

101 G INTRO TO POETRY, Dean. MW 3:30-4:45

English 101 provides students with a foundation in the methods of close reading and analysis essential to an understanding of poetry and, more broadly, to the study of literature. Furthermore, it introduces students to the ways we write and make arguments about poetry. The course addresses the basics of prosody, aspects of poetic language (such as diction, metaphor, image, tone), and major verse forms (such as the sonnet, elegy, ode, ballad, dramatic monologue, free verse). In addition to the formal qualities of poetry, students will also study poems from a range of literary periods and movements in order to learn how these formal qualities change and develop over time as well as how poems are both shaped by and, in some cases, even manage to shape their (and perhaps our) world.

Students will write twelve to fifteen pages of interpretation or criticism, spread out over two or more essays, and also take a midterm and a final examination.

102 S INTRO TO DRAMA, Perry. TUTH 2-3:15

This is an introduction to drama as a form of literature, and we will read and discuss a selection of major plays from the European tradition that begins with the ancient Greeks: we will start with Euripides's *Medea* (431 BCE) and wind up in our contemporary world.

Plays are good to think with: they are short enough to hold in mind, but they usually tell stories that are complexly social in nature and that reflect (at least implicitly) the values and concerns of the societies for which they are produced. Also, because plays are scripts for a communal event, thinking about them always involves thinking about cultural contexts.

In addition to learning how to read and think about a set of weird, interesting, and important plays by a variety of writers, students should come away from this class with the following: a sense of how (and maybe even why) different forms of comedy work; an understanding of how tragedy as a genre has evolved; a richer sense of the different ways that different cultures imagine the social function of drama; a strong and well-informed understanding of how different kinds of theater spaces and presentational styles relate to and enable different kinds of stories; a concrete sense of the myriad cultural contexts that inform any play as text and as performance script; and a general, comparative framework for understanding theater history as history.

103 D INTRO TO FICTION. MWF 11

An introduction to the study of literature and literary history at the university level. Explores such topics as: the historical role and place of fictional narratives, the idea of genre, relationships between context and meaning in fictional works. Student will develop a critical vocabulary for interpreting and analyzing narrative strategies. Credit is not given for both ENGL 103 and ENGL 109.

104 INTRO TO FILM

same as MACS 104

We all like films, but do you know how film has developed over time as a technology, as a social institution, and as a political tool? Do you know how films vary around the world, or why we as film viewers understand and enjoy them? Come and explore these questions in small classes that allow you to have meaningful discussions with accomplished faculty and other smart, engaged students. By the end of this course, you'll have acquired the skills to appreciate and analyze movies of many different genres, styles, time periods, and cultures. Students in this course will need access to online streaming services to watch at least one film per week. Course work includes quizzes, papers, and one or more exams. Intro to Film is an appropriate prerequisite for more advanced film courses in English and MACS. This course earns 3 credit hours and qualifies as a General Education course in Humanities and the Arts.

109 INTRO TO FICTION (ADVANCED COMPOSITION)

English 109 is designed to introduce students to the critical analysis of prose fiction. By reading a wide range of short and long fiction across several historical periods, we will examine how such narrative strategies as plot, character, point of view and language construct meaning. Individual instructors will bring a variety of texts and interpretive methods to their courses, but special emphasis will be placed on concepts and skills central to good literary critical writing.

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Course requirements include papers and paper revisions totaling 25-30 pages. Papers are assigned according to the judgment of individual instructors, but will include assignments of various lengths and several opportunities for review and revision.

TEXTS: Readings vary from section to section but always include an anthology of short fiction and three or four novels.

114 A BIBLE AS LITERATURE, Layton. MWF 11 same as RLST 101, CWL 111

Themes and literary genres in the Bible, emphasizing content important in Western culture.

115 M INTRO TO ENGLISH LITERATURE, Gaedtke. TUTH 9:30-10:45

Madness, Trauma, and Addiction

This course will provide students with an introduction to several centuries of British literature including plays, novels, and poetry. Along the way we will consider the ways that those changing literary forms represented the mind and its disorders. As literature became modern, so did conceptions and treatments of madness. We will see how literature incorporated those changing conceptions, ranging from Shakespearean references to the ancient humoral theories that included “black bile” and “melancholia,” to modernist adaptations of Freudian theories of the unconscious, to recent fictional engagements with cognitive neuroscience. We will also see how these various theories brought different forms of mental illness to the attention of literature and the ways that literature has played important roles in the formation of those theories. In addition to tracking the modernization of British literature, we will also examine the problem of the “Two Cultures”—the tense and productive relationship that continues to evolve between literature and the sciences. Students will learn how to analyze closely a wide range of literary texts and how to make compelling, well-supported arguments through essays and exams. Readings will include works by William Shakespeare, Thomas De Quincey, R.L. Stevenson, Rebecca West, Virginia Woolf, Ian McEwan, and others.

116 D INTRO TO AMERICAN LITERATURE. MWF 11

This course will cover a small sampling of literature written by American authors; the sampling may include essays, narratives, drama, and poems from various periods in American literary history. Texts for reading and discussion will include literature representing a variety of gender and ethnic perspectives.

117 F SHAKESPEARE ON FILM, Stevens. MW 2-3:50 **REQUIREMENT: PRE-1800 (SHAKESPEARE)** same as MACS 117

This introductory-level survey covers at least seven or eight of Shakespeare’s plays alongside notable film versions or, indeed, wholesale reinventions of those plays. We’ll likely cover *Titus Andronicus*; *The Taming of the Shrew*; *Romeo and Juliet*; *The Merchant of Venice*; *Much Ado About Nothing*; *Macbeth*; *Othello*; and *The Tempest*. Films will include Julie Taymor’s *Titus Andronicus*; Franco Zeffirelli’s *The Taming of the Shrew* (1976); Alan Brown’s *Private Romeo* (2011); Michael Radford’s *The Merchant of Venice* (2005); Joss Whedon’s *Much Ado* (2012); Roman Polanski’s *Macbeth* (1971); Oliver Parker’s *Othello* (1995); and Derek Jarman’s *The Tempest* (1979). Expect also to see a range of short clips from a variety of filmed live performances. Our schedule includes one in-class film viewing session and one weekly lecture-discussion section. In our weekly lectures, I will provide an overview of the play under consideration, concentrating especially on key moments that suggest multiple possibilities for performance. I assume neither expertise in Shakespeare nor in the vocabulary of film criticism; consider the course an entryway to both disciplines. Writing assignments will include the opportunity to consider Global Shakespeare on film and ideas of cross-cultural adaptation; a final group project asks you to create your own Shakespeare-inspired “short”.

This course satisfies the General Education Criteria for: UIUC: Literature and the Arts

119 D LITERATURE OF FANTASY, I. Baron. MW 11-12:15
same as CWL 119

Harry Potter and More

When *Harry Potter and the Philosopher's Stone* was published in June of 1997, it was largely regarded as a piece of children's fiction about a ten-year-old orphan boy who discovers he has supernatural powers and goes off to Hogwarts School of Witchcraft and Wizardry. It seemed nothing more than a charming piece of fantasy lit destined for the shelves of the young adult sections of bookstores and libraries. What then made the Harry Potter novels suddenly transform into a cultural phenomenon that captured the imaginations of both children and adults? Why have these novels become the backbone of a global literary empire? What is the magic behind Harry Potter?

In this course, we'll explore the mythos of the Harry Potter novels and how they're steeped in a rich tradition of both canonical British literature. We'll focus on social justice and examine the political forces that led to the formation of fantasy literature as a separate genre in the UK and what makes British fantasy novels unique. Our excursion into fantasy literature will reveal how these tales became a covert way to explore the inequalities that the Industrial Revolution ignited; a rising entrepreneurial middle class and a permanent urban underclass held in place by rigid policies guided by genetic superiority. We'll examine fantasy novels as discrete organic political entities that grew into a vast literary network of interlinking commentaries on British social issues such as class, education, social welfare, disability, gender rights, and racial equality. Ultimately, we'll explore how the Potter novels explore the rise of the Alt-Right and a dark speculative vision of the Brexit vote.

