DEPARTMENT OF ENGLISH
100- thru 500-Level Literature
Course Descriptions
FALL 2018

101 INTRO TO POETRY, MWF 2-250

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 11-1150

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 MWF 9-950

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. Students 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, various
same as MACS 104

Thoughtful viewing of diverse films (in required weekly screenings), along with ample discussion and critical reading and writing, to gain understanding of cinematic expression and of film's capacity to entertain and to exert artistic and social influence. 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), various

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.

This course fulfills the Campus Advanced Composition requirement.

115 INTRO TO ENGLISH LITERATURE MW 930-1045

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, 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 Latino 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. This course examines short fictions by Raymond Carver, Julio Cortazar, Flannery O’Connor, William Faulkner, Ernest Hemingway, O. Henry, Jean Rhys, Junot Diaz, F. Scott Fitzgerald, Rosario Ferre, Shirley Jackson, Willa Cather, Langston Hughes, Kate Chopin, and Jack London.

Possible themes for discussion include: self and wilderness, national identity, ecology, spanglish, racism, sexism, machismo, feminism, sexuality, gender, colonialism, reality/fantasy.

116 INTRO TO AMERICAN LITERATURE, Spires. TR 2-315 CHP ONLY

TOPIC: Democracy in Hamilton’s America

The award-winning Broadway musical, Hamilton, participates in a long tradition of defining the place that we now know as the United States through its past. These fictional renderings are often not about getting the history “right” as much as they are about meeting the needs of what Frederick Douglass described as the “ever-living now.” We tell stories about the past to help us understand our present and chart paths to the future. Despite its diverse casting and championing of democratic ideals, however, Hamilton’s narrative is pretty standard fare: a collection of ambitious white men defies the odds to “found” a new nation. What are the implications, then, of retelling this oft-repeated story with Miranda’s emphasis on Hamilton as an immigrant narrative in the twenty-first century? How have narratives about the American Revolution functioned over time, and how have they shaped our understandings of democracy in America?

To answer these questions, we’ll examine American literary history and culture to think about the stories and people Hamilton draws on and leaves out. We’ll take a look at the documents informing Miranda’s lyrics, including the Federalist Papers and debates around the Declaration of Independence, women’s rights, and emancipation. We’ll read narratives from former slaves, radical women, abolitionists, American Indians, and white frontiersmen, and we’ll trace some of the musical’s key figures through visual culture and monuments. While most of our readings will come from the eighteenth and nineteenth centuries, we’ll also survey Hamilton’s contemporary influences (modern Hip Hop and show tunes) alongside crossover segments on contemporary media (Black-ish and the Hamilton Mixtape) and democratic theory. Above all, we’ll ask ourselves, what is the meaning of “democracy” in Alexander.

119 LITERATURE OF FANTASY, TR 930-1045

same as CWL 119

Introduction to the rich traditions of fantasy writing in world literature. While the commercial category of fantasy post-Tolkien will often be the focal point, individual instructors may choose to focus on alternate definitions of the genre: literatures of the fantastic, the uncanny, and the weird; fantasy before the Enlightenment and the advent of realism; fantasy for young adult or child readers; and so on.

120 SCIENCE FICTION, Cole. TR 11-1215

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, TR 330-445

Introduction to graphic narratives—comic books, comic strips, graphic novels, manga, webcomics, and so on—from a diverse panoply of cultural, formal, and historical traditions.

199 UNDERGRAD OPEN SEMINAR, Wilcox. W 3:30-5

TOPIC: Career Planning for Humanities Majors

Career Planning for Humanities Majors Majors in subjects like English, creative writing, foreign languages, art history, and philosophy learn skills that are valued in the workplace. In this course, students in such majors will learn to translate their academic abilities into career-specific terms. Topics to be covered include job-hunting skills like writing resumes, crafting application letters, and networking; professionalization skills like researching companies...
and using social media effectively; and tools for self-knowledge and self-marketing. Guest speakers (current professionals) will introduce potential career paths for humanities majors and share advice. You will emerge with a plan for making the transition from college to post-graduation success.

199 UNDERGRAD OPEN SEMINAR
TOPIC: Career and Internship Fair Prep
On-Line 1st 8 week section

199 UNDERGRAD OPEN SEMINAR
TOPIC: Internship Seminar
On-Line 2nd 8 week section
(22-Oct-18 - 12-Dec-18)

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, Wilcox. R 430-6
TOPIC: Career Planning for Humanities Majors
2nd 8 week section
(22-Oct-18 - 12-Dec-18)

Career Planning for Humanities Majors Majors in subjects like English, creative writing, foreign languages, art history, and philosophy learn skills that are valued in the workplace. In this course, students in such majors will learn to translate their academic abilities into career-specific terms. Topics to be covered include job-hunting skills like writing resumes, crafting application letters, and networking; professionalization skills like researching companies and using social media effectively; and tools for self-knowledge and self-marketing. Guest speakers (current professionals) will introduce potential career paths for humanities majors and share advice. You will emerge with a plan for making the transition from college to post-graduation success.

200 INTRO TO THE STUDY OF LIT, Pollock. MWF 2-250

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. 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.

200 INTRO TO THE STUDY OF LIT, Soto-Crespo. TR 2-315

ENGL 200 is designed to help you enjoy reading while imparting skills that will prepare you for 300 and 400 level English courses. It will help you improve your reading practices, provide you with tools for interpretation, and help to facilitate discussion of exciting works of literature. The course selects readings from among the best examples of several literary genres: poetry, drama, short story, novella, novel, and essay. Students should be prepared to attend class regularly, read carefully and consistently, contribute to class discussion, and develop their knowledge and skills. Potential texts for discussion: Charlotte Bronte’s Jane Eyre, Jean Rhys’s Wide Sargasso Sea, Kate Chopin’s The Awakening, Ernest Hemingway’s The Sun Also Rises, and William Faulkner’s As I Lay Dying.

