, organized by historically-based writing guilds and their competitors in bookselling, introduces students to content, copy, and proofs editing as revision praxis. Students will edit publishable texts inside an imaginative game-world, learning editing strategies that help expert authors revise scholarly nonfiction—strategies students will find useful in working with their own writing as well.

**ENGL 1191B | Fugitive Letters: The Prison Notebooks**
*Austin Jackson*
U.S. carceral spaces are often sites of prolific writing and intellectual production. Yet letters composed by incarcerated individuals have been largely excluded from critical public conversations about institutional racism and prison reform. In this course, we will consider the prison letter as an important genre for racial, social, and economic justice. We will examine rhetorical choices made by prison writers to agitate, posit grievances, assert arguments, and advocate for institutional change. With this insight, we will exchange letters with prison reform activists currently or formerly residing in carceral facilities in the United States.

**ENGL 1993 | Senior Honors Seminar Nonfiction**
*Jon Readey*
This course is designed for students accepted into the Nonfiction Honors Program. It will be run in workshop format, and will focus on research skills and generative and developmental writing strategies for students embarking on their thesis projects. Weekly assignments will be directed toward helping students work through various stages in their writing processes. Students will be expected to respond thoughtfully and constructively in peer reviewing one another's work.

# Spring 2026

**ENGL 0101A | Independence and Modern Literature** *LoCL

*Tamar Katz/Olakunle George*

Words like "freedom" and "independence" are central to modern global history. This course introduces students to modernist and postcolonial poetry and fiction, exploring individual and collective self-determination. We address questions of aesthetic autonomy and form, and collective aspirations along disparate lines of nation, race, gender, and sexuality. Readings from Achebe, Bulawayo, Conrad, Eliot, Hurston, Joyce, Kincaid, Lamming, Walcott, and Woolf.

**ENGL 0150Y | Brontës and Brontëism** *LoCL

*Benjamin Parker*

The novels of Anne, Charlotte, and Emily Brontë alongside works (fiction and film) influenced by or continuing their powerful (and competing) authorial visions: *Wide Sargasso Sea* (Rhys), *Rebecca* (Hitchcock), *The Piano* (Campion), and *Suspiria* (Argento). Among other questions, we will discuss the role of Romanticism, feminism, the bodily imaginary, colonialism, and genre.

**ENGL 0202M | (Un)Natural Histories: Observation, Exploration, and Knowledge**

*Blythe Waite*

What does it mean for writers, scientists, historians, and anthropologists to just observe? In this course we study natural history and travel writing in the 1800s, focusing especially on encounters from Europeans in the Caribbean and South America amid histories of slavery and colonialism. We'll look back to the origins of these modes of thinking in the age of exploration in the seventeenth century, move forward through the eighteenth-century dawn of natural history, and then consider its peak in dialogue with travel writing of the nineteenth century. At the same time, we'll also read contemporary fiction that continues to question the afterlives of these historical periods and interrogate ideas of objective observation. Authors include Charles Darwin, Francis Bacon, Percy Shelley, Jamaica Kincaid, Derek Walcott, Ursula LeGuin, and Octavia Butler.

**ENGL 0202N | Ghosts of Colonialisms Past - The Uncanny and the Postcolonial**

*Ashmita Chatterjee*

In this course, we will explore the idea of colonialism as the political root of Freud's "Unheimlich," or the Uncanny – meaning defamiliarization, the experience of home becoming unhomely, fractured selves and psyches – that is captured in contemporary literature across post-independence Latin America and South Asia. We will trace how the Uncanny and the hauntings from a colonial past inform the present as the afterlives of colonialism, and how colonial thought continues to design modern realities and politics. We will also think about the distinction between the Uncanny and horror and learn how these affective genres can help us articulate new postcolonial realities. Authors include Arundhati Roy, Amitav Ghosh, Mariana Enriquez, Samantha Schweblin, and others. Films and other media also include the Netflix miniseries "Ghoul", "Temporada de huracanes", "La llorana" and more.