Students will be expected to engage actively in the classroom and to write three papers and give oral reports on the historical and political history of the novels we're studying. Novels include: *The Lion, The Witch and the Wardrobe*; *Harry Potter and the Philosopher's Stone*; *Harry Potter and the Chamber of Secrets*; *Harry Potter and the Prisoner of Azkaban*; *Harry Potter and the Goblet of Fire*; *Harry Potter and the Order of the Phoenix*; *Harry Potter and the Half-Blood Prince*; and *Harry Potter and The Deathly Hallows*.

119 P LITERATURE OF FANTASY, C. Wright. TUTH 11-12:15
same as CWL 119

From Mordor to Gormenghast: Tolkien's *Lord of the Rings* and Peake's *Gormenghast*

If J. R. R. Tolkien's trilogy *The Lord of the Rings* (1954-1955, rev. 1966) established the dominant paradigm for the genre of secondary-world fantasy fiction, Mervyn Peake's *Gormenghast Trilogy* (1946-1959) established a rival paradigm that, while less influential, has been all the more important for defining an alternative to hobbitry—so much so that Peake has sometimes been described as “the anti-Tolkien.” Among contemporary fantasy writers who have preferred Peake's vision, China Miéville has gone so far as to say that “The nicest thing anyone ever said about [his novel] was that it read like a fantasy book written in an alternate world where the *Gormenghast* trilogy rather than *Lord of the Rings* was the most influential work in the genre.” In contrast to Tolkien's enchanted and multi-peopled Middle Earth, Peake's grimmer and grimmer Gormenghast has no magic and no non-human races, while Peake's eccentrically ironizing modernist prose style is nothing like Tolkien's sympathetically archaizing neo-medievalism. Compare Peake's “The Tower of Flints, ... patched unevenly with black ivy, arose like a mutilated finger from among the fists of knuckled masonry and pointed blasphemously at heaven” with Tolkien's “the Tower of Ecthelion ... shone out against the sky, glimmering like a spike of pearl and silver, tall and fair and shapely, and its pinnacle glittered as if it were wrought of crystals ...” While some admirers of either trilogy can't abide the other, there have also been many readers (among them C. S. Lewis) for whom the secondary worlds of Tolkien and Peake represent equally absorbing if utterly different and even antithetical visions. In this class we'll try to read and enjoy each trilogy on its own terms while at the same time reading them against each other as the antipodes of secondary-world fantasy fiction. To facilitate that we'll alternate volumes from each trilogy through the semester. We will also watch and discuss the film adaptations made of each (Peter Jackson's *The Lord of the Rings* and the BBC mini-series *Gormenghast*).

120 X SCIENCE FICTION, Littlefield. MW 12:30-1:45

Zombies! Pod People! Martians! Robots!

This course will introduce you to science fiction, a genre that expresses some of our culture's deepest fears, as well as its greatest hopes; that provides creative answers to fundamental questions about the nature of the universe and humans' place in it; that also warns us about the possible results of our society's current errors, and forecasts the infinite possibilities open to us. Texts for this course will be drawn from a variety of early and contemporary authors, including Mary Shelley, H.G. Wells, Ray Bradbury, Kate Wilhelm, Margaret Atwood, and Max Brooks. We'll watch films and TV shows (The Walking Dead), listen to radio broadcasts (War of the Worlds), read some short stories (and a few novels). Our approach will be discussion- and project-based, but will also likely include response papers. No exams!

120 P SCIENCE FICTION, Cole. TUTH 11-12:15

This course explores science fiction by attending to the many literary questions it raises, including how authors and critics have defined the genre. But the role of science fiction—at least according to author Judith Merrill—is “to explore, to discover [or] to *learn*” something about the nature of “reality.” At the heart of this course, then, are also philosophical, historical, and ethical questions crucial to the humanities, sciences, and social sciences. What is the relationship between works of imagination and technological innovation? Between technological innovation and notions of the “human”? How are humans gendered? How does the category of the “human” relate to that of species, or biological kind? Drawing on representative science fiction texts, supplemented by video and film, we will discuss these and related issues.

Required reading includes novels by Mary Shelley, H.G. Wells, Naomi Mitchison, Samuel Delaney, Ursula LeGuin, Octavia Butler, Michel Faber, and Nalo Hopkinson

121 D COMICS AND GRAPHIC NARRATIVES, Barrett. MWF 11

Super/Human

This course introduces students to the academic study of North American comics by focusing on the two dominant genres of the last five decades: the superhero sagas of the mainstream comics industry and the autobiographical memoirs of the alternative comics movement. These two genres are often compared to one another in terms of binary oppositions: posthuman/human, fantastic/mundane, infantile/mature, trash/culture, commercial/artistic, etc. In ENGL 121, we'll take a less polarized approach to the genres, investigating what Jerry Siegel/Joe Shuster (Action Comics), Jack Kirby/Stan Lee (*Captain America*), Sana Amanat/G. Willow Wilson/Adrian Alphona (*Ms. Marvel*), and Stephen Bissette/Alan Moore/John Totleben (*Saga of the Swamp Thing*) can teach us about Justin Green (*Binky Brown Meets the Holy Virgin Mary*), Carol Tyler (*Soldier's Heart*), Tillie Walden (*Spinning*), and Richard McGuire (*Here*)—and vice versa. Our rapprochement will culminate in Paul Dini and Eduardo Risso's *Dark Night: A True Story*, a memoir in which Batman and his Rogues' Gallery become the means by which Dini copes with the fallout of a brutal assault. Over the course of the semester, students should expect to not only learn the formal vocabulary of comics but also to master the interpretation of comics at a variety of scales—from the micro (panels, pages, and sequences) to the macro (pamphlets, books, and series). Assignments will include frequent response papers and two exams.

200 D INTRO TO THE STUDY OF LIT, Pollock. MWF 11

This course is designed to help students develop analytical skills that will be crucial to their success in 300- and 400-level courses in literary and cultural studies. We will spend several weeks on each of the three primary literary genres taught in the English Department—poetry, prose fiction, and drama—paying close attention both to the defining characteristics that distinguish the genres from one another and to the structural elements they have in common. Throughout the semester, we will build up a critical vocabulary for articulating persuasive, detailed, and evidence-based arguments about literary texts, and we will think about interpretation itself as a form of action with political, ethical, and social-historical implications.

Requirements: regular attendance and participation, informal responses, and three essays.

200 M INTRO TO THE STUDY OF LIT, Parker. TUTH 9:30-10:45

This course is your path to future courses in English literary studies—and to reading for the rest of your life. We will immerse ourselves in the specific strategies and pleasures of reading, interpreting, and discussing literature—poetry, drama, fiction, and film—and of writing intellectually rigorous and ambitious interpretive essays about what we read. Students should be prepared to attend class regularly, read regularly, join class discussion, and build on and expand beyond what they already know.

200 S INTRO TO THE STUDY OF LIT, Spires. TUTH 2-3:15

This course has been aptly called, “How to Be an English Major.” It’s your introduction to literary studies—what we do, how we do it, and why—and will help you develop the core reading habits and analytical skills needed for upper-level coursework. We’ll think about how literary texts produce meaning, how that meaning production affects the world literature inhabits, and how definitions and ideas about literature’s “work” have changed over time. We will read a variety of texts—prose fiction, poetry, drama, comics, film, and some that defy easy categorization—from a variety of literary traditions and eras. In each instance, we’ll think about genre and form as historically contingent and fluid categories shaping and shaped by our experiences with literature. Our goal will be to cultivate a vocabulary, theoretical toolbox, and set of reading and writing practices for constructing persuasive, evidence-based arguments about and through literature. Writers up for consideration: Phillis Wheatley, Nathaniel Hawthorne, Octavia Butler, Kate Chopin, August Wilson, James Baldwin, Lin-Manuel Miranda, and others.

