

DEPARTMENT OF ENGLISH
100- thru 400-Level
Course Descriptions
SPRING 2018

101 INTRO TO POETRY, Saville. TR 12:30-1:45

THIS IS NOT A POETRY-WRITING CLASS, but a course in poetry reading and interpretation. The English Department Course Catalogue provides you with a check list of what in theory you should be offered in this course (see below), but it does not mention the pleasures that lie in store for us as we take time for poetry in an internet world. Shutting off all electronic devices in the classroom, we will practice listening to poetry (because poetry is the art of structuring sound). We will enjoy the luxury of postponing hasty arrival at meaning (because the best poetry has so much to say and such special ways of saying it), and we will experience the great rewards of patience (because poetry teaches us the complexity of somatic, emotional truth, and the enormous difficulty of establishing it). In due course, we will turn our devices back on and explore the advantages of poetry's presence on the internet. Our textbook will be *The Norton Introduction to Poetry*, Ninth Edition, **BUT BUY EARLY TO AVOID HIGH PRICES**. Catalogue Description: 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 INTRO TO DRAMA MWF 1:00-1:50

Explores such topics as the history of dramatic form, the major dramatic genres, the dramatic traditions of various cultures, and key terms used in the analysis of dramatic works. Reading plays from the ancient Greeks to the contemporary theatre, students will be taught skills in close reading and literary interpretation. Students will consider the importance of performance, considering how meanings might be represented through visual and aural means.

103 INTRO TO FICTION

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.

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.

115 INTRO TO ENGLISH LITERATURE TR 12:30-1:45

This course is designed to acquaint students with examples of the rich diversity of British prose, poetry, and drama. Works selected will vary from section to section, but instructors usually rely upon the *Norton Anthology of English Literature*, Major Authors Ed., along with a few supplementary paperbacks, for the assigned readings. As a basic introduction to English literature, this course does not offer a complete chronological survey of all or even most major writers. It offers instead a series of literary texts, often thematically related, which appeal to modern readers and at the same time provide interesting insights into the cultural attitudes and values of the periods which produced them.

116 INTRO TO AMERICAN LITERATURE, Spires, TR 12:30-1:45

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.

119 LITERATURE OF FANTASY, I. Baron. MW 12:30-1:45

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 and noncanonical 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 rights, gender politics, 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 and beyond.

Students will be expected to engage actively in 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: *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*.

120 SCIENCE FICTION

Introduction to the study of science fiction, the genre that has both contributed to scientific knowledge and attempted to make sense of the changes that have taken place in the world since the Enlightenment, the onset of industrialization, and the acceleration of technology. Texts are taken from a variety of literary and pop culture sources: pulps and magazines, novels and films, comics and TV shows

121 INTRODUCTION TO COMICS, Schaffner, TR 12:30-1:45

"Can Comics Change the World?" Some comics have been banned while others have been dismissed as insignificant. In this class we will explore a variety of comic forms, including experimental art comics, super-hero comics, non-fiction comics, action-adventure manga, political webcomics, and adaptations of comics into movies. The main requirement of students in this class is that you read and come to class prepared to discuss ... comics! There are no formal papers or tests in this class; students will complete assignments involving podcasting, making mash-ups of comics, and creating mini-comics.

122 SWORDS, SORCERY AND SEX: MIDDLE AGES IN POPULAR CULTURE. MW 2-3:15

same as MDVL 122

Explores the use of medievalism in contemporary popular culture. Instructors may draw from film, television, music, fiction, graphic novels, gaming, and other sources, and they approach the material from a variety of cultural, historical, and aesthetic traditions. The goal of the course will be to understand how the medieval periods of world cultures have been reinvented in modern times, and how modernity has been constructed in relation and in opposition to the medieval imaginary.

199 UNDERGRAD OPEN SEMINAR. W 4:00-5:30 TOPIC: Career Planning for Humanities Majors

2nd 8 week section
(March 12 – May 2, 2018)

199 UNDERGRAD OPEN SEMINAR
TOPIC: Career and Internship Fair Prep

On-Line 1st 8 week section
(January 16 – March 9, 2018)

199 UNDERGRAD OPEN SEMINAR
TOPIC: Internship Seminar

On-Line 2nd 8 week section
(March 12 – May 2, 2018)

The study of literature and language is an asset in the workplace. English majors currently completing internships are eligible to take this seminar to explore pathways from their academic work to success beyond college. Through regular meetings and short but rigorous weekly writing assignments, students will envision and research individual career trajectories, begin building networks to support those plans, and create meaningful connections between their internships, their classes, and their postgraduation goals. DEPARTMENTAL APPROVAL is needed to enroll.

199 UNDERGRAD OPEN SEMINAR. R 4:00-5:30
TOPIC: Career Planning for Humanities Majors

2nd 8 week section
(March 12 – May 2, 2018)

200 INTRO TO THE STUDY OF LIT, Cole. MW 2-3:15

This course, which the English Department describes as “How To Be an English Major,” begins with the premise that literary texts are—or can be—agents of cultural change. English majors, ideally, are those people best trained to interpret the many relationships between literature and culture, partly because they are invested readers, and partly because they have developed a critical vocabulary for discussing the history, nature, meaning, and value of literary and cultural texts. This semester, we’ll read in detail two plays, six pieces of fiction, and a handful of poems in order to develop interpretive, argumentative, and writing skills. I’ve chosen works united by a broad theme—the politics of being human—and that allow us to explore several different genres and subgenres. Texts include: William Shakespeare, *The Tempest* John Webster, *The Duchess of Malfi* Aphra Behn, *Oroonoko and Other Writings* H.G. Wells, *The Island of Dr. Moreau* Chinua Achebe, *Things Fall Apart* Octavia Butler, *Kindred* Helena Maria Viramontes, *Under the Feet of Jesus*

200 INTRO TO THE STUDY OF LIT, Parker. TR 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 poetry, drama, and fiction 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. [Please note: if you cannot regularly get up to arrive on time and alert for a 9:30 am class, or if you don’t want to speak in class, then this section is not for you.]

200 INTRO TO THE STUDY OF LIT, Pollock. MWF 11:00-11:50

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 page 9 - English, Spring 2018 interpretation itself as a form of action with political, ethical, and social-historical implications. Possible authors include Jane Austen, Richard Blanco, Sadiqa de Meijer, Heid E. Erdrich, Laurie Ann Guerrero, Yusef Komunyakaa, Marianne Moore, Suzan-Lori Parks, Craig Santos Perez, William Shakespeare, Mary Shelley, Adrienne Su, Natasha Trethewey, Ocean Vuong, and Walt Whitman. Requirements: three major essay projects, revision workshops, informal journal assignments, and regular class participation.