**ENGL 0202P | Poetics and Cosmos: Verse, Universe, and Existence**
*Megan Robinson*
When encountering a night sky full of stars, we might feel struck by wonder, uncertainty, love, or maybe an unnamable mood. "Everyone arrives one day and asks, is this it? And the stars answer back with more stars," poet Victoria Chang writes. In this class, we'll survey possibilities for engaging creatively with the existence of an endlessly elusive universe. Artists to be engaged with include 20th and 21st century poets, visual artists, musicians, and filmmakers—from Tracy K. Smith, David Bowie, and Stanley Kubrick, to Italo Calvino, Agnes Martin, and Maya Angelou—who through their visions of stars, planets, and extraterrestrial lifeforms, come to question the nature of the cosmos.

**ENGL 0300P | Dreams**
*Mariah Min*
"Why do we dream?" may be an intriguing question, but ultimately one for science to answer. On the other hand, "What can we do with dreams?" is a question that people have approached from an almost limitless number of perspectives over thousands of years. Whether envisioned as a source of philosophical insight, a refuge for unspeakable desires, or an experience to be intentionally manipulated, the space of the dream is an unfailingly fascinating one-- and the works that have been created to explore it are equally as fascinating. In this course, we will engage with various cultural texts about dreams, which may include: The Dream of Scipio (Cicero), the Parliament of Fowls (Chaucer), Godless but Loyal to Heaven (Van Camp), Paprika (Kon), and Inception (Nolan).

**ENGL 0500T | Blighted Faith: English Poetry 1830-1914**
*Benjamin Parker*
Essentially a survey of the most important English poems and poets in between romanticism and modernism. We will be engaging closely with some of the most inventive, ambitious, and indelible verse in English. The major Victorian poets to be read alongside critical debates and cultural context. Authors will include: Matthew Arnold, Elizabeth Barrett Browning, Robert Browning, Thomas Hardy, Gerard Manley Hopkins, Christina Rossetti, and Alfred Tennyson.

**ENGL 0710Q | American Literature in the Era of Segregation** ***LoCL**
*Rolland Murray*
This course examines how American literature intersects with the legal, ethical, and racial discourses that defined the system of racial segregation. In doing so, the course will assess the ways that literary style and genre became inseparable from the culture of segregation. Authors include Mark Twain, Nella Larsen, William Faulkner, and Richard Wright.

**ENGL 0800R | Reading Practices: An Introduction to Literary Theory** ***Theory**
*Ellen Rooney*
What is it to read? This course is an introduction to theories of reading that have shaped literary interpretation and definitions of literature from the early twentieth century to the present, with particular attention to the relation between "literary theory" as a discipline and the broader reading practices it engenders and from which it emerges. We will read the New Criticism, structuralism,

post-structuralism, and new historicism, critical race theory and feminist critiques, and recent work in aesthetics. Topics include literariness and textuality, the reader and subjectivity, narrative, rhetoric, and the problem of representation, and "new formalism."

**ENGL 0800T | Introduction to Black Literary Theory**
*Kevin Quashie*
This course will explore key theoretical moves in black literary studies since about 1970. The intent is to think historically and conceptually about the field of black literary studies by exploiting and refusing the distinctions between “theory” and “blackness.” Our work might include studying the following areas: deconstruction, archive, feminism, psychoanalysis, aesthetics, phenomenology, affect/new materialism, queer, disability, performance. In sum, this course is a chance to consider blackness as a point of departure for literary study, and perhaps the reverse—literary study as an engagement with thinking conceptually about blackness.

**ENGL 1561I | The Nineteenth-Century Novel**
*Marc Redfield*
This course will explore key theoretical moves in black literary studies since about 1970. The intent is to think historically and conceptually about the field of black literary studies by exploiting and refusing the distinctions between “theory” and “blackness.” Our work might include studying the following areas: deconstruction, archive, feminism, psychoanalysis, aesthetics, phenomenology, affect/new materialism, queer, disability, performance. In sum, this course is a chance to consider blackness as a point of departure for literary study, and perhaps the reverse—literary study as an engagement with thinking conceptually about blackness.