202 C MEDIEVAL LIT AND CULTURE, Trilling. MWF 10

REQUIREMENT: PRE-1800 (MEDIEVAL)

same as CWL 253, MDVL 201

Join us for an exciting journey into the world of the Global Middle Ages! Knights in shining armor fighting monsters. Saints performing miracles. Kings (and queens!) leading armies into battle. Monks offering prayers through their daily offices. Peasants tilling the fields. These are some of the most popular and enduring images of the Middle Ages, and in this course we will explore the literature, art, and history that gave rise to our ideas of the romance and chivalry of the medieval period. Our goal will be to read a broad range of medieval literature (all in modern English translation) from around the world: England, the Continent, the Arab world, and Asia. We will explore a variety of genres, including epics, sagas, romances, fabliaux, riddles, drama, lyrics, and saints’ lives, and we will work to situate each work in its social and historical contexts with visits to the Rare Books and Manuscripts Library, the Spurlock Museum, and the Krannert Art Museum.

206 M ENLIGHTENMENT LIT AND CULTURE, Nazar. TUTH 9:30-10:45

REQUIREMENT: PRE-1800 (LONG 18TH CENTURY)

same as CWL 257

There is certainly no moment in history when the world suddenly ceased to be old and became new or modern. But Europe in the long eighteenth century, during the period known as “the Enlightenment,” witnessed unprecedented social, economic, cultural, and political changes that produced a giant leap towards the world we inhabit today. It was an age of revolution and of newfound faith in the rights of the individual, though these rights were by no means extended to all. It was an age of reason, of tremendous advances in science and technology, though reason was by no means the only altar at which so-called enlightened men and women worshipped: God and sentiment remained powerful forces in eighteenth-century European life. This course offers an introduction to Enlightenment literature and culture by focusing on a select group of highly influential literary and non-literary works of the period, primarily from Britain but also from Continental Europe. Our readings are divided into four parts. After an overview of the Enlightenment spirit in Part I, we will consider three quests (and complications thereof) motivating Enlightenment letters: the pursuit of property (Part II), the pursuit of virtue (Part III), and the pursuit of knowledge (Part IV). In combination, or as alternatives, these quests—for property, virtue, and knowledge—were thought to lead to happiness, the new master goal of the eighteenth century, which increasingly replaced the earlier emphasis on duty: that is, the traditional belief that man’s job on earth was to do his duty as

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determined by God and his superiors. As our precursor culture, the Enlightenment continues to speak to us today, and our aim this semester is not only to understand its core values but also to link them to our own.

207 X ROMANTIC LIT AND CULTURE. MWF 12 **REQUIREMENT: 1800-1900**

Study of literature, philosophy, visual arts, and social criticism of the British Romantic period, with attention to broader cultural issues.

208 P VICTORIAN LIT AND CULTURE, Saville. TUTH 11-12:15 **REQUIREMENT: 1800-1900**

Literally, “the Victorian Age” refers to the historical period 1837-1901 when the island nation of Great Britain, under the rule of Queen Victoria, extended its power to become “the Empire on which the sun never sets.” The growth of industrial capitalism and commodity culture in Britain was both a motivation and an effect of imperialism and with it came numerous other cultural changes: a gradual extension of the franchise and the shift of political power from hereditary landowners to the middle class; the rise of the popular press and expansion of the reading public; the construction of radical gender difference with the separation of public and private spheres; challenges to the Established Church by reform, dissent, and freethinking. The literature of this period does not simply *reflect* these shifts and changes, but actually participates in them, sometimes in spite of itself.

Our task will be to study works of Victorian literature as cultural forms and as social acts with ethical and political weight. Our readings will include serialized fiction by Charles Dickens; poetry from such figures as the laureate, Alfred Tennyson, the Brownings, Matthew Arnold, and Arthur Hugh Clough; selections of prose by Harriet Martineau, John Stuart Mill, and Walter Pater; and the social criticism of Oscar Wilde. Course requirements will include two critical papers, a mid-term test, a final test, and a series of in-class quizzes.

209 AL1 BRITISH LITERATURE TO 1800, Markley. Lect: MW 11 **Disc: various**

This course covers British literature from its origins to 1800. Rather than aiming for coverage, we will read closely a limited set of representative works from different genres from the eighth to the late eighteenth century, including lyric poetry, drama, satire, polemical prose, and amatory fiction. In so doing, we’ll consider how politics, religion, and landscape shaped Britain’s national literature. We’ll pay attention to the evolution of the English language.” We will furthermore analyze our emotional engagement with the works we read. What formal qualities, themes, and conventions draw us in—or indeed, estrange us? What’s familiar about the distant past, and what’s alien, unexpected, and surprising?

Expect to encounter such writers as Unknown, Marie de France, and Geoffrey Chaucer; Shakespeare, John Donne, and Andrew Marvell; and William Wycherley, Jonathan Swift, and Eliza Haywood. We will visit, in a manner of speaking, the preaching cross near Solway firth, in what once was Northumbria; medieval towns in the middle of festivals; the perilous court of King Henry VIII; the Globe theater of Shakespeare and his Chamberlain’s Men; and the dressing room of an eighteenth-century lady. We will see performances of several plays, live and digitally, and we will focus on the ways that text can be translated into action.

The method of instruction is lecture, with smaller groups meeting in discussion sections once a week under the guidance of a teaching assistant. Your evaluation will be based upon two papers, a midterm, a final, and additional assignments and reading quizzes designed to encourage your participation in section. Diligent attendance at lecture and in section is necessary to pass this course.

210 C BRITISH LIT 1800 TO PRESENT. MWF 10 **REQUIREMENT: 1800-1900**

Historical and critical study of selected works of British literature after 1800 in chronological sequence.

213 Q MODERNIST LITERATURE AND CULTURE, Parker. TUTH 12:30-1:45

Modernism was the great age of literary experiment and innovation. Novelists and poets disrupted the very forms of their writing with competing points of view, stream-of-consciousness narration, free verse splattered across the page, and stories that flaunt the expectation of resolved endings. Seeming certainties of gender, race, class, peace and war, physics, and the human mind collapsed. Everything seemed on the edge of ending—or of beginning anew. Concentrating on English-language Modernism (roughly 1910-1940), we will read an assortment of more-or-less novels from high Modernism to detective novels, read a wide selection of poems, and watch Charlie Chaplin on the screen—all amidst the larger Modernist scene of accelerated changes in science and technology and innovations in painting, music, dance, and psychology. Students need no particular previous experience studying Modernism, but all students must be prepared to attend class regularly, read regularly, join class discussion, and stretch their brains.

216 E LEGENDS OF KING ARTHUR, Trilling. MWF 1
REQUIREMENT: PRE-1800 (MEDIEVAL)
same as CWL 216, MDVL 216

From the daring exploits of the knights of the Round Table to the passionate love of Lancelot and Guinevere, few things encompass the magic and adventure of the Middle Ages like the tales of King Arthur. Wielding the power of his sword Excalibur and the wisdom of his advisor Merlin, Arthur presides over a narrative kingdom of knights, quests, dragons, tournaments, maidens, wizards, castles, and fairies, whose interweaving stories make up one of the most capacious bodies of literature in world history. But Arthur is also a messianic figure, appearing in chronicles and histories, leading the people of Britain to freedom from tyranny, and promising to return when his country needs him the most.

Arthurian myth and legend is one of the most enduring literary traditions of Western Europe, and its characters and stories were as popular in the Middle Ages as they are today. Originating in early medieval Wales, the legends traveled through England to France and Germany and throughout the modern world. We will study the development of the Arthurian tradition in chronicles, poetry, romances, *lais*, and *fabliaux*, comparing variations across cultural and historical boundaries. Our materials will range from the earliest sightings of Arthur in medieval histories through the defining stories of Chrétien, Gottfried, and Malory to modern adaptations of the legend on stage and screen.

218 X INTRODUCTION TO SHAKESPEARE. MWF 12
REQUIREMENT: PRE-1800 (SHAKESPEARE)

Representative readings of Shakespeare's drama and poetry in the context of his age, with emphasis on major plays; selections vary from section to section. Does not fulfill Shakespeare requirement for the English major.