202 MEDIEVAL LIT AND CULTURE, C. Wright. TR 11:30-12:15
Same as CWL 253 and MDVL 201

Requirement: Pre-1800 (Medieval)

In this class we’ll traverse the medieval globe, with layovers in Ireland, England, and Germany; China and Japan; and Persia and West Africa, sampling as we go great literary works (all in English translation) from each civilization during the period corresponding to the European “Middle Ages.” Starting out in Ireland we’ll read the outrageous epic *The Táin*, about a cattle-raid led by the warriorqueen Medb of Connacht against the Ulstermen and their boy-hero Cuchulainn (whose weirdest super-power is his grotesque “warp-spasm”). We’ll then cross the Irish Sea to read the *Lais of Marie de France* (who lived in England, actually), in which desperate housewives and courtly lovers inhabit a medieval fantasy world at once naïve and sophisticated. On our tour of East Asia we’ll take up Chinese Tang Dynasty poems, exquisitely concise observations of nature, culture, and human emotion; the *Tale of Genji*, a leisurely narrative about the affairs (and marriages) of the “shining prince” of the Japanese imperial court; and *The Confessions of Lady Nijo*, a scandalous memoir of the affairs (and travels) of an imperial concubine who became a Buddhist nun and whose favorite book was—the *Tale of Genji* ! Passing through medieval Iran on our way back to Europe, we’ll read *Vis and Ramin*, a Persian romance about a queen’s affair with her husband’s brother. Then we’ll make for Germany to compare *Vis and Ramin* with *Tristan and Isolde*, a European variation on the same basic story, but in a very different setting and with a very different ending. And finally we’ll venture south into medieval and modern Africa to attend a recitation of *The Epic of Sunjata* (preserved in twentieth-century oral versions but with roots

reaching back to the thirteenth century), whose hero overcomes a physical disability as well as the enmity of the queen stepmother and her own son. Our fifteen-week mission: to explore strange old worlds—to seek out medieval life and medieval civilizations!

206 ENLIGHTENMENT LIT & CULTURE, Nazar. TR 9:30-10:45

Requirement: Pre-1800 (Long 18th Century)

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 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, and to a lesser extent, from Continental Europe. Our readings bring into focus three quests that feature prominently in Enlightenment letters: the pursuit of property, the pursuit of virtue, and the pursuit of knowledge. 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 replaced the earlier understanding that man’s job on earth was to do his duty as determined by God and his superiors (rather than to be happy). We will try to understand the Enlightenment’s core values and ask how they relate to our own.

208 VICTORIAN LIT AND CULTURE. MWF 12:00-12:50

Requirement: 1800-1900

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

209 BRITISH LIT TO 1800, Perry. Lect: MW 10:00-10:50 Disc: various

British Lit to 1800 Historical and critical study of selected works of British literature to 1800 in chronological sequence. For majors only. Prerequisite: Completion of the Composition I requirement and ENGL 200. Students must register for one discussion and one lecture section. This course satisfies the General Education Criteria for a: Cultural Studies - Western Humanities – Lit & Arts.

210 BRITISH LIT 1800 TO PRESENT. TR 11-12:15

Requirement: 1800-1900

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

213 MODERNIST LIT AND CULTURE, Gaedtke. TR 2-3:15

This course will examine one of the most strange, provocative, and experimental periods in literary history. The early decades of the twentieth century saw rapid technological innovation, global political upheaval, radical transformations in gender roles, and the traumas of two world wars. The literature and art of the period captured these turbulent experiences through radical changes in the ways that lived experiences were narrated and poetically represented. Novels such as *Mrs. Dalloway* and *Ulysses* changed the way that thought, desire, and anxiety could be captured in language while poems like *The Waste Land* asked what is meant by “modern.” In this course we will discuss the key works that defined modernism and the avant-garde movements, including novels, poetry, film, and manifestos by Joseph Conrad, James Joyce, Virginia Woolf, T.S. Eliot, Gertrude Stein, Charlie Chaplin, Samuel Beckett, Mina Loy, and others. In addition to learning about one of the high points of literary experimentation, 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.

218 INTRODUCTION TO SHAKESPEARE, Perry. MWF 1:00-1:50

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. This course satisfies the General Education Criteria for: Humanities - Lit & Arts.

220 LITERATURE AND SCIENCE, Cole. MW 3:30-4:45

In the 21st century, humanity faces challenges whose solutions require a complex understanding of how emotional, ethical, and empirical realities are created and reproduced. The interdisciplinary field known as “science studies” emerged in response to these challenges. Our section of ENGL 220 serves as an introduction to science studies through literature. No formal training in the sciences is required. Using essays from the *Routledge Companion to Literature and Science* as a framework, we will focus on three interrelated and deeply political areas of contemporary science studies and some of the questions they raise: climate science (how can we confront climate change? why have we not?); animal studies (do animals have consciousness? how would we know?) and what has come to be called the “posthumanities” (what is the difference between humans and their machines? are machines making life better or worse? who gets to decide?). We will read a variety of literary texts including novels by H. G. Wells,

Samuel Delany, Naomi Mitchison, Margaret Atwood, and Kim Stanley Robinson. And we will watch some classic science-fiction films. Course requirements: regular attendance and participation, three 3-5 page papers, a midterm, and a final.

242 POETRY SINCE 1940, Dean. TR 2-3:15

This course studies the diversification of poetry in English after Modernism, focusing on various poetic movements and schools (the Beats, the Confessionals, the New York school, Black Mountain, Slam poetry), as well as on poets who did not belong to any identified movement or school. Poets for consideration include W. H. Auden, Frank O'Hara, Allen Ginsburg, Sylvia Plath, Adrienne Rich, Gary Snyder, Sharon Olds, Robert Creeley, Rita Dove, Mark Doty, Eavan Boland, and Ocean Vuong. Assignments include short papers, memorization and performance of individual poems, and a final exam. Students will have an opportunity to develop their own poems in light of the assigned readings.

245 THE SHORT STORY, Pollock. MWF 2:00-2:50

same as CWL 267

A wide-ranging introduction to shorter works of fiction, this course will cover some influential texts from the nineteenth century, as well as a generous selection of stories from the turn of the twentieth century and modernism, but we will spend at least half the semester studying innovative and diverse works produced in the last five decades, often by writers with a complicated or frankly oppositional relationship to these canonical traditions. Along the way, we will consider the role of historical and cultural context in shaping our interpretations of these literary texts, and we will put into practice some key terms drawn from narratology and various schools of critical theory. Possible authors include Margaret Atwood, James Baldwin, Ray Bradbury, Willa Cather, Kate Chopin, Julio Cortazar, Edwidge Danticat, Louise Erdrich, William Faulkner, James Joyce, Jamaica Kincaid, Ursula K. Le Guin, Sandra Tsing Loh, Herman Melville, Bharati Mukherjee, Sabina Murray, Flannery O'Connor, Edgar Allan Poe, Alice Walker, Richard Wright, and Helena Maria Viramontes. Requirements: three major essay projects, informal journal assignments, and regular class participation.