200 INTRO TO THE STUDY OF LIT, Pollock. MW 12-1250

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. 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.
200 INTRO TO THE STUDY OF LIT, Spires. TR 11-1215
Introduction to the study of literature, with an emphasis on interpretive theories and methods as well as the formal distinctions between the major literary genres. For majors only.

202 MEDIEVAL LIT AND CULTURE, MWF 10-1050
Same as CWL 253 and MDVL 201
Introduction to the diverse literatures and cultures of the global Middle Ages (Approx. 500-1500 CE). Students will read works by medieval authors in Modern English translation, with particular attention to placing works in their historical and material contexts.

204 RENAISSANCE LIT AND CULTURE, Perry. TR 930-1045
Requirement: Pre-1800 (Renaissance)
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 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 some of the most influential literary and non-literary works of the period, primarily from Britain but also from Continental Europe and the United States. Our readings are divided into four parts. After an overview of the Enlightenment spirit in Part I, we will consider three crucial quests at the heart of eighteenth-century culture: the quests for property (Part II), virtue (Part III), and knowledge (Part IV). Separately, or in some combination, these were thought to lead to happiness, the new master goal of the eighteenth century, one that put growing pressure on the traditional commitment to duty (the idea that man’s job on earth was to do his duty as determined by God and his superiors). As our precursor culture, the Enlightenment continues to speak to us today, and our aim in this course is not only to understand its core values but also to link them to our own.

206 ENLIGHTENMENT LIT & CULTURE, Nazar. TR 930-1045
Requirement: Pre-1800 (Long 18th Century)

207 ROMANTIC LIT & CULTURE MWF 9-950
Requirement: 1800-1900
Study of literature, philosophy, visual arts, and social criticism of the British Romantic period, with attention to broader cultural issues.

209 BRITISH LIT TO 1800, Stevens. Lect: MW 2-250 Disc: various
This course covers British literature from 0 to 1800. Rather than aiming for coverage, we will read closely a limited set of representative works from different genres from the eight 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 attend to the evolution of the English language. We’ll note how scholars use certain historical turning points to justify such boundaries as ‘medieval,’ ‘early modern,’ and ‘restoration.’ We’ll weigh the usefulness of this periodization, as well as the potential problems with it. 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; William Shakespeare, John Donne, and Andrew Marvell; and William Wycherley, Jonathan Swift, and Eliza Haywood. Expect to visit, so to speak, the preaching cross near Solway firth, in what once was Northumbria; the city of York on the feast of Corpus Christi; 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 open with one of the earliest poems in the Old English corpus, the Dream of the Rood. And finally, since according to Coleridge’s own notes the poem came to him in a dream-vision in 1797, we close with Kubla Khan.
210 BRITISH LIT 1800 TO PRESENT. MWF 2-250

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

211 INTRO TO MOD AFRICAN LIT, Basu. MWF 12-1250

Modern African literature is the literature of a continent that includes many nation-states, languages, and ethnicities. It is therefore by no means a homogeneous entity, and in many ways our course attempts to express this very diversity through a reading of texts from Nigeria, Ghana, Senegal, Uganda, South Africa, and Sudan. At the same time however, “Introduction to Modern African Literature” also endeavors to highlight the connections and links between representative writings from different regions of the continent. Indeed, the term modern calls for precisely such an inter-connected understanding. After all the regions we somewhat loosely group together 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. To follow these twists and turns, we will read through a wide array of literary material ranging from novels and plays to short stories, poems, and critical essays. You will notice right away that we are not following a necessarily chronological approach in our reading of this literature, but rather one that allows us to foreground the above thematic connections. That is, summarizing the plot of the texts will not be the work of this class. Our texts will resist this kind of reading in favor of an investigation that asks how the mechanics and structures of language weave an intricate tapestry in which texts refer to each other, dialogue with each other and speak back to each other. At the end of this course, students should not only be familiar with symptomatic texts of African literature, but also should be able to read, write, and, think about these texts in an insightful manner, concentrating on developing abilities such as close-reading, comparative analysis, and argumentative logic. Finally, students should also be able to move outwards and to broaden the horizons of interpretation by allowing the close reading of an individual text to be informed by readings of social structures and political-cultural events.

216 LEGENDS OF KING ARTHUR MWF 9-950

Arthurian myth and legend is one of the most enduring literary traditions of Western Europe, and the characters of Arthur, Merlin, Guinevere, Lancelot, Gawain and Mordred 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. Students will study the development of the Arthurian tradition in chronicles, poetry, romances, lais, and fabliaux, comparing variations across cultural and historical boundaries.

218 INTRODUCTION TO SHAKESPEARE, various

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.

245 THE SHORT STORY, TR 1230-145

Historical and critical study of the short story (American and European) from the early nineteenth century to the present.

247 THE BRITISH NOVEL, Baron,1 . MWF 1-150

The novel made its debut in Britain over a hundred years after it first appeared on the continent. But the little nation of Great Britain on the outskirts of Europe produced some of the most noteworthy and influential writers of the last two hundred and fifty years. In this course, we'll trace the development of the novel as a genre that both celebrated and critiqued British nationalism. We'll examine how the novel served as a vehicle to record and redefine the boundaries of a social order predicated on preserving noble bloodlines into a culture that produced the Industrial Revolution, The Beatles and the Welfare State.