218 M INTRODUCTION TO SHAKESPEARE, Gray. TUTH 9:30-10:45
REQUIREMENT: PRE-1800 (SHAKESPEARE)

This course introduces you to Shakespeare through reading seven of his plays, written across his career in a range of dramatic genres, all of which dwell on issues of social performance, the discursive and dramatic production of social identities (on stage and off), and the pleasures, powers, and dangers of acting. We will analyze these plays as both literary artifacts, written to be closely read, and as dramatic scripts, written to be staged. Through a combination of textual analysis, watching old and new productions of the plays, and performing scenes ourselves, we will think about why Shakespeare was so successful as a theater professional—and what broader socio-cultural forces make him so popular today. We will also consider what new questions and critiques modern readers and audiences can bring to old Shakespearean texts.

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224 A LATINA/O POPULAR CULTURE, Diaz-Kozlowski. TUTH 3:30-4:50

REQUIREMENT: REPCIS

same as LLS 240, SPAN 240

Provides an introduction to Latina/o popular culture in the United States. Specific modes of popular culture might include mass media, music, film, video, performance, and other expressive forms. Lecture and readings are in English.

225 INTRO TO LATINA/O LITERATURE, Coyoca. MW 11:30-12:50

REQUIREMENT: REPCIS

same as LLS 242, SPAN 242

Survey of literature by and about people of Mexican, Puerto Rican, Cuban, and other Latina/o descent in the United States. Taught in English.

247 Q THE BRITISH NOVEL, Hansen. TUTH 12:30-1:45

English 247 usually charts the rise of the great British novel. But rather than reading all of those classic novels that you'll encounter in so many other courses, this class will allow you to gaze into the dark, Gothic heart of English fiction. Where the classic British novel supplies us with a subtle portrait of British liberal society's conscious struggles and aspirations, the Gothic, as dark double of the classic novel, embodies the era's more grotesque political, social, and psychic hopes and fears. During the course of this semester, we will endeavor to explore and understand these fears and desires and their varied implications.

Requirements will include 2 5-page papers, a weekly reading journal, two exams, and active course participation.

TEXTS: will include Matthew Lewis's *The Monk*, Mary Shelly's *Frankenstein*, Charlotte Bronte's *Jane Eyre*, Oscar Wilde's *The Picture of Dorian Gray*, Daphne Du Maurier's *Rebecca*, and Neil Gaiman's *The Sandman*, and David Mitchell's *Slade House*.

250 G THE AMERICAN NOVEL TO 1914, Murison. MW 3:30-4:45

REQUIREMENT: 1800-1900

The first century of the American novel gave us some of the most iconic images in American culture—the scarlet letter, the white whale—and some of the most gorgeous prose. This course offers you the time and space to read the best fiction of the nineteenth century. We will begin our reading in the late eighteenth century, when American authors first began crafting their novels as self-consciously “American,” before turning to the major American novels of the mid- to late nineteenth-century. We will read these novels with attention to both the formal experiments of their authors and the social and political issues they explicitly engaged. In doing so, we will develop a keener understanding of the history of the novel in the United States and appreciate the profound impact these writers had on American culture and readers, both then and now. Novelists will include (among several others) Herman Melville, Edith Wharton, Henry James, Charles Chesnutt, and Catharine Maria Sedgwick.

251 Q THE AMERICAN NOVEL SINCE 1914, Freeburg. TUTH 12:30-1:45

This course will cover classic American Novels after the first World War. We will read fascinating and groundbreaking fiction from globally recognized writers like William Faulkner, James Baldwin, Saul Bellow, Marilyn Robinson and Toni Morrison. We will study why these great texts were so transformative in the world of art, history, politics and morality. There will be two papers, a mid-term, a final, and brief responses rooted in class discussion.

255 AL1 SURVEY OF AMERICAN LIT I, Murison. Lect: MW 1;

Disc: various

The title of this course is enticingly misleading. While we can look back on the history of the geographic expanse we now denominate the United States and create a literary narrative, this narrative begins with an assumption that to be on the continent and write makes one an “American

writer” and that what these writers produced we would call “literature.” European colonists, however, did not begin to call themselves “Americans” until the late eighteenth century, and a category of “American literature” turns out to be more of a willful assertion than a completed effect through the mid-nineteenth century. And just as the geography of the continental United States began to reflect what we recognize it as today, the country breaks out in Civil War. These paradoxes and others endemic to American culture will guide our discussions of colonial, revolutionary, and antebellum literatures during the semester. Beginning with early exploration narratives by Europeans, this course will track the effects of travel, displacement, contact, and conversion on expressions of identity and community, and how, in turn, these constructions reimagined boundaries, both geographic and personal. Our concerns will therefore center on how writers struggled with the paradoxical issues that defined early America: freedom and slavery; individualism and federation; comity and conflict; region and nation; wilderness and settlement. To do so, we will canvass a variety of genres and forms, including poetry, sermons, travel narratives, fiction, and speeches, and we will explore the persistence of prominent tropes, forms, and ideas—and, as crucially, the decline and disappearance of others—between different eras and regions in light of this literary archive.

As with any survey, this course attempts to cover a mind bogglingly wide expanse of history: from early imperial writings in the fifteenth century to the poetry of the Civil War. The readings are therefore meant to be representative rather than comprehensive, reflecting the wide range of genres and styles in American literature before 1865. Many of the authors on the syllabus will be easily recognizable (such as Benjamin Franklin, Frederick Douglass, Nathaniel Hawthorne, and Emily Dickinson) and others may prove less familiar. In both cases, our goal will be to make these texts “vitaly charged,” as Henry David Thoreau would say. The course requirements will be a mixture of short writing assignments, reading quizzes, and exams. To pass the course successfully, attendance at both lecture and discussion sections is necessary.

259 P AFRO-AMERICAN LITERATURE I, Spires. TUTH 11-12:15

REQUIREMENT: REPCIS & 1800-1900

same as AFRO 259, CWL 259

Broadly speaking, this course will introduce you to the study of African American Literature. Our goal over the semester will be to draw a provisional map of African American literary production from the end of the eighteenth century to the dawn of the twentieth, from the Age of Revolutions to the World War I. Our storytelling will be guided by four principle frameworks: literary form and genre, intellectual and political history, community formation, and the relation between African American and other literary cultures and traditions. We will read letters, poems, sermons, songs, novels, stories, and texts that defy easy categorization. Throughout our discussions we will think about what’s “African American” about African American literature. Is it a set of political and social circumstances, the writer’s racial identity (self-identified or otherwise), a set of tropes or a style, an attitude and critical orientation, none of the above, all of the above? We’ll also think about this archive as doing a particular kind of work in the world that continues and resonates to this day. Writers for consideration include: Phillis Wheatley, Frederick Douglass, Frances E.W. Harper, and W.E.B. Du Bois.

267 A GRIMMS’ FAIRY TALES, Bjorn. MWF 11

same as GER 250, CWL 250

Special attention is paid to the Grimms’ tales in terms of traditional narrative genres, elements of life in early modern Europe, and versions from Italy and France as well as Germany. Course is conducted in English.

273 E AMERICAN CINEMA SINCE 1950, T. Newcomb. MW 1-2:50

same as MACS 273

Explores American cinema from 1950 to the present, focusing on key issues in film studies (such as authorship, genre, style, gender analysis, and the spectacle of violence), in relation to moments of major transition in the American film industry and American society. In recent semesters units have included “Hitchcock in American Culture,” “The New Hollywood,” and “Hollywood in a Global Context.” Viewing and discussion of one film each week. Analytical essays and a final exam.