245 THE SHORT STORY, Soto Crespo. TR 12:30-1:45

This course studies twentieth-century literature of the Americas, focusing on the short story genre. We will read stories written in the U.S. Mainland by well-established American writers as well as short stories written by Latina and African American women authors to see one recent development in this genre. The course discusses, first, this latest surge in short story writing, and then it examines the canonical works that precede it. Short stories are condensed narratives that provide an alternative sense of reality and a keen sense of cultural/national belonging. At the same time, they tell a story of a "self" on a journey, that is, an individual going through a process of change and transformation. In this course, we will examine the tension between two concurrent impulses: the writing of the individual self and his/her experiences and the use of writing to represent their particular sense of reality. We'll discuss the implications of these two levels of representation by examining the points where the individual and cultural experience meet and challenge each other. Possible themes for discussion include: self and wilderness, national identity, ecology, spanglish, racism, sexism, machismo, feminism, sexuality, gender, colonialism, reality/fantasy. Texts Oates, Joyce Carol, ed. *The Oxford Book of American Short Stories*. 2nd Edition. Oxford: Oxford University Press, 2013. ISBN: 978-0-19-974439-8.

247 THE BRITISH NOVEL, TR 2-3:15

A study of some of the more noteworthy and influential writers of the last two hundred and fifty years. The course traces the development of the novel as a genre that both celebrated and critiqued Britain and British nationalism. Examines how the novel has been important culturally over time.

250 THE AMERICAN NOVEL TO 1914, TR 9:30-10:45

Requirement: 1800-1900

Critical study of selected American novels from the late eighteenth century to 1914.

251 THE AMERICAN NOVEL SINCE 1914, TR 9:30-10:45

Critical study of selected American novels from 1914 to the present.

253 TOPICS IN LIT AND NEW MEDIA, Byrd. TR 11-12:15

Introduction to the role technological invention has played in history of print media and how literary aesthetics are changing with the advent of new media, such as software, video games, and graphic novels. We will consider material formats, genres, and modes of production along with the cultural, political, and societal implications of different forms and formats.

255 SURVEY OF AMERICAN LIT I, Loughran. Lect: MW 12:00-12:50; Disc: various

This course asks you to think broadly about American culture from some of its earliest iterations up until the crackup called the Civil War. By looking at a wide variety of texts—paintings, novels, songs, poems, and even a few films—we will try to get to know American culture both

through its parts (specific genres, texts, and authors) and through our own cohesive reconstruction of these parts into an integrated whole—a story, which we will call, in our class, “American Literature, Part I.” To do this, we will draw our reading material both from “then” and “now”—reading literature from an earlier moment alongside literature by writers today who are thinking about that moment. Our reading list will thus include distant genres (like the captivity narrative, the slave narrative, the lyric poem, and the sentimental novel) and more contemporary genres (like the graphic novel and the hip-hop song). This will thus be a course that will not just introduce you to the basic facts of American cultural history but challenge you to theorize the practice of “literary history”—a particularly powerful form of storytelling when wielded by a reader who knows what it is.

260 AFRO-AMERICAN LITERATURE II, Freeburg . TR 9:30-10:45

Requirement: REPCIS

same as AFRO 260, CWL 260

This course surveys the vibrant and provocative creation of African American literature after the First World War. From the poetry of the Harlem Renaissance to postmodern novelists, this course engages the trials and triumphs of black literature in the modern U.S. In addition to close readings of literary art, this course will also take advantage of visual media (documentaries, movies, television) and visual art (paintings and performance art) in order to give a full picture of the complexities that went into black writing and culture over the past hundred years.

261 TOPICS IN LIT AND CULTURE, Jenkins. TR 2:00-3:15

Requirement: REPCIS

TOPIC: #BlackGirlMagic in Contemporary Culture: Black Women's Lit & Film 1970-present

#BlackGirlMagic in Contemporary Culture: Black Women's Literature and Film, 1970-present This course will serve as an introduction to post-Civil Rights black women's literature and film. We will cover a selection of major late 20th and early 21st century authors and filmmakers, examining works from several genres—including, on the literary side, fiction, poetry, essay, and memoir, and on the cinematic side, documentary, feature, and short film. Taking seriously the theoretical and critical implications of the popular hashtag “#blackgirlmagic,” we will consider how contemporary black women's artistry speaks to the unique experiences of African American women as well as to broader questions of individual identity, human connection, various forms of inequality, and social justice. We will ask whether there are particular artistic practices, political standpoints, or linguistic effects that mark certain visual and literary texts as “black women's” texts, particularly now—and if so, what these are and how (and by whom) they are determined. We will also question how the black women artists we study address matters of race, community, and nation, as well as matters of gender, sexuality, and class. In the process, we will attempt to understand how contemporary black women's cultural production both builds upon and moves beyond a long historical tradition of black women's expression. Weekly responses, short analytical essay, midterm exam, final paper.

261 TOPICS IN LIT AND CULTURE, Dean. MW 2-3:15

Requirement: REPCIS

TOPIC: Literature and Sex

This discussion-based class introduces students to the range of ways that sex can be portrayed in literature. We will consider how, after US obscenity law shifted its attention to visual images, writers experimented with a new freedom to discuss this fundamental aspect of the human experience. What can be described in literature that cannot be represented in film? How does literature fit into the history of pornography and should a boundary be drawn between the two? When does sexual explicitness in writing serve a feminist agenda? How do laborers in the sex industry represent their work in writing? What concepts or frameworks do we need to think clearly about literary representations of sex? The course will tackle these questions and others that students bring to the table by reading a range of primary texts alongside critical articles by feminist and queer thinkers such as Pat Califia, Samuel Delany, Scott O'Hara, Gayle Rubin, Darieck Scott, and Michael Warner. Regular response papers and a final exam. You do not need to be an English or humanities major to take this course, but you do need to be willing to read books and discuss them with an open mind.

265 Intro to American Indian Lit, Soto. TR 2:00-3:15

Requirement: REPCIS

Same as AIS 265. See AIS 265.

Introduces students to the study of American Indian literature by focusing on texts by contemporary American Indian novelists, poets, and playwrights. Over the course of the semester, students will consider how indigenous aesthetics shape narrative in addition to examining how American Indian authors engage the legacies of colonization and the histories of their tribal communities through their stories.

266 Grimm's Fairy Tales in Context, Johnson. MW 2-2:50

Same as CWL 254 and GER 251. See GER 251.

Students read classical and little-known tales from the Grimms' 19th-century collections, as well as earlier tales and other texts, focusing on how power, gender, race, class, and ecological issues play out in these surprisingly dense, meaningful, and very old stories. Why do we continue to tell these tales? Why do certain stories recur again and again, in Western and other cultures? The power of narrative is at the center of our lives, and of these tales, and by the end of the semester we will understand this power much better.

268 The Holocaust in Context – ACP, Hilger. TR 9:30-10:50

Same as CWL 271 and GER 260. See GER 260.

The Holocaust in Context: Postwar Holocaust Representation in Literature and Film This course seeks to understand the Holocaust in the context of German literature and film. Beginning with the representations of the Holocaust in film and literature, the course then moves to the past to examine

the representations of German Jews and their lives prior to the Holocaust. Literary works will serve to launch discussions of the German Jewish experience leading up to and including the Shoah, focusing on works now considered to comprise the canon of Holocaust literature. We will investigate how the past is depicted in literary works and narrative strategies for representation of the Holocaust. We will explore how literature helps us understand a key period of the twentieth century and responses to it today. The focus of our work will be on German literature and film in translation.