We'll start out with a look at the estate house as the defining icon of British patriarchy and class hierarchy in the Regency period. We'll discuss how the rise of the middle class was fomented through the spirit of British nationalism that evolved during the Napoleonic Wars and how British naval dominance catapulted this island-nation into creating a vast colonialist empire that expanded across the entire globe. Then we'll explore the rise of industrialization in the Midlands, focusing on how the paradigm of factory labor and ownership reconfigured British social and economic policies for decades to come. Next we'll examine how fiction functioned as a crucible for mandating radical reform movements in the UK such as feminism, socialism and environmentalism. And finally, as we move into the modern and postmodern periods, we'll see how the two global wars served as the catalysts to dismantle the conservative values inherent in British society and whether the future of the UK resides in a broader social and racial demographic or in a distopic future ruled by the elite.

Requirements for the class include three short papers and a final exam. Regular class attendance and participation are expected. Texts and films may include: Pride and Prejudice, Jane Eyre, Howards End, The Loneliness of the Long Distance Runner, Brideshead Revisited, The Children of Men, Harry Potter and the Philosopher's Stone, Sherlock and Skyfall.

Fall
2018 Course Descriptions
250 NINETEENTH-CENTURY AMERICAN FICTION, MW 9-1015  
Critical study of selected American novels from the late eighteenth century to 1914.

Requirement: 1800-1900

251 THE AMERICAN NOVEL SINCE 1914, Freeburg. TR 11-1215
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.

253 TOPICS IN LIT AND NEW MEDIA, Byrd. TR 11-1215
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 EARLY AMERICAN LITERATURE AND CULTURE, Murison. Lect: MW 1-150; 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 cultural aspiration than a complete achievement by the mid-nineteenth century. And just as the geography of the continental United States began to reflect what we recognize it to be today, the country broke out into the Civil War. These paradoxes and others endemic to American culture will guide our discussions, which will focus 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. Many of the authors on the syllabus will be easily recognizable (such as Benjamin Franklin, Frederick Douglass, Herman Melville, and Emily Dickinson) and others may prove less familiar. In both cases, our goal will be to bring the literary past to life, and see how these authors’ works and concerns still resonate in our current moment. The course requirements will be a mixture of short writing assignments and exams.

259 AFRO-AMERICAN LITERATURE I, Freeburg. TR 930-1045  
This course surveys African American literature from the antebellum slave narratives to the essays of W.E.B. DuBois. In this course, we look at individual writers in their historical and political contexts, but also, we focus on the spiritual and affective power of African American prose. More importantly, the literary and sociopolitical appeal of African American literature from these early periods has been continuously drawn upon by social movements of the last fifty years. Thus, through close readings of writers like Frederick Douglass, Charles Chesnutt, and Ida B. Wells in context, students in this course will come away with a solid background in early African American literature and culture as well as its myriad of influences on current discussions of social inequality in the U.S.

261 TOPICS IN LIT AND CULTURE, Jenkins. MW 330-445

TOpIC: #BlackGirlMagic in Contemporary Culture: Black Women’s Lit & 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 the cultural, political, and societal implications of different forms and formats.
to broader questions of identity, 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 and nation, as well as matters of gender, sexuality, and class. In the process, we will consider how contemporary black women’s cultural production both builds upon and moves beyond a long historical tradition of black women’s expression. Requirements: attendance/participation, weekly responses, midterm, presentation, final paper.

270 AMERICAN FILM GENRES, Hansen. MW 3-450

Introduction to the study of the dominant genres or types U.S. cinema. Examines the elements that constitute genres (such as visual and narrative patterns), the formation and reshaping of genres by filmmakers and the entertainment industry, the social and cultural factors that influence the genre cycles and subgenres, and the landmark works of each genre. The course treats several genres in historical perspective or focus on a single genre.

272 MINORITY IMAGES IN AMER FILM, Curry. TR 3-450

This course explores how movies made in the U.S. across the 20th century and into the 21st have represented diverse ethnic/racial (e.g., African American, Asian American, Latino/a, Native American) populations and cultures. The course also attends closely to how “racialized” images embed representations of gender and class. We will approach those issues through case studies (one feature film per week), both Hollywood movies and independently-produced works. We’ll study those productions within the contexts of American media conventions and historically ingrained social attitudes and practices, and, as relevant, as alternatives or challenges to dominant American racial ideologies. Case study films assigned to all for extended discussion in class might include, e.g., Birth of a Nation (1915); Salt of the Earth (1953); Zoot Suit (1981); Chan Is Missing (1982), Do the Right Thing (1989); and Smoke Signals (1998).

The primary course text is Benshoff’s and Griffith’s America on Film: Representing Race, Class, Gender, and Sexuality at the Movies (2nd ed., 2009), supplemented by some essays which directly address the assigned films. Although the sequence of films we’ll watch together as a class will enable an understanding of American cinema’s historical (but persistent) representations of “minorities,” students are encouraged to do research for writing assignments about contemporary media, whether recent feature films made for “the big screen” or productions for broadcast or cable television or through streaming services. Course requirements include active participation in class discussion of readings and films, several short reports, a research essay, and a final exam. The course meets General Education requirements for both Humanities and the Arts and U.S. Minority Cultures and fulfills a distribution requirement for English and MACS majors and minors.

273 AMERICAN CINEMA SINCE 1950, Capino. TR 11-1250

Same as MACS 273.

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.

280 WOMEN WRITERS, Bauer. TR 1230-145

Same as GWS 280

**TOPIC:** What do American women writers want? How do they write?

This survey of American women’s writing will include the following themes: sexuality and social norms, identity, and family and work. We will start with women’s writing in the 1910s and move, decade by decade, into 2018, taking both a historical and cultural approach to US women’s writing. The reading list will include canonical and noncanonical readings from various genres—poetry, memoir, comedy, drama, radical and conservative novels—in order to demonstrate representative women’s texts from the last 100 years. We will focus on how literary works are simultaneously products of one author’s imagination and also participate in a set of historical norms, shaped by the cultural desires and anxieties to which the author responds.