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274 Q LITERATURE AND SOCIETY, Jenkins. TUTH 12:30-1:45

REQUIREMENT: REPCIS

TOPIC: 21st Century African American Lit and Culture

This course will focus on black American literary and cultural production from the first (nearly) two decades of the 21st century. Looking at major, often award-winning cultural texts, we will examine how these texts have responded to notable historical events of this period—particularly events that have had a significant effect on black communities, such as Hurricane Katrina and the emergence of the Black Lives Matter movement. We will also consider what has been called the “historical turn” in black literary fiction, including renewed attention to this nation’s history of slavery, as well as other trends in African American expressive culture, including a burgeoning interest in science fiction, fantasy, and the speculative (often collected under the rubric of Afro-futurism). Overall, we will situate 21st century black literary and cultural works within their broad social context, and consider how these works both extend and diverge from a longer history of African American expression. Primary texts will include fiction and memoir, poetry, drama, and film, including documentary film, from writers and artists including Edward P. Jones, Jesmyn Ward, Paul Beatty, Spike Lee, Ta-Nehisi Coates, Kiese Laymon, Kai Ashante Wilson, Tarell Alvin McCraney, Ava DuVernay, and Kaitlyn Greenidge.

280 Q WOMEN WRITERS, Cole. TUTH 12:30-1:45

same as GWS 280

TOPIC: Women, Animals, and Ecology

This semester, Women Writers focuses on gender and environmentalism. Rachel Carson’s 1962 book *Silent Spring* is sometimes said to have launched the environmental movement in the United States; we will read excerpts from that, along with Elizabeth Cline’s *Over-dressed: The Shockingly High Cost of Cheap Fashion*. Most of the course, however, will be focused on environmental novels by women: these include Jane Smiley, *A Thousand Acres*, set on a family farm in Iowa; Helena Maria Viromontes, *Under the Feet of Jesus*, which features migrant farm workers in the Western United States; Margaret Atwood, *Oryx and Crake*, an Orwellian take on a post-apocalyptic future; and Sheri Tepper, *Grass*, set in an off-world colony for aristocratic fox hunters. In discussing these novels, we will explore important relationships among environmentalism and other fields to which it is—or can be—closely allied: gender studies, animal studies, critical race studies, queer studies, and food studies.

281 F WOMEN IN THE LIT IMAGINATION, I. Baron. MW 2-3:15

same as GWS 281

TOPIC: British Feminist Fiction

In 1813, Jane Austen published *Pride and Prejudice*, the story of a young woman who refuses to be forced into marrying the wrong man despite the prospect of future penury. But for much of British history, women of all classes were expected to maintain the social hierarchy through marriage and to fulfill their personal destiny through motherhood no matter how they felt about their sexual orientation, their husbands, their job prospects or married life. In this course, we’ll explore the evolution of women’s marital choices, their sexual practices and their economic rights in the UK over a two hundred year period, viewing the changes that came along the way.

We’ll begin during the Regency period by probing into the nuances of 18th century marriages, zeroing in on how women regarded courtship and how the new mercantile class began to restructure rules about marriage and property in England. Then we’ll see why in spite of their many accomplishments and a female figurehead to lead the nation, Victorian women were barred from owning property, barred from voting, and forced into submissive marriages that could leave them vulnerable and depressed or curiously happy. Next, we’ll turn to the rise of women’s suffrage in the late Victorian period and determine whether this radical political movement truly empowered British women in their homes and in the workplace. As we move through the 20th century, we’ll explore the pre and post WWI and WWII periods to see how women fared in the UK after war had permanently altered gender paradigms. We’ll examine how postwar Britain normalized the concept of working women in trousers while at the same time restoring the use of confining undergarments as well as introducing modern make-up lines. We’ll end the semester on a lighter note with the popular adaptation of Elizabeth and Darcy’s courtship, *Pride, Prejudice and Zombies*, and view how postfeminist views of women as sexually aware, self-sufficient and buff have reshaped this classic novel.

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Course requirements include an oral report, three short papers and a final project or exam. Texts and films may include: Jane Austen, *Pride and Prejudice*; Charlotte Brontë, *Jane Eyre*; Thomas Hardy, *Far From the Madding Crowd*; (Sarah Gavron?), *Suffragette*; E. M. Forster, *A Room With A View*; (Julian Fellowes?), *Downton Abbey*; Jean Rhys, *After Leaving Mr. McKenzie*; Barbara Pym, *Excellent Women*; and Seth-Grahame Smith, *Pride, Prejudice and Zombies*.

283 A JEWISH SACRED LITERATURE, Weiss. TUTH 12:30-1:50

REQUIREMENT: REPCIS

same as REL 283, CWL 283

This course introduces students to the great literary works of the Jewish tradition from the time of Jesus until the Early Modern Period. The class will read and reflect upon a rich array of Jewish texts from a number of genres including philosophy, mysticism (Kabbalah), prayer, poetry, history and law. Attention will be given not only to content and form, but also to the historical and social context that gave rise to these important masterpieces. No prior knowledge of the Jewish tradition is necessary.

285 E POSTCOLONIAL LIT IN ENGLISH, M. Basu. MWF 1

REQUIREMENT: REPCIS

As one critic has recently put it, “Although there is considerable debate about the exact parameters of the field and even the definition of the term ‘postcolonial,’ in a very general sense, it refers to the interactions between European nations and the societies they colonized in the modern period.” These interactions were violent, sometimes grotesquely funny, always shifting, and above all, transformative for both sides – colonizer and colonized. This is why we begin our course with a text that despite having been authored by perhaps the most representative literary figure of the Western world expresses a distinctly uneasy relationship with the colonial encounter. This text will function as our entry point into a host of other writings composed in the wake of mid-twentieth century liberation struggles across the globe. At this time, many writers from what used to be called ‘the third-world’ began to give expression to their cultural experiences in the language of the former colonial power. Given that it is called Postcolonial Literature in English, it is the language of the former colonial power that will be significant for our readings in this course. We will strive to understand what forms such a language takes as it attempts to carry the weight of diverse realities, as it negotiates the taut relations between class, gender, racial and religious identities, and as it shapes and reshapes itself in the midst of changing social institutions, lifestyles, and habits.

293 S CULTURE AND SUSTAINABILITY, Wood. TUTH 2-3:15

same as ESE 293

The Anthropocene

The term “Anthropocene” translates as “The Age of Humans” and has been widely adopted in academia and the media to describe the increasing dominance of human civilizations over Earth’s natural systems since the Industrial Revolution, and most dramatically since 1950. This most recent period, when the corrosive human impact on our planet’s water, land, and climate systems, and its animal species, has multiplied exponentially, is only the latest, most dramatic chapter in a history of human planetary engineering that reaches back at least to the invention of agriculture 8000 years ago. This course introduces students to the essential political, cultural and technological history of ever-expanding human footprint of the Anthropocene, and to its urgent ramifications for us today. We, as citizens of the Anthropocene Age, face decisions on issues ranging from energy to agriculture to urban design that will directly impact the quality—even viability—of life for future human generations.

300 B WRITING ABOUT LIT TEXT & CULTURE, Littlefield. MW 9:30-10:45

TOPIC: Speculative Futures / Science Fiction

Our future is—and has always been—uncertain. In this course we’ll read science fiction and speculative fiction by some of your favorite authors: Margaret Atwood, China Mieville, Kate Wilhelm, Philip K. Dick, Arthur C. Clarke, H.G. Wells, Max Brooks, and many more; we’ll watch some films and some TV shows; we may even work through some graphic novels. Our primary goal: what do our visions of the future tell us about the state of the world—historically and in the present day? What kinds of questions, ideas, and problems motivate the future? What roles does technology play in these

visions? Who gets to construct our future and why? **It is strongly recommended that all English and Teaching of English majors take ENGL 300 and ENGL 301 BEFORE taking any other 300- or 400-level courses.**

300 C WRITING ABOUT LIT TEXT & CULTURE, Hutner. MWF 10
TOPIC: The Literature of Immigration

This section of English 300 focuses on the literature of immigration. We will look primarily at fiction and autobiographies written by and about immigrants to the US, from the early 1800s onward to the present. So students can count on reading in rich assemblage of ethnic and racial traditions. We will also supplement our reading with essays about immigration that are either historical or critical, so that we may also understand how immigration has been discussed, and how that discussion has evolved in some respects and stayed constant in others. We may also have occasion to analyze film representations of the US immigrant experience.