270 AMERICAN FILM GENRES, S. Camargo. MW 3-4:50

TOPIC: Teenagers and Teenpics

While young people aged 13 to 19 have existed ever since the lifespan of the human being became long enough, teenagers did not come to be a recognized demographic until the 1950s. We will explore the social and economic reasons for this development at the same time as we see how changes in attitudes toward teenagers have been represented in American films.

Starting with the emergence of the Teen film in the 1950s, we will explore some of the ways in which Hollywood sought to portray American youth over the last fifty years, and relate those representations to industrial transformations, as well as to wider social and cultural developments. We will look closely at some of the stories Hollywood told concerning American youth, and the ways in which it told them. We shall consider the role played by Hollywood as a key site for the articulation, negotiation, and contestation of youthful identity. The important thing to remember is that, with one exception, the films in this course are stories that adults tell each other about young people.

We will also consider some of the issues that pertain to the notion of the Teen Film as a definable genre, and some of complexities of generic modes of film analysis, particularly in relation to the spectator's experience.

Evaluated work will include short response papers and three medium-length essays.

273 AMERICAN CINEMA SINCE 1950, A. Basu. TR 11-12:15

Same as MACS 273. Prerequisite: Completion of the Composition I requirement.

Explores key issues in American cinema from 1950 to the present, structured around central problems of film studies (such as authorship, genre, narratology, film style, gender analysis, and the spectacle of violence), contextualizing them within moments of major transition in the American film industry. Viewing and discussion of a major film each week.

274 LITERATURE AND SOCIETY, I. Baron. MW 2-3:30

TOPIC: Memory and Nationalism in Contemporary Britain

In *The Goblet of Fire*, Dumbledore introduces Harry Potter to the Pensieve, a magical font which serves as the repository of memories that can be easily stored, retrieved and re-examined at will. But as Harry quickly learns, memory is not a static and discrete entity that paves the way to a clear understanding of the past. Instead, memory can be elusive, it can be multiplistic and it can be tweaked or completely altered. What attributes then constitute a unified national memory and how is it informed by social class, by race and by gender? In this course, we'll examine the rise of contemporary fiction in Britain as a lens through which social progress can either be seen as a flourishing or flagging political standard. We'll determine whether British citizens have prospered from modern socialist policies or if welfare reform forced Britain to lose its edge in the world market, which it is now trying to recapture by a renewal of political platforms based on educational elitism, neoconservatism, capitalist enterprise and racial purity. Our thematic anchor will be the importance of individual and collective memory to define social progress or to incite class war. Through the medium of memory, we'll focus our attentions on the history of class politics in Britain over the last twenty years. We'll explore whether the future lies with traditional parties such as the Tories, New Labour and the Liberal Democrats, or with right-winged groups such as the British National Party, English Defense League and UKIP. Finally, we'll ponder whether the Brexit conflict and whether Britain has become an enlightened utopia where social mobility is universal or whether it is transforming into a dark dystopian zone, in which only those powered by money, status and ancient family ties have any rights. Students are expected to attend class regularly and to actively participate in class discussions. In addition, students will be required to give oral reports and to write four papers. Novels and films may include: *Never Let Go*, *Atonement*, *Trainspotting*, *Once Upon a Time in England*, *Small Island*, *The Half Blood Prince*, *The Golden Compass* and *Shaun of the Dead*.

276 ASIAN FILM GENRES, Curry. TR 12:30-2:20

same as CWL 276, EALC 276

Requirement: REPCIS

This new film studies course (which earns General Education credit in both Non-Western Cultures and Literature and the Arts) offers a close study of popular film genres produced and circulated in Asia that have had impact on cinema and other cultural forms across the region and beyond. The course takes a necessarily selective and focused historical and transnational comparative approach to analyzing shifting narrative and visual and other cinematic realizations of each genre across different contexts, including Western reception and cross-cultural adaptations. Filmmakers in myriad Asian countries now produce a wide range of genres that this course might consider, including martial arts, horror, musicals, anime, melodramas, science fiction, monster movies, and comedy. In Spring 2018, the course will emphasize the first three genres listed above, to trace how those genres have emerged since the 1960s and more recently particularly in East and Southeast Asia. (We will focus initially on mid-20th century films made in Japan and Hong Kong, with attention then turning to more recent works also from Thailand, South Korea, and the Philippines and China as well as India). Requirements: scrupulously regular class attendance and participation (crucial in part because the course will involve a great deal of in-class interaction among students); attentive, timely reading in the substantial course packet of critical essays (no other course textbook); assigned out-of-class viewing of some feature films (some viewing occurs in class); and willingness to work (with instructor help) on honing critical reading, research and writing skills through several short Moodle postings, one essay synopsis,

and one 6-page formal essay writing assignment. You will also as part of a group of about 6 students give an individual 5-min. oral presentation on a weekly topic relating to an assigned reading or film. The course will conclude with a final given during the regular time-table-scheduled time which will test mastery of key terms, developments, figures, approaches and concepts through both objective “identifications/definition” and essay questions.

280 WOMEN WRITERS, Bauer. TR 9:30-10:45

same as GWS 280

TOPIC: U.S. Women Writers, 1919-2018

This course examines 20th- and 21st-century US women’s writing in a variety of forms and styles. We will focus on how literary works are simultaneously products of one author’s imagination and participate in a set of historical norms, shaped by the cultural anxieties to which the author, in turn, responds.

This survey of American women’s writing will start with women’s writing in the 1910s and move, decade by decade, into the present. This class will take a historical and cultural approach to US women’s writing, as well as illuminating various literary methodologies. The reading list will include canonical and noncanonical readings from various genres—poetry, memoir, radical and conservative novels, drama—in order to demonstrate both formal and thematic concerns in representative women’s texts.

Our readings include: Charlotte Perkins Gilman’s “Turned” (1911) and *THE CRUX* (1911); Rachel Grimke’s *RACHEL* (1918), stories by Zora Neale Hurston, Fannie Hurst, Edith Wharton, Dorothy Parker; Meridel Le Sueur’s *THE GIRL* (1939); Shirley Jackson’s “The Lottery” (1948) and *LIFE AMONG THE SAVAGES* (1953); confessional and modern poetry by Sylvia Plath, Anne Sexton, Gwendolyn Brooks, and Adrienne Rich (1960s to 1980s); selections from Marya Hornbacher’s memoirs, and essays by Roxane Gay.

Requirements are two exams and a final, along with response papers throughout the semester.

286 ASIAN AMERICAN LITERATURE, Koshy. TR 11-12:15

Requirement: REPCIS

Same as AAS 286. Prerequisite: Completion of the Composition I requirement.

Introduction to Asian American literary studies and culture through the reading of major works of literature selected from but not limited to the following American ethnic subgroups: Chinese, Filipino, Japanese, Korean, Indian, Pakistani, and Vietnamese.