Authors for this semester will include Charlotte Perkins Gilman, Angelina Weld Grimke, Dorothy Parker, Fannie Hurst, Zora Neale Hurston, Meridel Le Sueur, Shirley Jackson, Sylvia Plath, Anne Sexton, Gwendolyn Brooks, Adrienne Rich, Marya Hornbacher, Roxane Gay, and Sloane Crosley.

281 WOMEN IN THE LITERARY IMAGINATION, Baron I. MWF 11-1150

**TOPIC:** The Archetypal Fallen Woman in American and British Fiction

Throughout the 17th and 18th centuries, America was seen as a new Eden—a land of endless social and economic possibilities, open to any free white male British citizen who made the arduous transatlantic crossing safely, and who settled successfully in the New World. Yet for unmarried women, the New World also became synonymous with the darker side of Eden—a place where the story of the fall was re-enacted countless times through the unbridled desire of men looking to corrupt innocent young girls into a life of sin and prostitution.

Fall

2018 Course Descriptions
In 1791, Susanna Rowson published *Charlotte Temple*, a transatlantic novel that deals with the sexual and social demise of a young English girl. Extremely popular on both sides of the Atlantic, the novel tells the story of the iconic fallen woman and her woeful tale of sexual intrigue and betrayal. For over two hundred years, American and British audiences, riveted by this moralistic narrative, encouraged writers to engage in a highly nuanced literary dialogue on the subject of the archetypal fallen woman, producing some of the best known literature of the 19th and 20th centuries.

In this course, we’ll trace the genesis of the seduction novel as a vehicle for the conservative social theory behind British and American gender politics. We’ll begin with an examination of the theme of the ruined woman as a bi-cultural warning to any young girl who strays from the straight and narrow heteronormative sexual imperative set in place by hundreds of years of rigid Anglo-Norman patrilineal ideologies. Moving through the canon of literature focusing on this gendered tale, we’ll examine the fictional evolution of the fallen woman through its multiple iterations in England and America. We’ll explore how Anglo societies collectively viewed the sexually compromised female from the late Georgian period to the postmodernist period as an outcast who must be punished through banishment or death to avoid polluting the purified air of untarnished women. As we unfurl the interlocking social discourse of these narratives, we’ll deconstruct how the body and the mind of the fallen woman is presented through the cultural dictates of each national identity, each literary period and the gender and sexual orientation of the authors. Ultimately we’ll see whether class differences, racial differences or the enfanchisement of women liberated females from this stigma or whether women today are still marginalized by sexually unsanctioned behaviors.


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### 285 POSTCOLONIAL LIT IN ENGLISH, Byrd. TR 2-315

**Requirement: REPCIS**

#### 300 WRITING ABOUT LIT TEXT AND CULTURE, Bauer. TR 930-1045

**TOPIC: U.S. WOMEN MODERNISTS**

This writing-intensive course will be focused on three major movements in 20th-century US women's writing: high modernism, middle-class 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 kinds of modernisms that women writers created.

Our readings will include fiction by Willa Cather, Gertrude Stein, Edna Ferber, Edith Wharton, Fannie Hurst, Anita Loos, Anzia Yezierska, Dorothy Parker, Nella Larsen, and Zora Neale Hurston.

This course fulfills the Campus Advanced Composition requirement.

#### 300 WRITING ABOUT LIT TEXT AND CULTURE, Curry. MW 3-415

**TOPIC: Screen Adaptations: Transforming the Written Word into Film**

This topic under the English 300 rubric focuses on strategies that writers and filmmakers have used to adapt fiction, plays and “real life stories” to the screen. We will focus primarily on films originally made in the U.S. and Britain for “the big (silver) screen”—(however later distributed!), that is, mostly feature length narrative films released to cinemas. But we will also consider the “made for TV” movie, which often mines newspaper headlines and celebrity stories as its core material and also a few international films (e.g., Japanese, Chinese, Italian), translating tales and styles across languages and cultural forms.

The course will begin by exploring key issues in word-to-screen transformations, with students reading sections of “how to adapt” screenwriting texts. Successive units will focus on source-specific popular cinematic adaptations from theater, including Shakespeare plays; on “heritage style” films based on 18th-20th century British and American novels (e.g., Jane Austen, F. Scott Fitzgerald); and on docudramas (films “based on a true story”) and “biopics” (fictionalized biographies of famous or infamous people). Throughout the course we will also consider issues of screen-to-screen remakes and occasionally screen-to-word reworkings, e.g., novelizations.

Writing assignments will encourage students to develop their skills in researching and writing about theories and practices of screen adaptations critically, comparatively, and creatively (one assignment will ask students to draft a mini-screenplay adapting source material). Course reading will include one book on adaptation as a particular practice of screenwriting, possibly a second text, and in any case a printed packet of relevant and engaging critical articles. [The professor will email students enrolled as of August 10 to announce the specific assigned book title(s); information will not be available before then].

Besides offering opportunities (and the required credit!) for advanced composition, the course aims to help students develop their understanding of the production and critical reception of adaptations, cultural forms which are often recast trans-nationally and historically (and sometimes across genres) to very diverse effects from the so-called “original.” Alongside considering adaptations across media forms, the course will address issues of gender, race/ethnicity, and class, all in relation to both the “adapting” media
institutions and to the representations that emerge. We will thus address the question of whose literary works or biographies get adapted, by whom, in what ways, and for which anticipated audiences.

Please note: although we will watch a number of film excerpts in class, students will need to watch in full several assigned films outside class time (available as DVDs on reserve in the undergraduate library media center or likely available through streaming services, according to student preference.)

This course fulfills the Campus Advanced Composition requirement.

300 WRITING ABOUT LIT TEXT AND CULTURE, Hunt. MW 4-515

TOPIC:

This course fulfills the Campus Advanced Composition requirement.