We will discuss these readings in their turn, but we will also learn about them through writing. There will be a fairly typical array of short papers—1 and 2 and 3 and 5 pages—and a series of e-responses geared at once to class discussion and future paper topics. **It is strongly recommended that all English and Teaching of English majors take ENGL 300 and ENGL 301 BEFORE taking any other 300- or 400-level courses.**

300 M WRITING ABOUT LIT TEXT & CULTURE, Bauer. TUTH 9:30-10:45
TOPIC: U.S. Women Modernists

What did US Women Modernists write about? We will discuss their themes—such as reproduction and abortion, cross-class and cross-race marriage, style and fashion, and sexualities—over the course of reading fictions by Gertrude Stein, Edna Ferber, Edith Wharton, Gertrude Atherton, Anzia Yeziarska, Nella Larsen, and Meridel LeSueur, among others.

This writing-intensive course will be focused on three major movements in 20th-century US women's writing: high modernism, middle-class or middlebrow modernism, and working-class writing. We will also attend to the new modernisms, including immigrant, ethnic, Harlem Renaissance, vernacular, and pulp fictions. Our class will analyze the issues of sexual expression, women's emancipation, social reform, female sentimentality and domesticity, and new styles of femininity and feminism, along with the change from realism and naturalism to the many modernisms that women writers created. **It is strongly recommended that all English and Teaching of English majors take ENGL 300 and ENGL 301 BEFORE taking any other 300- or 400-level courses.**

301 C CRITICAL APPROACHES TO LIT & CULTURE, M. Basu. MWF 10

This course will introduce you to some of the most significant contemporary interpretive methods in the study of literary texts. However, it will do so always keeping in mind the primacy of the literary text itself. At the center of the class then, we will have at least two representative literary texts which generated excitement, criticism, and debate in their own times as well as later. With these texts and their times as the 'stuff' of our business, we will study such critical movements as new criticism, deconstruction, psychoanalysis, feminist and gender studies, Marxism, new historicism, postcolonial studies, cultural studies, and reader response theory.

As it prepares students for future literature classes, this course helps us understand and question the relations between reading literary texts and thinking critically, and more profoundly perhaps, between reading, criticism, and the practices involved in putting ourselves irrevocably amidst others. This course is required for English literature majors. Most English majors should take English 301 in the second semester of their sophomore year or the first semester of their junior year, but only if they have already taken several literature courses. The most common complaint about this class comes from seniors who regret not taking it sooner. **It is strongly recommended that all English and Teaching of English majors take ENGL 300 and ENGL 301 BEFORE taking any other 300- or 400-level courses.**

301 P CRITICAL APPROACHES TO LIT & CULTURE, Hansen. TUTH 11-12:15

This course will introduce students to the various issues and debates central to contemporary literary studies. If you have ever wondered why people interpret certain texts, and even certain events and actions, as they do, then this is the course for you. The class will begin by exploring the ways in which three profoundly different thinkers, Marx, Nietzsche, and Freud, introduced a peculiarly suspicious form of reading, a way of interrogating texts and the world that looks beneath the surface and doubts that what you see is what you get. We will go on to explore how literary critics in the 20th century worked to map this Modern “hermeneutic of suspicion” onto political, psychological, and philosophical issues that still have an effect on us today. Finally, the course will engage with literature’s relationship to questions of sexual and racial difference, of power, and of technology. Requirements will include active class-participation, weekly journal entries, two short papers, and two exams.

Texts will include Freud’s *Interpretation of Dreams*, Marx’s *The Communist Manifesto*, Nietzsche’s *Genealogy of Morals*, and a Course Packet with essays by critics in the Gender, psychoanalytic, Marxist, and Post-Structuralist traditions. **It is strongly recommended that all English and Teaching of English majors take ENGL 300 and ENGL 301 BEFORE taking any other 300- or 400-level courses.**

301 S CRITICAL APPROACHES TO LIT & CULTURE, Loughran. TUTH 2-3:15

Theory: the final frontier

At least that’s how many English majors seem to feel! In this course, we will survey major developments in the history of thinking hard from the eighteenth century to today. As in any theory course, a number of major -ISMs (and their relatives) will appear regularly on the docket to vex us with the complexity—including materialism, historicism, structuralism (and its posts-), queer theory, and postcolonialism. To cope with the vertigo such -ISMs produce, we will generally read short, iconic selections, with a few full texts interspersed for depth and texture. And we will do our best to work through this material in a way that: a) makes sense, b) challenges you, and c) does not put any of us to sleep (or drive us crazy). This is, in short, an *introduction* to the history of such ideas, and any game, *thinking* reader should be able to keep up. **It is strongly recommended that all English and Teaching of English majors take ENGL 300 and ENGL 301 BEFORE taking any other 300- or 400-level courses.**

310 X INTRO TO STUDY OF ENGLISH LANGUAGE, D. Baron. MW 12:30-1:45

Unprotected speech: what we can and cannot say or write, and why

The First Amendment reads, “Congress shall make no law . . . abridging the freedom of speech,” but although much of our speech is protected, a great deal of it is not. The First Amendment has never protected obscene speech, incitement to violence, fighting words, or falsely shouting fire in a crowded theater, though some of these categories have proved difficult to define. The Amendment strongly protects political speech, but at times during American history it was illegal to criticize the government, and today it’s illegal to conduct any kind of protest on the grounds of the Supreme Court, the principal defender of the First Amendment. Since the earliest days of the Republic, the U.S. mail has protected the letters that we send from snooping eyes. But the same words sent by email, no matter how private they may be to us, are considered public by the law.

This semester, we will study the workings of our language through the lens of protected and unprotected speech and writing: what we can say without fear of legal consequences, and what we can’t. Starting with the murderous attacks on the French satirical magazine Charlie Hebdo last year, we’ll look at the history of censorship, speech bans, and government surveillance of speech. We’ll see how the boundaries between permitted and banned speech shift over time and with context; how advances in technology change the border between public speech and private speech; whether speech codes are desirable or defensible; and how the concept of intellectual property informs and limits what we can do with our words, and with the words of others.

All readings will be available on line. Students will be asked to write several short papers on the topics covered, and to participate in a group presentation on one of them.

311 D HISTORY OF THE ENGL LANGUAGE. MWF 11

Language variation and change from the earliest forms of English to the present day, with emphasis on the rise of Standard English and the social, geographic, and cultural aspects of linguistic change in English.

325 D TOPICS IN LGBT LIT & FILM, Pritchard. MW 11-12:50

REQUIREMENT: REPCIS

meets with LLS 396, GWS 395, AAS 390

TOPIC: Queer of Color Film

This course will introduce students to films about and/or directed by queer people of color that have been produced independently or within the mainstream movie industry. The course traces the history of queer of color film from boundary breaking documentaries filmed or released in the mid to late 1980s by Marlon Riggs and Jenny Livingston, to experimental and independent films in the 1990s, and concludes with examining the emergence of a cadre of new queer of color filmmakers from the first decade of the 21st century to the present such as Alice Wu, Rashaad Ernesto Green, Parvez Sharma, Dee Rees, and Sydney Freeland.

Throughout the semester we will explore how each of these films and the filmmakers engage with or disrupt dominant narratives of lesbian, gay, bisexual, transgender, two-spirit, gender nonconforming and queer people of color. Through this examination we will examine how these directors create a cinematic vocabulary that draws from queer of color life, culture, history, and politics. While the limited amount of time means that the class cannot cover every queer of color film that has been released, the course aims to provide a representative and comprehensive perspective of queer of color film historically and contemporarily. In addition to screening films, students will read scholarly articles and book chapters on queer of color theory, feminist theory, film theory and popular culture in order to learn concepts that will enrich their writing and discussion of the major themes and controversies emerging from each film. A number of reviews of the films screened will also be assigned for reading, since a writing goal for the course is to introduce students to what it means to write a critical review of a cultural text from a position centered on intersectionality.