300 WRITING ABOUT LIT TEXT AND CULTURE. TR 2-3:15

TOPIC: TBD (see online Course Explorer for updated information)

Writing-intensive, variable topic course designed to improve English majors’ ability to write clear, well-organized, analytically sound and persuasively argued essays relevant to literary studies. Introduces students to some strategies of literary criticism and research through examination of critical texts appropriate to course topic.

300 WRITING ABOUT LIT TEXT AND CULTURE, Freeburg. TR 11-12:15

TOPIC: The Afterlives of Slavery and Black Culture

This course focuses on slavery, performance, and the idea of black culture from Zora Neal Hurston’s writing on black singing to W.E.B.’s historical texts to Saturday Night Live’s (SNL) comedic skits. In addition to these cultural texts we will examine important debates about slavery and black social life from the 1950s to the present as well as visual and performance artists’ responses to these very public conversations about America’s past. By enriching and expanding what counts as social life, self-revelation, and freedom, this course will discuss slavery and black culture beyond abstractions like “resistance” and “power.” We will bring together and analyze materials from literary studies, performance studies, and theories of culture. This course has two goals: to think critically about writing; to explore the emergence and representation of slavery through a variety of genres that include poetry, fiction, and artistic performances. We will focus on developing close readings of texts, locating and incorporating secondary sources, and revising and editing critical essays.

300 WRITING ABOUT LIT TEXT AND CULTURE, Saville. TR 9:30-10:45

TOPIC: Green Victorians: Gerard Manley Hopkins and Thomas Hardy

Today, anthropocentrism—our concern for ourselves at the expense of the well-being of the non-human world—is often cited as a major cause of environmental degradation and disaster. As early as the 1860s, writers like Gerard Manley Hopkins (1844-1889) and Thomas Hardy (1840-1928) expressed views of humanity not as superior, but as equal in ethical consideration to all other beings. While strikingly different in world views, for Hopkins believed in God as immanent in the natural world, while Hardy believed only in fate or “crass casualty,” each writer was deeply invested in exploring humanity’s ethical responsibilities to other beings within a modernizing world. Thus, in Hopkins’s sonnet, “As kingfishers catch fire, dragonflies draw flame” every being—whether stone or bell, bird or insect, or humanity itself—is a precious part of an interconnected network that glorifies God through its self-realization. Similarly, in Thomas Hardy’s *The Return of the Native* (1878)—one of the many novels that earned him fame, even as his poetry was shunned—the character Clym Yeobright experiences a world of “horizontality” that gives him “a sense of bare equality with, and no superiority to, a single living thing under the sun.” Exploring and defining our own environmental sensibilities, we will study major works of these two late-Victorians in conjunction with a selection of ecocritical theory by such writers as Andrew Dobson (*Green Political Thought*), Robyn Eckersley (“Beyond Human Racism”), and Timothy Morton (*Ecology Without Nature*).

301 CRITICAL APPROACHES TO LIT & TEXT, M. Basu. MWF 10-10:50

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 CRITICAL APPROACHES TO LIT & TEXT, Gaedtke. TR 11-12:15

This course will introduce students to the major theoretical and methodological approaches to literary and cultural studies that have evolved over the last few decades. Our readings will include some of the foundational texts of structuralism, deconstruction, psychoanalysis, Marxism, gender and sexuality theory, disability studies, postcolonial and critical theory. We will ask how these theories have adjusted the goals and methods of literary studies, and we will also critically assess their ideological agendas and practical implications. Finally, we will determine how best to “use” and engage with theory in our own writing and research as we test their applications to several short works of literature. **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 & TEXT, Nazar. TR 2-3:15

This course invites reflection on what it is we do when we read and write about literature. Is there something distinctive about literary language and the experience of reading literary texts? What is the difference between a literary work and a scientific treatise, between fiction and journalism? What do we need to know about an author to properly understand his or her work? Does the study of literature have any relevance outside the academy? English 301 explores these and related questions and considers some of the most influential responses they have received since the 1940s, from critical schools including formalism, historicism, materialism, psychoanalysis, gender and sexuality studies, postcolonialism, and critical race studies. In one way or another, these critical theories hone in on the status of human beings as “authors,” not only of literary works but also of their own lives and the world around them. And we will see that many schools of theory are critical of the idea, which they attribute to “Enlightenment humanism,” that human beings are self-authorizing agents or autonomous subjects. We will make this concern with authorship and authority a focus of the course, one that will help us navigate the wide-ranging debates that have shaped the theoretical study of literature in the past seventy-plus years. Along the way, we will read short literary works, in order to gauge how good a job theory does of interpreting literature.

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 INTRO TO THE STUDY OF THE ENGLISH LANGUAGE, D. Baron. MW 2-3:15

TOPIC: 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, and the recent free-speech issues at the University of Missouri, Yale, and the U of I, as well as other campuses, 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 indefensible; 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 the major units in the class.

330 SLAVERY AND IDENTITY, D. Wright. TR 12:30-1:45

Requirement: REPCIS

This course will explore slavery in the Americas through its representation in literature and film over time. Using a variety of

disciplinary approaches, we will look at the enslaved, the enslavers, and the middle merchants who facilitated the slave trade, and will examine the experience of slavery and the economic, political, religious, and scientific justifications used to maintain it. The course will also examine the West African cultural traditions from which the slaves emerged and the aspects of it they were able to retain to create a new African-American — and, later, United States — culture.

360 ENVIRONMENTAL WRITING, Wood. TR 9:30-10:50

Same as ESE 360. See ESE 360.

Equips students to write about the environment for various audiences, with a focus on specific current efforts to promote sustainability on the Urbana-Champaign campus. We will practice effective techniques for each stage of the writing process—from defining topics, to gathering information, to crafting active, engaging prose. Readings will include models of effective environmental writing and "how to" pieces by experts. Research will include visits to campus sites and student-conducted interviews with subjects. Advanced Composition course.

373 SPECIAL TOPICS IN FILM STUDIES, Tim Newcomb. MW 3-4:50

same as MACS 373

TOPIC: Haunted Cinema

In this section of ENGL/MACS 373 we will examine narrative films about haunting - featuring ghosts, vampires, demons, and other weird creatures - to explore the many ways in which cinema is itself a haunted cultural form with complex, fascinating, sometimes troubling psychic, emotional, religious, and political meanings. Our examination will range from some of the earliest cinematic haunting narratives to some very recent Hollywood films. We'll consider these far-reaching questions, among others: How can cinema, that quintessentially 20th-century art form, reveal to us what forces and fears haunt the modern world? In what ways is cinema a "haunted" form, and the viewer of films both haunter and haunted? How can cinematic narratives of haunting provide us with powerful metaphors of hidden interconnection, even some degree of religious or spiritual experience, in the fragmented, skeptical environment of modernity? How do these narratives allow us to explore anxieties and fantasies involving identity, gender, and sexuality that often seem taboo in our everyday lives? Attendance at weekly screenings, multiple analytical essays, a final exam, and consistent class participation will be required.