301 CRITICAL APPROACHES TO LIT & TEXT, Basu A. TR 11-1215

Introduction to influential critical methods and to the multiple frameworks for interpretation as illustrated by the intensive analysis of selected texts. For majors only.

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, Hansen. MWF 12-1250

Introduction to influential critical methods and to the multiple frameworks for interpretation as illustrated by the intensive analysis of selected texts. For majors only.

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, Parke. MWF 1-150

How to Interpret Literature: An Introduction to Contemporary Critical Theory.” This course is required for English literature majors and is best not delayed for long. Seniors usually regret not taking it sooner. Literature students write, think, and speak literary criticism, and this course sets out to make that process more interesting and—eventually—more fun. In the last half century, critics have repeatedly reinvented literary and cultural criticism in ways that can deeply influence how we interpret what we read and how we understand our daily lives. We will study such critical movements as new criticism, structuralism and narratology, deconstruction and poststructuralism, psychoanalysis, feminism, queer studies, Marxism, new historicism, cultural studies, race studies, postcolonial studies, disability studies, and ecocriticism. Expect some difficult reading, but we will work through it together. This course prepares students for future literature classes, and more to the point, it helps us understand and question the world around us and the entire project of critical thinking and reading. Attendance will be crucial, for we learn these concepts both by reading and by working with the concepts together. If you like to stay silent in class, or if you do not attend class regularly, then do not take this section. Class time will focus on discussion, not on lecture, so you need to be there in the room and in the discussion.

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, MW 2-3:15

Topics in the study of the English language, with emphasis on one or more of the following: the social, political, historical, technological, legal, and economic aspects of language use.

311 HISTORY OF THE ENGLISH LANGUAGE, MWF 12-1250

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 TOPICS IN LGBT LIT & FILM, Pritchard. TR 11-1215

Explores topics on representations of non-heteronormative sexuality in canonical and recovered historical texts and in contemporary literature, on literature by LGBT authors, and on theories of sexuality that pertain to systems of textual and cultural meaning.

330 SLAVERY AND IDENTITY, Wright. TR 930-1045

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.

373 SPECIAL TOPICS IN FILM STUDIES, Camargo. TR 1-250

Same as MACS 373

TOPIC: Xenophobia in Film

Xenophobia means “the fear of strangers.” Our purpose in this course will be to refine that definition. We will study how “stranger” has been defined and try to understand the contexts underlying and/or justifying the fear that these strangers have elicited. This is a huge topic: people have been hating strangers since the Stone Age. To help us to zero in on how film works with such stereotypes and attitudes, we will focus on European immigrants, Chinese Americans, and Arabs.

Xenophobia is not a new problem, nor is it unique to the United States. Part of our work in this course will be to develop an historical context to understand how xenophobia and the objects of its fear and anger have changed over the years. As a result we will view older films as well as more recent ones.

Another important goal of this course is to deepen your understanding of the various cinematic tools used in film storytelling and of how film scholars categorize and analyze them. We will discuss the choices that filmmakers have made and how those choices reflect three primary influences: industry goals, political aims, and conceptions of the relationship between a film and its spectators. With that last element in mind, a second important goal of this course is to help you to be more aware of ways in which filmmakers invite us to participate in the experience that they have created for us.

Evaluated work will include four 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 SPECIAL TOPICS IN FILM STUDIES, Somerville. MW 1-250

Same as MACS 373

TOPIC: Sexuality and Cinema in the U.S.

This course explores how sexuality and cinema have been intertwined in the U.S. from the late nineteenth century to the present, not only through the erotics of the on-screen image, but also through the politics of sexuality in the production and reception of films. Through theoretical and historical readings, we will consider a range of topics, including theories of spectatorship, psychoanalytic models of desire and fantasy, censorship, intersectional approaches to race and sexuality, the history of lesbian/gay rights movements, the politics of pornography, and queer approaches to cinema, among others. Weekly screenings will include films from a range of historical periods, genres, and production context.

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, Newcomb. R 3-450

Requirement: REPCIS

TOPIC: Audiences for Shakespeare

This course examines seven or eight plays from across Shakespeare’s playwriting career. However, our governing questions concern the audiences that encountered these plays. In particular, we’ll consider the early commercial theater as an astonishingly successful form of popular culture.

To contextualize what early audiences experienced and how, we’ll situate our plays in three overlapping literate practices: attending live performances (as deduced on playwright’s scripts); reading plays when they were printed; and recognizing plays as adapted from non-dramatic sources. We’ll also read period records of playgoers, their neighbors, and their critics, seeking details about early playgoing as a distinctly commercial and urban practice that blurred supposedly rigid gender, sexuality, racial, and national identities. A recurring theme will be how period drama allows players and playgoers to reflect on their mutual responsibilities and differences, both in theatrical space and in the social spaces of household, metropolis, nation, and global

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exchange. We too will participate in various literate practices surrounding drama, including attending and improvising performances, examining early printed books, and testing various theories of early modern community.

We’ll complete the circuit by considering today’s literate practices surrounding early drama. Specifically, how can editions of the plays lend us access to early audience experience – and invite further interpretation – with their selections of contextualizing materials? Can historical context help modern audiences learn from the plays’ most difficult themes—prejudice, misogyny, violence, economic exploitation—to help combat similar problems today?

Required texts: McDonald, ed., Bedford Companion to Shakespeare, 2nd. ed.; individual editions of plays TBA

396 HONORS SEMINAR I, Littlefield. M 1-250

**TOPIC: Speculative Futures**

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, Ray Bradbury, Max Brooks and many more; consider questions of economics, environment, politics, and health; and explore some of the latest technological developments. Our primary goal is to find answers to these questions: 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?