Though students do not need to have prior knowledge of film theory or queer of color theory and history, it would be helpful if students have taken a previous course in critical race ethnic/cultural studies, LGBTQ studies, feminist and gender studies, or film studies. Overall, students will be expected to do the work required to become thoughtful, informed viewers of queer of color film and readers of related scholarship.

**359 N LIT RESPONSES TO THE HOLOCAUST, Anderson Bliss. TUTH
12:30-1:50**

same as YDSH 320, CWL 320, JS 320, REL 320

Course introduces a variety of Jewish literary responses to the Holocaust written during and after the Second World War (from 1939). The discussion of Holocaust memoirs, diaries, novels, short stories, poems, and other texts will focus on the unique contribution of literary works to our understanding of the Holocaust. In addition, the works and their authors will be situated in their Jewish cultural historical context. Taught in English translation.

373 G SPECIAL TOPICS IN FILM STUDIES, S. Camargo. MW 3-4:50
same as MACS 373

TOPIC: Xenophobia in Film

Xenophobia is usually defined as the fear of strangers and narrowly used to refer to immigrants. For this course, however, we will define xenophobia more broadly, and look at the way that films represent a range of Others, meaning people who are significantly different from the mainstream majority in a society. These differences can include nationality, sexuality, race, religion, ethnicity, class, and gender.

We will study a range of genres, including horror, science fiction, comedy, romance, crime films, and pseudo-documentaries. The majority of these films will be made in the USA, but some English-language films from other countries will be screened as well.

Evaluated work will include three medium-length papers, shorter response papers, and active participation in class discussion. While desirable, previous experience in film studies is not a requirement for enrolling in this course.

373 R SPECIAL TOPICS IN FILM STUDIES, A. Basu. TUTH 1-2:50

REQUIREMENT: REPCIS

same as MACS 373

TOPIC: Bollywood Cinema

In this section of ENGL/MACS 373 we will undertake a critical and historical study of the international media phenomenon known as 'Bollywood.' We will see exciting, colorful films and also understand how these texts can be connected to the history, political transformations, and national and regional aspirations in South Asia. We shall critically take a look into matters of form (how exactly are popular Hindi films different from or similar to Hollywood or Japanese films?) and how these narratives respond to shifting realities of post-colonial nation-building, tradition, mythology, modernity, globalization, the country/city divide, and the information revolution. We will analyse how popular Hindi cinema has, over the decades, developed highly elastic and flexible formal devices that can combine epic imaginations drawn from the Ramayana or the Mahabharata with manifold matters of the modern world like space aliens, technology, terrorism, pop culture, American superhero genres, world cinema/world music conventions, and a host of other things. On a broader level, we will attempt to grasp the workings of a major filmic tradition that is culturally different for many of us, but is also, in terms of sheer number of products and population reach, the largest entertainment industry in the world.

Students will be required to participate in a group project, write short response papers and two longer mid-term and final-term papers. There will also be a final examination.

Courses numbered 396, 397, and 398 are honors seminars. English majors with an overall GPA of 3.33 or greater are eligible to enroll in the honors program. More information about the program, or to register for a seminar is available in room 200 EB.

396 Q HONORS SEMINAR I, Bauer. TU 12-1:50

TOPIC: From Stowe to Wharton: American Women Writers and Popular 19th-Century Fiction

What made these women writers popular, so much so that they made both fortunes and fame?

Our goal is to read writers from Harriet Beecher Stowe to Edith Wharton to discover the narrative strategies of popular writing: from serial novels, to social problem fiction, to the Beadle dime novel, to new modes of realism and naturalism. We will read one serial novel as 19th-century readers did in magazine like the *New York Ledger* or the *New York Weekly*: in an installment per week, with cliffhangers, to analyze serial novels' particular appeal to readers.

Some of these writers create "transitional modernism" with heroines who show the New Woman's command of her own will against the larger cultural imperative to control female dissidence. These fictions show how popular writing can migrate across the boundaries of radical and conservative stances.

Students will write a seminar paper on a US woman author/popular fiction from the nineteenth century.

READING LIST: Ann Stephens's *Malaeska* (1860); Harriet Beecher Stowe's *Pink and White Tyranny* (1871); Elizabeth Stuart Phelps's *The Silent Partner* (1871); E.D.E.N. Southworth's *Prince of Darkness* (1890); Pauline Hopkins's *Of One Blood* (1903); Rebecca Harding Davis's "Anne" and other stories; Edith Wharton's *House of Mirth* (1905). Other potential authors: Laura Jean Libbey, Mary Jane Holmes, Mrs. Alex McVeigh McVeigh Miller, Fanny Fern.

396 S HONORS SEMINAR I, Saville. TUTH 2-3:15
TOPIC: Fictions of Marriage Equality: Then...and Now

This course will explore the concept of “marriage equality” from a range of perspectives: historical, legal, economic, cultural, and literary. It begins in Napoleonic England with Jane Austen’s *Persuasion* (1818), moves through the nineteenth century and novels like Anne Brontë’s *The Tenant of Wildfell Hall* (1848) and George Gissing’s *The Odd Women* (1893), to two scandalous queer novels of the modernist period: E. M. Forster’s *Maurice* (1913-14/1959-60; publ 1971) and Radcliffe Hall’s *The Well of Loneliness* (1928). These two novelists inspired their late twentieth-century successor, Christopher Isherwood, to conceive his masterful novella, *A Single Man* (1962). The course ends in the twenty-first century, moving between London and Bangladesh, with Monica Ali’s *Brick Lane* (2003) and finally closing with the U. S. Supreme Court ruling, legitimizing same-sex marriage in June 2015. Through this historical arc, students will explore accounts of marriages through diverse cultures where, for instance, the principle of “equality” is itself questioned; or where only husbands have legal rights over their children; where same-sex couples may be shamed, persecuted, or pitied; and children, assimilating their adopted cultures, challenge the terms of their parents’ marriages. In the process, students will discuss how fictions like “a marriage made in heaven” or “a traditional marriage” come into being.

402 1U/1G DESCRIPTIVE ENGLISH GRAMMAR, D. Baron. MW 2-3:15
same as BTW 402

This is a course in English linguistics. We will study the English language: how we use it; how it uses us. We will learn and practice techniques for describing English, both its words and sentences and larger elements of discourse in context. We will look at the social, historical, and political forces that shape language and its use. And we will suggest ways to use what we learn about language both in the classroom and in the professional world.

TEXT: Curzan, Anne, and Michael Adams, *How English Works: A Linguistic Introduction*, Latest edition.

404 U3/G4 ENGL GRAMMAR FOR ESL TEACHERS, Ionin. MWF 11
same as EIL 422

Adaptation of modern English grammar to meet the needs of the ESL/EFL teacher, with special emphasis on the development of knowledge and skills that can be used in the analysis of the syntax, lexis and pragmatics of English.

407 1U/1G INTRO TO OLD ENGLISH, C. Wright. TUTH 2-3:15
REQUIREMENT: PRE-1800 (MEDIEVAL)
same as MDVL 407

this pure contemplation / of a language of the dawn

—Jorge Luis Borges, “On Beginning the Study of the Anglo-Saxon Language”

In this course you will learn to read Old English prose and poetry in the original language, which was spoken by the Anglo-Saxon inhabitants of England from the sixth through eleventh centuries. We will begin with some easy prose readings (the story of Adam and Eve from Genesis, and a thousand-year-old classroom skit about Anglo-Saxon “career choices”). As you gradually master the basics of Old English grammar we will work our way up to literary narrative prose such as the Anglo-Saxon historian Bede’s story of Cædmon’s miraculous transformation from cowherd to poet; King Alfred’s plan for reforming English education through a “great books” scheme (some things never change ...); and Ælfric’s story of the martyrdom of King Edmund, slain by Vikings invaders (and featuring Edmund’s decapitated talking head). Then in the second half of the semester we will read some of the finest short Old English poems, including *The Wanderer* and *The Seafarer*, two elegiac poems of exile; *The Battle of Maldon*, recounting the heroic defeat of an English army by the Vikings; *The Dream of*

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the Rood, a mystical vision of the Crucifixion, as told by the Cross; and *The Wife's Lament*, about a woman abandoned by her former lover. We'll conclude with a couple of excerpts from *Beowulf*, about a Germanic hero's battles with a man-eating monster, his vengeful mother (the monster's, that is), and a dragon. Along the way we will learn about aspects of Anglo-Saxon history, culture, and art.