374 WORLD CINEMA IN ENGLISH, S. Camargo. MW 12:30-2:20

TOPIC: The Great White North: The Films of Canada

In this course we will get to know our neighbor to the north. Canada, like every other country except the United States, uses its national cinema as an expression of, exploration of, and advertisement for its national identity. We will look at Canadian films with the aim of discovering what issues Canadians see as central, as worthy of display, and as problematic. We will look at the relationship between these film representations and actual social and political ideas and practices. We will also see how Canada negotiates its economic and industrial relationship to the 800-pound gorilla of the film world: Hollywood. Evaluated work will include short response papers, two or three medium-length papers, and a research paper of a reasonable length. While previous experience in film studies is a plus, it is not required for enrollment in this course.

380 TOPICS IN WRITING STUDIES, Pritchard. MW 12:30-1:45

meets with GWS 395, AAS 390, LLS 396

Requirement: REPCIS

TOPIC: Hip-Hop Rhetorics

"I don't make songs for free, I make 'em for freedom" – "Blessings" by Chance The Rapper This course examines the hip-hop rhetorics of writers, performers, and activists of the hip-hop generation. These rhetors draw on hip-hop cultural tools, including rap, fashion, dance, graffiti, and deejayin', to construct their identities and make and disseminate meaning within and about their social worlds, particularly redressing white supremacy, racism, sexism, misogyny, poverty, heterosexism, homophobia, cisnormativity, and transphobia. The primary goal of the course will be to strengthen writing, rhetorical analysis, and critical thinking skills through a study of hip hop and its links to matters of cultural, social, political, economic, educational, and global consequence. Reading some foundational and cutting edge scholarly writings in Hip-Hop Studies, as well as popular articles about hip-hop, we will engage the following questions: What is Hip Hop Rhetoric? How is this rhetoric constructed and deployed? What is the relationship between hip-hop rhetorics and a diversity of other language and literacy practices in everyday life? Topics the course may cover include: rap and social consciousness; cultural appropriation; hip-hop feminism; lesbian, gay, bisexual, transgender and queer (LGBTQ) hip-hop performers; youth culture and activism; spoken word and hip-hop theater; and commercialism and commodification of hip hop culture. Engaging these topics through a variety of written and oral communication projects, students will learn the usefulness of employing hip-hop cultural tools as a tool of argument, analysis, and other forms of expression within the everyday. Course assignments include regular reading and participation in discussion, informal short writing assignments, regular quizzes on reading and lecture, scholarly essays, a presentation, and final project. Though students do not need to have prior knowledge of hip-hop culture, it would be helpful if students have taken a previous course in critical race ethnic/cultural studies, LGBTQ studies, feminist and gender studies, or cultural studies.

380 TOPICS IN WRITING STUDIES, Prendergast. TR 11-12:15

Advanced-level work in the field of Writing Studies. Building upon a traditional disciplinary understanding of writing as rhetoric, this course invites students to call upon sociological, anthropological, and/or ideological approaches to the study of writing in order to

understand the myriad ways that writing makes meaning(s).

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. See Nancy Rahn in EB 200 for more information about the program, or to register for a seminar.

396 HONORS SEMINAR I, Loughran MW 10-11:15

TOPIC: Adventures in Posthumanism: (How It Feels To Be a) Human, Animal, Vegetable, Mineral, Machine

How does a hawk (or a dog, or a tree) think? Can a person fall in love with her computer's operating system? What would it be like to be born a rock, or an eggplant? These are the kinds of questions we'll think about in this course, as we watch films, read novels, play games, and read scholarship together. The humanities have in recent years taken a counterintuitive turn into what is now sometimes called the "posthuman" or the "non-human." This means we find ourselves increasingly interested in trying to think in ways that put human life less at the center of the universe (or at the top of the planetary feeding chain). In the place of the vertical feeding chain, more horizontal relations are imagined among people, animals, extraterrestrial "aliens," the environment, and artificial intelligences (like Siri, Alexa, and Cortana). The reading list for Spring 2018 is still under construction but primary texts we might consider include: fiction by Mary Shelley, Jeff VanderMeer, T.H. White, and H.P. Lovecraft; memoirs by Temple Grandin and Helen McDonald; films like *Her*, *The Beasts of the Southern Wild*, *Under the Skin*, and Francois Truffaut's *Wild Child*; and videogames like *BioShock*, *Bloodborne*, *Soma*, or *Prey* (no gaming experience is necessary). Secondary reading is likely to include a range of "nonhumanist" scholars, with a strong emphasis on feminist and queer perspectives, and is likely to include work from Jacques Derrida, Anna Tsing, Donna Haraway, Ian Bogost, Alexander Galloway, Gayatri Spivak, Jane Bennett, Mel Chen, and others.

396 HONORS SEMINAR I, Hutner. T 10-11:50

TOPIC: The Literature of Immigration

This honors class is devoted to studying the literature of US immigration, with a special emphasis on twenty-first-century writing. We will be doing several kinds of reading, including memoirs, short fiction, novels, and historical documents, along with readings in historical, cultural, and sociological analysis. That broad base of preparation will enable us to pursue several key themes: assimilation, affiliation, and alienation. We will also see how these writings also explore prevailing national anxieties, such as racial inequality, class identity, and gender status. At the same time, we will also be considering how immigrants have been greeted in the US and the kinds of concerns to which immigration—legal and illegal—give rise. In these ways, students will become familiar with the discourse of immigration: what we, as people and as a people, mean when we talk about immigration. Students will be able to explore the interests they develop in a series of short papers that culminate in a larger critical research project.

396 HONORS SEMINAR I, Mahaffey. W 2-3:50

TOPIC: Joyce and Textual Excess

Joyce has the reputation of being difficult to read. In this course, we will explore the possibility that the problem may lie not in the difficulty of the text, but in the assumptions about reading that readers bring to the activity. What if Joyce's project is one of textual excess? What if in *Ulysses*, the movement of the text is centrifugal, its apparent focus on the here (Dublin) and now (June 16, 1904) pointing out towards the complexity of an international and richly historical context for human life? Instead of trying to shape or contain experience, could Joyce be attempting to access its wayward energies, both conscious and unconscious?

Many critics would agree that popular culture offers a window through which readers are invited to observe the lives of other people. Literature differs in that the window has been backed with silver, making it a mirror in which readers can see themselves. Wilde played with this notion, as did Woolf. What role might be played by textual excess in thickening the medium, so that the reader can gain insight into him or herself while seeming to enjoy the voyeuristic pleasures of watching others unobserved?

We will read *Dubliners*, *A Portrait of the Artist as a Young Man*, *the Odyssey*, *Hamlet*, *Ulysses*, and an episode from *Finnegans Wake*. Requirements include quizzes on the reading, one one-page oral report to be written, distributed, and read aloud, regular attendance and participation, and two essays and/or podcasts or "media" essays.

402 DESCRIPTIVE ENGLISH GRAMMAR, Prior. TR 2-3:15

This course introduces descriptive approaches to analyzing English language and language practices. We will explore traditional and modern systems for describing English grammar, relationships between language in talk and text, the nature of registers and dialects, interaction of visual and linguistic dimensions of texts, approaches to grammar instruction, and language practices in everyday environments. Course requirements include reading; inquiry-oriented projects that will be either written up or presented orally; informal writing in-class or at home; extended analysis papers; in-class tests; and a final reflection essay.