**ENGL 1561M | American Literature and the Corporation**
*Deak Nabers*
A study of the development of the American novel from the Civil War to the present in light of the emergence of the corporation as the principal unit of economic enterprise in the United States. We will survey corporate theory from Lippmann to Collins, and use it to frame the novel's development from realism through modernism into postmodernism. Corporate theorists to be considered: Lippmann, Dewey, Berle, Drucker, Mayo, Demming, Friedman, Coase. Novelists to be considered: Twain, Dreiser, Wharton, Stein, Faulkner, Steinbeck, Wright, Ellison, McCullers, Reed, Gaddis, Morrison.

**ENGL 1562B | Somebodies, Nobodies, and Other Others: 18th-Century Women’s Writing**
*Melinda Rabb*
Women wrote and published in unprecedented numbers for the first time during the eighteenth century. Recovery of their important work is ongoing. Revolution, globalization, and other changes in private and public life prompted writers like Elizabeth Haywood, Mary Montagu, Ann Finch, Charlotte Lennox, Frances Sheridan, Mary Wollstonecraft, Frances Burney to redefine gender roles and challenge cultural prohibitions against female authorship.

**ENGL 1562Z | Queens: Hopkins and Phillips**
*Jacques Khalip*
A close-reading seminar devoted to select prose and poetic texts by two major queer poets, focusing on their shared transhistorical interests in sexuality, love, devotion, aesthetics, and recklessness.

**ENGL 1711D | Reading New York**
*Tamar Katz*
How have people imagined New York City from the early 20th century to the present? What possibilities does the city provide? What restrictions? To consider these questions we will discuss immigration, mobility, nightlife and the neighborhood, downtown, underground and gentrified spaces, migration and the aftereffects of 9/11. The course ranges across fiction and poetry, memoir and literary journalism, photography and video performance. Texts may include work by Nella Larsen, John Dos Passos, E.B. White, Frank O'Hara, Jane Jacobs, Patti Smith, Nan Goldin, and Teju Cole.

**ENGL 1711E | African American Literature After 1975 *LoCL**
*Rolland Murray*
Over the past fifty years, African American writers have generated some of the most acclaimed and innovative writing in American letters. This course seeks to better understand the historical, political, and aesthetic currents that have shaped this expansive body of writing. In so doing, we will consider this literature in relation to the legacies of black radicalism, the evolution of black feminist thought, the economics of the literary marketplace, and the history of the transatlantic slave trade. Authors include Toni Morrison, Colson Whitehead, Claudia Rankine, Percival Everett, and Gayl Jones.

**ENGL 1760E | Who's Afraid of Virginia Woolf?**
*Ravit Reichman*
We will read novels, essays, diaries, and letters by Woolf in order to ask how and why Virginia Woolf haunts our culture and to consider her status as a cultural icon. The seminar will explore her work in the contexts of history, modernism, and literary influences, and it will examine the dimensions of Woolf's afterlife--a posthumous dynamic that shapes issues in art, politics, and gender.

**ENGL 1761J | Bad, Mad, and Sad: Literature of Misbehaving Femmes**
*Dixa Ramirez-D'Oleo*
In this seminar, we closely analyze fiction and nonfiction writings, as well as films, that explore affective and psychological modes such as mischief, melancholia, and insanity as inflected by gender, race, and class. Readings may include works by authors such as Maryse Condé, Jamaica Kincaid, Nella Larsen, Andrea Long Chu, Ottessa Moshfegh, Jean Rhys, Shola von Reinhold, and Laurie Weeks.

**ENGL 1762V | Odysseys of Indenture: Literature and Archives of Global Asian Labor**
*Rebecca Liu*
This course explores the literature and archives of indentured labor out of Asia to far-flung European colonies from Cuba to Mauritius, Trinidad to Natal, Brazil to French Indochina. Through the lens of archive theory, we will ask: How might we approach the vast but piecemeal archive of

indenture, with its gaps and silences? How do we contend with state power in the managing and maintaining of those archives? What does it mean to read historical archives and manuscripts literarily—with close attention to their language and form? And what makes indenture narratives into modern narratives of "odyssey?" In the latter half of the course, we will study contemporary forms of Asian migrant labor, including guest work, sex work, and domestic work, interrogating what changes and what remains the same across the nineteenth, twentieth, and twenty-first centuries.