Note: This course fulfills the Pre-1800 requirement for English majors, and it may be used to fulfill the language studies elective option for Teaching of English students (with permission from an advisor).

For graduate students the course is 4 hours credit and will involve an additional hourly meeting per week (time and place to be arranged).

418 1U/1G SHAKESPEARE, L. Newcomb. TUTH 12:30-1:45 **REQUIREMENT: PRE-1800 (SHAKESPEARE)**

This course explores six or seven Shakespearean plays from several dramatic genres, with an emphasis on developing distinct critical approaches. A recurring theme is that the features that made these plays popular in their day—their fluid staging, their playful language, their confrontation of familial, national, gender, and racial tensions—still allow the meanings of 'Shakespeare' to keep multiplying through readers, performers, and adapters. That diversity compels us to use multiple interpretive frames to look at the plays: close reading; informal staging; film analysis; feminist, historicist, postcolonial, and queer studies critical approaches; theories of performance as resistance to power structures. Be ready for proactive discussion, performance experiments, a rare-book library visit, and attending at least one live production of a Shakespeare play on campus. Written assignments include informal writings, two focused short papers, a longer paper based on guided research (7-9 pp.), and a final exam.

TEXTS: (these print editions are required) Greenblatt et al, eds., *Shakespeare: Essential Plays* (3rd edition, 2016, ISBN 978-0-393-93863-0); McDonald, ed., *Bedford Companion to Shakespeare* (2nd edition, 2001, ISBN 978-0312248802); one individual play edition TBA.

423 1U/1G MILTON, Perry. TUTH 9:30-10:45 **REQUIREMENT: PRE-1800 (RENAISSANCE)**

This course examines the life and work of the hugely influential and inarguably great poet John Milton (1608-1674). That is more complicated than it sounds, though, since in addition to the grand poems for which he is chiefly remembered, Milton wrote a wide variety of kinds of poetry and prose and was an active and engaged participant in an enormously turbulent stretch of British history. In addition to being a poet, he was at different times known to his contemporaries as a brilliant polemicist with an international audience, a government spokesman, a controversial religious thinker, a licentious divorcer, a heretic, and an old, blind outcast. In all of his writings, Milton grapples with a set of questions—about liberty, equality, patriotism, duty, marriage, gender, learning, faith, writing, aesthetics, citizenship, ethics etc.—that are powerfully interrelated for him and that are still of urgent concern to us in numerous ways. Students who read his writing with care in this class can expect to be challenged, enlightened, angered, and delighted by turns.

429 1U/1G 18TH CENTURY FICTION, Pollock. MWF 1 **REQUIREMENT: PRE-1800 (18TH CENTURY)**

This course will examine the link between European colonialism and the development of recognizably modern fiction during the course of the long eighteenth century—a period commonly referred to as the Enlightenment—in England, France, and the Americas. We will analyze travel both as a literal means of disseminating “enlightenment” between cultures, and as a metaphor for describing the formation of the “enlightened” person, an idealized subject defined by her/his movement into trans-cultural spaces where complicated ethical and political dilemmas must be negotiated. Indeed, one of the influential legacies of these Enlightenment fictions (or fictions of Enlightenment) has been their formulation of cosmopolitanism as a solution to the often-violent clash between cultures. The popular narratives we'll study test the Enlightenment's cosmopolitan ethos by imagining European observers in a wide range of locales: Brazil, West Africa, the Caribbean, Persia, the Ottoman Empire, Abyssinia, and Egypt, to name a few. Time permitting, we will finish by reading some recent philosophical work on the question “What is Enlightenment?” and we will attempt to

answer that question ourselves. Texts by Montaigne, Behn, Defoe, Montesquieu, Swift, Montagu, Johnson, Voltaire, and Equiano.

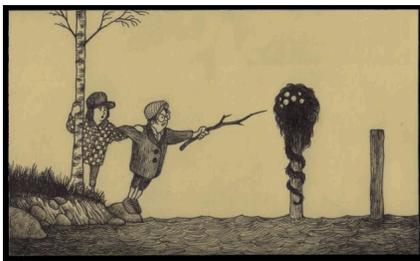
Requirements: active participation, journal responses, three essay projects, and a final exam.

442 1U/1G BRITISH LIT SINCE 1930, Gaedtke. TUTH 2-3:15

Returns of the Repressed

This course will consider how unresolved problems of the past continue to haunt the contemporary British novel. “Returns of the Repressed” may range from personal traumas and difficult truths that have not been fully processed to groups of people who have suffered systematic inequality and violence. The semester will be divided into sections devoted to these returns including the traumas of two world wars, the aftermath of the global British empire and its collapse, Britain’s uneasy relationship to immigrants and postcolonial subjects, shifting gender roles and changing conceptions of sexual identity, and concerns about the novel’s continued relevance in the context of emergent, scientific discourses and new media. In examining these issues, we will ask how innovations in contemporary British fiction enable us to rethink larger questions about nationality, trauma, historical responsibility, and their narration. Readings will include works by Pat Barker, Kazuo Ishiguro, Jeanette Winterson, Zadie Smith, Tom McCarthy, Hanif Kureishi, and China Mieville.

455 1U/1G MAJOR AUTHORS, Loughran. TUTH 11-12:15
TOPIC: Weird Writers: Poe, Lovecraft, VanderMeer, Miéville



Poking weird stuff. From the Lovecraftian-Goreyan pen of artist John Kenn.

This course will be devoted to three centuries of the strange, as imagined in the minds of Edgar Allan Poe, H.P. Lovecraft, Jeff Vandermeer, and China Miéville. “Weird fiction” is now a legitimate generic designation (Google it!), carrying with it an implicit celebration of the otherworldly, the deviant, the unimaginable—the *weird*. For these four authors, that means a series of encounters with madmen, mushroom-people, extra-terrestrials, and other Lovecraftian blob-monsters of the deep. Some questions we might ask this semester include: what is the relationship between weird literature today and earlier (also weird) literary modes like the Gothic and science fiction? Why are weird stories, which often carry with them some form of horror or discomfort, so pleasurable and so popular, especially today? But most of all, *what makes something weird*—and does the *when* of that weird matter? In what sense, in other words, are Poe’s maniacs *nineteenth-century* maniacs? How are Lovecraft’s monsters archaeological artifacts from the early twentieth century? And what might we learn about the norms of our own moment from the post-apocalyptic fantasies of Jeff VanderMeer and China Miéville? Along the way we’ll read novels and stories from these four major authors, play at least one videogame based on their imaginings, and investigate supporting scholarship from a range of posthuman theorists—a body of work that, it turns out, is just as interested in weird things as these four weird writers are.

455 2U/2G MAJOR AUTHORS, Somerville. TUTH 9:30-10:45
TOPIC: James Baldwin

Harlem, Paris, Istanbul. Novelist, essayist, playwright, poet. Preacher, civil rights activist, expatriate writer. Defying any single classification, genre, or location, James Baldwin (1924-1987) and his writing continue to complicate the ways we think about twentieth-century American literature, especially the overlapping histories of African American literature and lesbian/gay literature. This course will offer an opportunity to study Baldwin’s writing in depth, including works such as *Notes of a Native Son*, *Giovanni’s Room*, *Another Country*, *The Fire Next Time*, *Going to Meet the Man*, and *Go*

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Tell It On the Mountain. We will also view the film documentary *I am Not Your Negro* (dir. Raoul Peck, 2016). At the same time, we will consider the literary, cultural, and political contexts of Baldwin's writing, including the Cold War, the Civil Rights Movement, the early lesbian and gay liberation movement, and the Black Power movement. Along the way, we will read selected critical and theoretical scholarship that sheds light on the politics of race, sexuality, and representation in Baldwin's work.