404 ENGL GRAMMAR FOR ESL TEACHERS, Talic. MW 11-11:50

Same as EIL 422. See EIL 422.

412 1U/1G TOPICS IN MEDIEVAL BRIT LIT, Trilling, MW 3:30-4:45

Requirement: Pre-1800 (Medieval)

TOPIC: Intersectionality in the Medieval British Isles

Medieval Britain is often portrayed as a relatively quiet cultural backwater, far from the bright cosmopolitan centers of the Middle Ages, with rigid class distinctions, strict gender roles, and an utter lack of ethnic and religious diversity. Throughout the period, however, Insular art and culture reveals a fascination with a broad range of cultural intersections available through its literary heritage, and these texts form the foundation of what we know today as “British literature.” Our goal will be to excavate that foundation in search of a richer, more nuanced understanding of the medieval British Isles as part of a much larger cultural world.

In this course, we will dive deep into the multilingual, multicultural milieu of medieval British literary production. Medieval authors wrote in English, French, Latin, Irish, Welsh, Norse and Scots; they describe encounters with Vikings and Africans, Jews and Muslims. Our readings will include Irish myth and legend, Welsh Arthuriana, Anglo-Saxon stories of the Far East, Scandinavian-influenced poetry, French romance, Middle English tales of blood libel, and the biography of a transgender prostitute. As we read, we will consider how notions of group identity are being developed and deployed across periods and genres, and we will explore the various ways that medieval authors, like modern readers, grapple with questions of difference.

418 1U/1G SHAKESPEARE, Gray. TR 11-12:15

Requirement: Pre-1800 (Shakespeare)

This course aims to give you a strong grounding in analyzing Shakespeare’s drama, including some of his lesser-known works, by reading at least seven of his plays, from *Taming of the Shrew* to *Coriolanus*, alongside background essays, source texts, and scholarly articles. We will explore Shakespeare’s growing versatility in a range of dramatic genres: history, comedy, tragedy, romance, and the “problem play.” Across these genres, we will investigate the development of his poetic skill, focusing on language alongside plot and character, while also considering how he reworks some of his key sources. We will think about his plays not only as historical artifacts, produced within a specific context and responding to prior works, but also as living texts that continue to be performed today. We will therefore intertwine multiple methods in our analysis. We’ll engage in close reading of his dramatic verse (which is, after all, often poetry); analyze historical background and contemporary critical articles (to situate Shakespeare both within his historical time period and within present day scholarly debates); and watch and perform key scenes (to consider drama as performance and performance as an interpretive act). Students who took my Fall 218 course cannot sign up for this class.

428 1U/1G BRITISH DRAMA 1660-1800, Markley. TR 9:30-10:45

Requirement: Pre-1800 (Long 18th Century)

This course will cover some of the major works in British drama written between 1660 and 1720. We will pay particular attention to the social, cultural, political, and economic contexts of theatrical performance, and we will discuss the major issues that find on their way onto the London stage: sexual morality, the role of women in a patrilineal society, and the problems of empire, trade, and colonialism. Because the Restoration period (1660-1700) featured the popular and critical success of women dramatists, notably Aphra Behn and Susan Centlivre, and we will devote a good deal of attention to the ways in which these playwrights appropriated the conventions of the seemingly antifeminist genres of wit comedy. In addition to these women dramatists, we will read and discuss plays by George Etherege, Thomas Southerne, William Wycherley, Thomas Otway, Thomas Shadwell, and William Congreve. There will be two papers of critical analysis, a midterm, and a final examination. A word of caution (or perhaps inducement): the comedy of the period is often explicitly sexual, and seduction, adultery, and libertine critiques of religion are commonplace. The tragedies we will read include scenes of torture, incest, and general bloodletting.

435 1U/1G 19TH C BRITISH FICTION, Courtemanche. TR 11-12:15

Requirement: 1800-1900

An optimistic note of progress is the keynote of many 19th-century novels: characters learn and grow, society works through conflict, secrets are uncovered. But in British fiction, this process of discovery and growth is often complicated by nostalgia and fears of loss. Sometimes the characters discover that what they were looking for was in front of them all along, or find they can never truly untangle the dark origins of the problems that entrap them. In this class, we’ll be focusing on this particular mixture of romance, *Bildungsroman*, the detective story, and Gothic historicism. Our readings will include Jane Austen’s *Emma*, Charles Dickens’s *Bleak House*, Emily Brontë’s *Wuthering Heights*, Wilkie Collins’s *The Moonstone*, Oscar Wilde’s *The Picture of Dorian Gray*, and Joseph Conrad’s *Heart of Darkness*. These novels are tremendously fun to read, but also very long, so be prepared for a great deal of reading (both fiction and secondary criticism). The course will require one close-reading paper, one research paper, a midterm and final, weekly written assignments, and active class participation.

451 AMERICAN LIT 1914-1945, Parker. TR 12:30-1:45

This course will sample American literary writing from between the world wars, closely studying individual writings and their roles in literary and cultural tradition. Along the way, we will ponder literary responses to changing gender and race relations, World War I, the roaring twenties, and the Great Depression. We will also consider the growth of Modernism and its revolutions in literary form as well as the relation between experiments in literary form and the era’s social and political conservatism and radicalisms. We will read work by some of the most celebrated writers in American literature—Ernest Hemingway (short stories), F. Scott Fitzgerald

(short stories), William Faulkner (*The Sound and the Fury*), and Robert Frost—as well as equally amazing work by less canonized or more recently canonized writers, including Nella Larsen's *Passing*, Dorothy Parker's short stories, Anita Loos's *Gentlemen Prefer Blondes*, short fiction by Bruce Nugent, Dashiell Hammett's *The Maltese Falcon*, and Carson McCullers' *The Heart Is a Lonely Hunter*. (These writers and titles provide only a tentative list, but the list gives a picture of the course-plan in progress.) This course offers you the chance to read one of the stunningly great but forbiddingly difficult works in American literature—*The Sound and the Fury*—in the helpful company of others working it through with you, but be prepared to work hard and read it twice (if you have not read it before), as it makes far more sense on a second reading. Take this course only if you plan to attend class regularly and join actively in class discussion.

455 1U/1G MAJOR AUTHORS, Spire. TR 9:30-10:45

Requirement: REPCIS

TOPIC: Frederick Douglass and Frances Ellen Watkins Harper

Frederick Douglass's (1818?-1895) and Frances Ellen Watkins Harper's (1825-1911) careers as activists, orators, writers, and suffragists spanned the better part of the nineteenth century, from the age of slavery to the dawn of Jim Crow. We might say that the narrative of the life of Douglass is the narrative of the life of democracy and citizenship in the United States, as told by a man who often found himself characterized as an intruder, a fugitive, and an outlaw. Harper, though born free, faced and fought against the double vices of white supremacy and sexism. She was a suffragette who challenges her white sisters to face their racism and her black brothers to face their misogyny. We will spend time investigating newspapers Douglass edited in the context of a larger American and African American print culture. We will read Harper's fiction, poetry, and essay and think about them through the lenses of African American literary history, American Romanticism, and the relation between aesthetics and social movements. And, of course, we will read Douglass's autobiographies.