**ENGL 1901T | Practices of Autofiction *Theory**
*Timothy Bewes*
One of the more sensational developments in contemporary literature in the United States is the emergence of so-called "autofiction," an abbreviation of the term "autobiographical fiction." But what is distinctive about this literary form, if anything, and what is behind its current popularity? Does it, as one prominent theorist has proposed, denote "a new craving for reality in contemporary literature," or is its significance on the contrary, in the words of another critic, that it "neatly and economically poses the question of the self as fiction"? This course will survey a range of "autofictional" practices in literature, art, and film, and consider several explanations for this wave of interest. Authors include Knausgaard, E. Hardwick, G. Murnane, Teju Cole, Sophie Calle, J. Panahi, Paul B. Preciado, A. Ernaux, F. Jameson, T. Moi, A. Kim.

**ENGL 1910F | Working Fictions: Race, Gender, and Sexuality at Work *LoCL**
*Rebecca Liu*
Eight hours a day. Five days a week. Such is the standard work week the world over, but what exactly is the "work" we do during these hours? What work happens beyond these hours? What does and does not count as work and why? How is work differently configured along lines of race, gender, sexuality, class, and dis/ability? In order to address these questions, we will trouble imaginaries of "free" labor through attention to enslaved and indentured labor, reproductive and sex work, and migrant and gig work in a global economy. From Herman Melville's satire, "Bartleby, the Scrivener," to Karl Marx's and Adam Smith's theories of labor, to workplace films like Jeanne Dielman and Office Space, this course explores representations of work in its diverse and ubiquitous forms, spanning the age of colonialism to our contemporary global division of labor.

**ENGL 1992 | Senior Honors Thesis in English**
*Deak Nabers*
Independent research and writing under the direction of a faculty member. Permission should be obtained from the Honors Advisor in English. Open to senior English concentrators pursuing Honors in English.

# Nonfiction

## ENGL 0900 | Critical Reading and Writing: The Academic Essay

An introduction to university-level writing. Students produce and revise multiple drafts of essays, practice essential skills of paragraph organization, and develop techniques of critical analysis and

research. Readings from a wide range of texts in literature, the media, and academic disciplines. Assignments move from personal response papers to formal academic essays.

**ENGL 0900 S01**
*Austin Jackson*

**ENGL 0900 S02**
*Robert Ward*

**ENGL 0900 S03**
*Austin Jackson*

**ENGL 0900 S04**
*TBD*

**ENGL 0900 S05**
*TBD*

## ENGL 0930 | Introduction to Creative Nonfiction

Designed to familiarize students with the techniques and narrative structures of creative nonfiction. Reading and writing focus on literary journalism, personal essays, memoir, science writing, travel writing, and other related subgenres.

**ENGL 0930 S01**
*Jonathan Readey*

**ENGL 0930 S02**
*Ed Hardy*

**ENGL 0930 S03**
*Elizabeth Rush*

**ENGL 0930 S04**
*Larry Stanley*

## ENGL 1030 + 1050 | Intermediate Creative Nonfiction

For the more experienced writer. Offers students who show a facility with language and who have mastered the fundamentals of creative nonfiction an opportunity to write more sophisticated narrative essays. Sections focus on specific themes (e.g., medicine or sports; subgenres of the form) or on developing and refining specific techniques of creative nonfiction (such as narrative).

**ENGL 1030L | Writing at Three Miles an Hour**
*Larry Stanley*

Designed as an intermediate nonfiction writing seminar, 'Writing at Three Miles an Hour' will center on slow writing. Peripatetic writers, the subject of Rebecca Solnit's Wanderlust, detach themselves from the speed and distractedness of the everyday and return to writing at a mediative pace. Students will write every day and their writing will be based on what they observe while walking—anywhere: to class, to coffee shops, through libraries and museums. Readings will be gathered from writers on walking, among other things. The objectives: to learn how to discover the extraordinary in the ordinary; to learn how to accumulate notes and reflections and to integrate them gradually into longer narratives.