402 1U/1G DESCRIPTIVE ENGLISH GRAMMAR, Baron, D. MW 1230-145

An introduction to English linguistics with emphasis on the phonetic, syntactic, and semantic structures of English; language variation, standardization, and change; language legislation and linguistic rights; English as a world language; and the study of language in American schools.

404 ENGL GRAMMAR FOR ESL TEACHERS

Same as EIL 422. See EIL 422.

418 1U/1G SHAKESPEARE, Perry. TR 2-315

Survey of the plays and poems of William Shakespeare. Reading assignments will reflect the generic diversity and historical breadth of Shakespeare's work.

423 1U/1G MILTON, Gray. TR 11-1215

This course introduces you to one of the greatest British writers—John Milton. Milton was a blind seer, a regicidal prose-writer, and an inspired poet. He also wrote arguably the most ambitious English epic, one that aimed to explain the origins of life itself: Paradise Lost. This class will explore Milton’s prodigious and ostentatiously learned output in the context of his own life and the historical turmoil of the mid-seventeenth century that transformed it. We will focus on the complex issues of religion, gender, and politics he engages, looking at his often contradictory responses to the ideas, literature, and men and women of his time. We will also trace his carefully crafted public image, thinking about Milton’s view of the role of poetry and polemic within a revolutionary historical context.

441 1U/1G BRIT LIT 1900-1930, Gaedtke. TR 1230-145

**TOPIC: Literature of War: Disability, Gender, and Modernism**

Modern British culture was forever transformed by The Great War. Thousands of soldiers returned from the front physically and emotionally disabled, resulting in new conceptions of the body, mind, and masculinity. Efforts to explain and treat these soldiers included new theories of psychic life, and modern literature was altered by its fascination with these new theories. The war effort also enlisted the labor of women in ways that transformed gender roles, and these changes would become sources of excitement and uncertainty for many works of modern fiction and poetry. This course will examine the fascinating forms of literary experimentation that emerged in order to represent and manage the experiences of anxiety, trauma, and loss of World War I. The turn toward stream of consciousness narration during this time can be understood as an attempt to render these lived experiences. As a result of the war, poetry would never look or sound the same. We will combine our readings in modernist literature with work in trauma studies, disability studies, and medical humanities, and we will conclude the semester by reading a more recent novel written about the lived experiences of The Great War in the style of modernist fiction. While reconstructing the traumatic era of modernism, we will ask reflexive questions about the limits of remembering in literature and history. Readings will likely include works by Rebecca West, Virginia Woolf, Ford Madox Ford, T.S. Eliot, Mina Loy, Siegfried Sassoon, Wilfred Owen, Wyndham Lewis, Sigmund Freud, W. H. Rivers, and Pat Barker.

451 1U/1G AMERICAN LITERATURE IN THE AGE OF MODERNISM , Parker. MWF 10-1050

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 conservatisms and radicalisms. We will read fiction 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)—as well as equally amazing novels and stories 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. We will also read a greatest hits selection of a wide variety of poems by H.D., William Carlos Williams, Marianne Moore, Robert Frost, Langston Hughes, Wallace Stevens, and others. (These examples 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.

452 1U/1G THE POSTWAR ERA AND CONTEMPORARY AMERICAN LIT, Hunt. MWF 2-250

Examines American literature from the end of WWII to today, an era when U.S. society, politics, and culture came under pressure from such upheavals as the feminist movement, the Civil Rights movement, the Cold War, Vietnam, and the rise of neoliberalism—all of them occurring under the ever-present threat of nuclear annihilation. While writers struggled with the changes and dangers of a nation and world in such unprecedented flux, the poetry, plays, fiction, memoirs, and films they produced in response to this new precariousness forged a fertile artistic moment, in popular literature that sustained previous traditions (in realism, science fiction, children's literature, and romance) and in an avant-garde opposed to all forms of social and literary conformity. Writers studied might include Gwendolyn Brooks, David Pyncheon, Amiri Baraka, David Foster Wallace, Toni Morrison, Tony Kushner, Ursula K. Le Guin, and Alice Walker.

455 1U/1G MAJOR AUTHORS, Pritchard. TR 2-315

TOPIC: Audre Lorde

Requirement: REPCIS

458 Latina/o Performance

Same as LLS 458. See LLS 458. Requirement: REPCIS

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.

470 1U/1G MODERN AFRICAN FICTION, Basu, M. MWF 10-1050

same as AFST 410, CWL 410, FR 410

Requirement: REPCIS

Modern African fiction is the fiction of a continent that includes many nation-states, languages, and ethnicities. It is therefore by no means a homogenous entity, and in many ways our course attempts to express this very diversity through a reading of texts from Nigeria, Zimbabwe, Senegal, Egypt, South Africa, and Sudan. At the same time however, “Modern African Fiction” also endeavors to highlight the connections and links between representative writings from different regions of the continent. Indeed, the term modern calls for precisely such an inter-connected understanding. After all the regions we somewhat loosely group together 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. To follow these twists and turns, we will not only read through a wide array of fictional material, but also through a range of critical essays that demonstrate how questions of colonialism, modernity, feminism, nationalism, and literature/culture converge upon one another. You will notice right away that we are not following a necessarily chronological approach in our reading of this literature, but rather one that allows us to foreground the above thematic connections. That is, summarizing the plot of the texts will not be the work of this class. Our texts will resist this kind of reading in favor of an investigation that asks how the mechanics and structures of language weave an intricate tapestry in which texts refer to each other, dialogue with each other and speak back to each other. At the end of this course, students should not only be familiar with symptomatic texts of African literature, but also should be able to read, write, and, think about these texts in an insightful manner, concentrating on developing abilities such as close-reading, comparative analysis, and argumentative logic. Finally, students should also be able to move outwards and to broaden the horizons of interpretation by allowing the close reading of an individual text to be informed by readings of social structures and political-cultural events.