Course requirements include weekly reading journals, two short essays, and a final research project.

455 2U/2G MAJOR AUTHORS, Soto Crespo. TR 2-3:15

Requirement: REPCIS

TOPIC: Jean Rhys and Jamaica Kincaid

This course, which offers an opportunity to go in-depth into the writings of two influential Caribbean authors, will examine the writings of Jean Rhys and Jamaica Kincaid. We will discuss in detail Jean Rhys, a leading modernist/postcolonial writer whose literary works during the early decades of the twentieth century made her part of the expatriate American community in Europe, and Jamaica Kincaid, a darling of the *New Yorker* magazine, whose postcolonial pieces became notorious for their blistering sharpness and are considered the most innovative Caribbean narratives of the late twentieth century. Themes to explore include modernist writing and postcolonial critique, notions of exile, the importance of language, the articulation of identity in varying post-colonial states, and representations of gender, race, ethnicity, and, sex. The class will also analyze the socio-political events of their particular country of origin (Dominica and Antigua) and the ways in which these events influence their writing. The class will examine the use of short story, bildungsroman, and autobiography as narrative forms, and will explore themes of diaspora and multiculturalism.

Texts: Jean Rhys's *Voyage in the Dark*; *Wide Sargasso Sea*; *Smile Please*; and *After Leaving Mr. Mackenzie*. Jamaica Kincaid's *Annie John*; *A Small Place*; *The Autobiography of My Mother*; *My Brother*, and "Ovando."

458 Latina/o Performance, Ruiz. T 2-4:50

Same as LLS 458. See LLS 458.

In this course, we will focus on Latina/o performances from the 1970s to the present in order to highlight the relationship between exercises of everyday life, acts on stage, and media art. In doing so, we will pay particular attention to the material body and bodies of work by scholars of Latina/o Performance Studies. As such, we will critically engage with performance theory, video performances, and theorizations of Latinidad and the body.

460 OLU/OLG LIT OF AMERICAN MINORITIES, D. Wright.

Requirement: REPCIS

TOPIC: America at the Nadir: Race and Representation

On-Line 2nd 8 week section (March 12 – May 2, 2018)

This course will use a multi-disciplinary approach to explore the perceived role, or "place," of blacks and other marginalized groups (including women and the poor) in US society as it was represented in popular forms of expression, such as literature, film, theater and music at the turn of the twentieth century. We will begin with cultural production from the Reconstruction and progress through the Harlem Renaissance and explore such themes as identity and representation; "black face" minstrelsy; "manifest destiny" and modernity; etc.

462 1U/1G TOPICS IN MODERN FICTION, Bauer. TR 12:30-1:45

Requirement: 1800-1900

TOPIC: Reading Late 19th-century Popular Fiction: From Southworth to Wharton

Starting with early popular fiction, and then to Elizabeth Stuart Phelps's major novel about wage inequality, and ending with fiction by the Pulitzer Prize-winning Edith Wharton, we will read and analyze a variety of mostly late 19th-century popular writers who have not always been as celebrated today as they were during the nineteenth century. Our major book will be Paul Gutjahr's *Popular American Literature of the Nineteenth Century*, which includes writing by E.D.E.N. Southworth, George Aiken, Laura Jean Libbey, and Charles Sheldon. We will compare Pauline Hopkins's serial fiction with Edith Wharton's short stories.

Assignments include several response papers throughout the semester and one longer project addressing U.S. culture and society.

470 1U/1G MODERN AFRICAN FICTION, M. Basu. MWF 1-1:50

Requirement: REPCIS

same as AFST 410, CWL 410, FR 410

“Modern African Fiction” endeavors to highlight the connections and links (as well as the disparities) between representative writings from different regions of the African continent. Indeed, the term modern calls for precisely such an inter-textual understanding. After all, the regions we somewhat loosely territorialize as ‘modern Africa’ are also congruous in so far as they were almost all irredeemably transformed by the experience of colonialism. The term ‘modern’ has in fact since then come to be inextricably tied to the distinct twists and turns of the colonial encounter in various parts of Africa. What Simon Gikandi calls “the colonial factor” will therefore be an important entry point into our comprehension of the isomorphisms between the required texts for the course. We will also take the term ‘modern’ seriously in so far as it emerges from a manner of periodization that has had a great deal to do with the novel as a generic form. As we read for the course, we will thus attempt to understand how African writers have kneaded this particular genre to the specificities of their colonial and postcolonial conditions. Given that this course reads modern African fiction in relation to theorizations of colonial and postcolonial conditions in the continent, we will not only concentrate on developing abilities such as close-reading, comparative analysis, and argumentative logic, but will also attempt to broaden the horizons of our interpretation by allowing the close reading of an individual text to be informed by readings of social structures and political-cultural events.

481 1U/1G COMP THEORY AND PRACTICE, Russell. TR 12:30-1:45

The constellation of skills that comprise composition—invention, selection, combination, construction, framing, curation, reasoning, argument, presentation, delivery, and so on—have been taught in Western worlds since classical time. This course will review the long and rich history of composition theory in order to understand what composition has been (e.g., an art, a civic action, a moral exercise), who composition has served (e.g., citizens, lawyers, preachers, social climbers, students, activists), and what composition has helped people accomplish (e.g., persuasion of others, expression of self, disruption of social order). We will consider how these historical theories of composition inflect the approaches to teaching composition that have emerged in the last fifty years, including pedagogies grounded in process theory, expressivism, social constructivism, feminism, multimodality, and multiculturalism. In light of these historical and contemporary contexts, we will articulate our own goals as writers and teachers of writing, asking what practices will allow us to achieve our goals in the contexts of the communities in which we live and teach.

482 1U/1G WRITING TECHNOLOGIES, D. Baron. MW 12:30-1:45

same as LIS 482

TOPIC: Communicating in the Digital Age

We will examine the impact of the new digital technologies on our reading and writing practices and look at ways in which readers and writers impact the direction of communication technology. We’ll look as well at the relationship of today’s digital genres—everything from text to Twitter—to earlier, more traditional genres; how they develop unique conventions and practices; how they self-regulate, moving from freewheeling anarchy toward definable forms and expected behaviors; how they deal with violations of conventional norms; and how new practitioners learn and perfect their art. We’ll consider how the new genres create an aesthetic, and we’ll examine the legal and ethical problems these new technologies pose.

All readings will be available online. Students will write short essays and a term paper or semester project on an appropriate topic.

498 ENVIRONMENTAL WRITING FOR PUBLICATION, Wood TR 12:30-1:50

Same as ESE 498. See ESE 498.

Provides students with both the experience of the real-world editorial process and with a research product (the published essay) that showcases their professional development as well-informed and persuasive writers on environmental issues.