**ENGL 1050H | Writing for Journalism**
*Nell Lake*
In this course, students learn to report and write for journalism. You will workshop story ideas; learn how to be a skillful interviewer; conduct research for stories; and learn to write accurately and clearly for general audiences. You will publish several stories, including original multimedia content, on the class's news website, and receive support for publishing more widely.

**ENGL 1050V | Writing Wonder, Joy, and Awe**
*Grace Talusan*
How can we cultivate a sense of wonder amidst personal and societal challenges? Through close attention to the natural world, their own lived experiences, and the voices of others, students will write towards meaning and truth in personal essays that rely on research and reporting. With inspiration from Aimee Nezhukumatathil's World of Wonders, Ross Gay's Inciting Joy, Brian Doyle's One Long River of Song: Notes on Wonder, and other essayists, students will work alone and in a community of writers through the writing process to produce and publish an outward facing component such as a zine.

**ENGL 1050Z | Audio/Video Storytelling**
*Nell Lake*
In what ways can you "write" nonfiction with sound? And images? "Audio/Visual Storytelling" is designed for students who are interested in writing for podcasting, radio, TV, web content, or any career involves communicating with audio, video, or multimedia. In the course, students might produce short, TikTok-style videos, podcasts, audio-narratives, serial-image pieces, or other forms of audiovisual storytelling that engage the world with nuance and depth. Both experienced and beginning audio and video storytellers are welcome. Working individually or in teams, students will learn how to write for the ear and capture engaging tape—to use sound and image to create vivid scenes that are well-paced and clear and have satisfying narrative arcs.

## ENGL 1140, 1160, 1180 + 1190 | Special Topics in Nonfiction Writing

For the advanced writer. A writing sample will be administered on the first day of class.

**ENGL 1180P | Further Adventures in Creative Writing**
*Ed Hardy*

For the advanced writer. A workshop course for students who have taken ENGL 0930 or the equivalent and are looking for further explorations of voice and form. Work can include personal essays, literary journalism, and travel writing. Readings from Ian Frazier, Joan Didion, David Sedaris, John McPhee and others

**ENGL 1181D | Brown University Writers**
*Jonathan Readey*
This course develops students' writing skills within a variety of nonfiction and journalistic genres—from personal essays and (auto)biography to feature journalism, travel writing, humor writing, and science writing—by studying the nonfiction writing of successful Brown alumni from across the university's recent history. By analyzing the work of students who sat in our own classrooms at Brown, we will seek to demystify the craft of nonfiction writing and the steps toward building a successful writing career after graduation. Authors include Mara Liasson, Rachel Aviv, Edwidge Danticat, A.J. Jacobs, Ben Lerner, Sarah Ruhl, Tricia Rose, Kevin Roose, Doreen St. Felix, and others.

**ENGL 1190X | Nonfiction Now**
*Grace Talusan*
Nonfiction Now introduces students to contemporary nonfiction writing through in-person exposure to professional writers, who will visit the course to deliver a craft lecture, read from their latest work and discuss the labor that goes into maintaining a professional writing life. Students will be expected to read the work of the visitor and produce creative work in response.

**ENGL 1190Z | The Art of Craft**
*Robert Ward*
What can traditional crafts teach us about our writing? How does building a house or stitching a quilt help us appreciate the ways we can build creative texts? We will consider such questions to help us reflect on our writing as a craft, to invest the key tenets of craft in our writing process, style, and form, and to forge an innovative portfolio of work of which we can feel justly proud.

**ENGL 1994 | Senior Honors Thesis Nonfiction**
*Jon Readey*
Independent research and writing under the direction of the student's Nonfiction Writing honors supervisor. Permission should be obtained from the Honors Advisor for Nonfiction Writing.