475 1U/1G LIT AND OTHER DISCIPLINES, Cole. TR 930-1045

TOPIC: Literature, Medicine, Ecology

Advanced topics seminar exploring the intersection of literary study and other scholarly disciplines. The disciplines students study vary each term, but past courses have examined connections between literature and psychology, forensic science, environmental studies, and the law.

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477 ADVANCED ENVIRON. WRITING, Schaffner. MW 11-1215
Same as ESE 477

In 2018, reaching an audience interested in environmental issues means creating compelling texts for an array of print and online platforms. Students in this course will write short articles, record podcasts, make videos, craft memes, and author multimodal texts. Come prepared to conduct research both in archives and the field as you create dynamic and compelling stories about environmental issues. We will pay close attention to the local, studying the ecological footprint of the U of I Campus and high-stakes environmental issues in the local community. Students from across campus are encouraged to enroll.

481 1U/1G COMP THEORY AND PRACTICE, Schaffner. MW 2-315

Teaching writing is always labor intensive, often challenging, and occasionally terrifying. In this course, we will explore a core set of questions that inform the teaching of writing in middle- and high-school: Why teach writing? What is academic writing good for? Is there such a thing as good writing? Are phones good writing machines? Do writing pedagogies privilege certain people? This course is designed with future language arts teachers in mind, so you'll complete the class ready to: design compelling assignments that challenge your students, respond effectively to student writing, create thoughtful writing assignments, support various forms of multimodal writing, and work with writers who challenge what you know and how you think. Students who take this class should be prepared to question how you were taught to write in school.

482 WRITING TECHNOLOGIES, Gallagher. MW 2-315

TOPIC: Writing and Rhetoric in an Age of Algorithms

What is an algorithm? How do algorithms effect us? How is our writing inextricably tied to algorithms? This course responds to these questions by examining the role of algorithms in digital contexts such as social media. It asks students to consider the ways that algorithms play a role in their lives, both culturally and economically. Assignments include critiquing an algorithm, redesigning a writing interface, and writing a paper drawing on course texts and outside research. This course is designed as a cultural investigation into algorithms and therefore does not require any coding background.

500 INTRO TO CRITICISM & RESEARCH, Koshy. W 3-450

Introductory course in methods and techniques in research and literary criticism.

505 WRITING STUDIES, Prior. W 1-250

TOPIC: An Introduction to Theory, Research, and Practice

This seminar offers an introduction to writing studies, an interdisciplinary field that emerged in the 1980s and explores the theory, research and practice of writing in any context (school, workplace, home, community). Across these contexts, the course will examine such issues as how to study and engage with writing processes; the collaborative nature of writing and varied types of authorship; intersections of writing with other modes (reading, talk, visual representation) and varied technologies (paper, screen and other materials for production and distribution); the nature of specialized genres and genre systems; and situated forms of learning and pedagogy (whether formal or informal). This seminar aims to help students engage in scholarship in writing studies. Each student, for example, will select a journal in the field to present in class (and identify shared readings that illustrate the journal and relate to their own interests). Beyond common readings, participation in activities, and regular informal writing, each student will also select, explore and write on an issue central to their own interests in greater depth.

514 SEMINAR IN MEDIEVAL LITERATURE, Barrett. W 1-250

TOPIC: Ecocriticism and Early English Drama

This seminar surveys early English drama through an ecological lens, exploring the enmeshment of nature and culture on public and private stages in the three centuries leading up to the closing of the theatres in 1642. We’ll begin with the transcorporeality of Christian psychomachia in the early fifteenth-century Castle of Perseverance and end with the enclosure and privatization of common green spaces in Richard Brome’s 1635 Sparagus Garden. In between we’ll consider such topics as agency and ecofeminism (e.g., the N-Town Mary plays and William Shakespeare’s Merry Wives of Windsor), ecological apocalypse (e.g., the York Last Judgment play, John Lyly’s Galatea, and Thomas Nashe’s Summer’s Last Will and Testament), environmental justice and race (e.g., John Rastell’s Play of the Four Elements and Ben Jonson’s Masque of Blackness), and the oceanic “blue humanities” (e.g., the Digby Mary Magdalene and John Fletcher and Philip Massinger’s Sea Voyage). Other topics will emerge over the course of the semester—I certainly intend to work a Harawayan approach to critters into our discussions whenever possible, and student interests will formally become part of the class through the regular composition and publication of brief Instigator posts on the course website. Finally, I will be breaking the usual Seminar Paper assignment into two stages for easier handling: students will first generate a proposal for workshopping in class during the week before Thanksgiving Break and then write an essay based not only on their research but on the feedback their proposal received from their peers.

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527 SEMINAR IN 18TH C LITERATURE, Nazar. R 1-250

TOPIC: Feminism and Liberalism in the Enlightenment

The question of the relationship between feminism and liberalism remains hotly contested in contemporary critical and social theory. Are feminism and liberalism natural allies or foes? Do they imply subject-centered politics in equal, and equally oppressive, ways? How should we interpret their claims of representativeness? This seminar seeks to put these informing concerns of the contemporary humanities into historical perspective by examining the coterminal development of feminism and liberalism during the Enlightenment. While the words “feminism” and “liberalism” did not come into circulation until the nineteenth century, the conceptual groundwork for both movements was laid in the long eighteenth century. And their conceptual beginnings entailed extensive mutual engagement, through both dissent and agreement. Hence, if Mary Astell’s *Reflections upon Marriage* (1700) instantiated early feminism (or proto-feminism) as a rejoinder to Locke’s assumption of “natural liberty” in the *Two Treatises of Government* (1689)—“If all Men are born free, how is it that all Women are born slaves?”—Locke’s own rejoinder to Robert Filmer’s absolutist *Patriarcha* (1680) required a seemingly feminist revision of the Eve narrative of *Genesis*. This seminar explores how gender is figured in early liberal writings, especially by John Locke and Jean-Jacques Rousseau, and how the liberal rhetoric of rights, justice, liberty, and self-government is taken up and revised in the work of feminist theorists such as Mary Astell, Catharine Macaulay, and Mary Wollstonecraft, as well as novelists such as Eliza Haywood, Samuel Richardson, and Sarah Scott. We will conclude by considering the implications for our current understandings of gender and the sexual contract of the Enlightenment’s often contentious, but always intriguing, exchange between early feminists and liberals. The course is designed to be of interest not only to students of eighteenth-century literature and culture but also to anyone interested in gender theory and theories of sovereignty, consent, and representative government.

553 SEMINAR LATER AMERICAN LIT, Hutner. M 12-150

This seminar focuses on several of the key writings of the 1920s and the development of the modern American novel. The course examines both familiar and unfamiliar authors, novels either celebrated in their day or recovered within various revisionist projects. In addition to reading these novels and studying their reception—both contemporaneous and scholarly—we will also engage some of the dominant critical accounts within the literary historiography, right up till the present. Our novels will include texts by Sinclair Lewis, Willa Cather, Nella Larsen, Ernest Hemingway, among others. We will also be preparing seminar papers, through a series of stages, for publication.

563 SEMINAR THEMES AND MOVEMENTS, Gaedtke. R 3-450

TOPIC: Neurodiversity, Self-Narration, and The (Post-)Human

Many recent works of fiction, memoir, and theory attempt to represent the lived experiences of neurologically atypical or disabled subjects. Some of these works tacitly assume that discursive self-representation performs essential functions such as construction, maintenance, or repair of subjectivity; other theorists, such as the philosopher Galen Strawson and medical humanities scholar Angela Woods, have raised interesting challenges to these assumptions. This seminar will examine these debates by asking in what ways categories such as “subject,” “person,” and “human” are thought to be underwritten by a capacity to give an account of oneself, and what might count as such an “account.” We will examine recent examples of fiction and memoirs of neurological difference such as autism, schizophrenia, and brain trauma in light of recent work in medical humanities, disability studies, philosophy of mind, and psychiatry that address the politics and aesthetics of neurodiversity. We will also consider how theories of “the posthuman” might transform many assumptions about cognitive and affective difference. Might our understandings of disability or difference change if prosthesis is no longer regarded as an exceptional, minoritizing condition but as the norm? What role can the study of language, literature, and narration play in these debates? Readings will likely include works by Siri Hustvedt, Will Self, Mark Haddon, Elyn Saks, Richard Powers, Ian McEwan, Tito Mukhopadhyay, Rita Charon, Nikolas Rose, Michael Bérubé, Judith Butler, Katherine Hayles, Angela Woods, Galen Strawson, Jason Tougaw, and others.

581 SEMINAR LITERARY THEORY, Basu, A. T 1-250

TOPIC: Sovereignty, Liberal Crisis, and Decisionism

The world today is marked by a general anxiety about the political legacy of liberalism. There has been a rise in unflinching nativisms of both blood and soil varieties -- *jus sanguinis* as well as *jus soli*. Isolationist fantasies, militant sub-nationalisms, crises of post-colonial nation states, rise of authoritarian populists, and a range of murderous fundamentalisms have posed serious thymotic challenges to the once new world order. These circumstances seem to have called for a rethink the Nazi jurist Carl Schmitt’s famous postulate: that all modern political concepts were transposed theological ones. The modern state, with its artifice of reason can be rendered possible only after what he calls the concept of the ‘political’ has been settled and protected from alien incursions. Schmitt would therefore argue that this India can be a functional liberal democracy only after it is comfortably Hindu in an originary political sense and the United States can ‘return’ to a state of vanilla Rawlsian peace only after the country has been made WASP again. Keeping these questions about sovereignty, religion, self, and contemporary authoritarian temptation in mind, this class intends to visit some key texts in western political philosophy and jurisprudence. We will read excerpts from or entire classic texts like Hobbes (*Leviathan*), Machiavelli (*Discourses*), Hegel (*Philosophy of Rights*), Kant (Selected essays), Locke (on Tolerance), Marx (*18th Brumaire, Jewish Question*), and Mill (*Liberty and Representative Government*). We will follow them up with twentieth century authors like Schmitt (*Concept of the Political, Political Theology*), Arendt (*Origins of Totalitarianism*), Strauss (*Natural Rights and History*), Adorno (excerpts from *the Authoritarian Personality*), Foucault (*Society must be
Defended) and seminal essays and notes by Walter Benjamin and Antonio Gramsci. Students will be expected to do occasional presentations in class, maintain a journal of observations, and write a 20-30 page term paper on a topic of their choice, preferably related to their research.

584 TOPICS DISCOURSE AND WRITING, Prendergast. R 1-250
Same as CI 569

TOPIC: Economies of Literacy

You lived the practice during the strike, now read the theory. This course presents the opportunity to examine the conversation between two domains of knowledge: economics and literacy studies. Economic theory has long influenced research in literacy. Similarly, economics is filled with metaphors that speak of literacy. We will read classic texts in literacy studies with and against texts in economics that inform them, are misused by them, and/or that they could inform. In addition to course readings, students will serve as collectors of economic theory (either by sitting in on an economics lecture on campus or joining a MOOC) and will bring that knowledge back to the class. Students will have choice in devising their final project for the class, whether a traditional seminar paper, or proposal for further study.

593 PROFESSIONAL SEMINAR COLLEGE TCHING, McDuffie. T 930-1150

TOPIC: Seminar in Pedagogy and the Teaching of Literature

This is a course for graduate students new to the teaching of college composition. We will explore pedagogical theories and best practices in teaching writing, from cornerstone concepts like writing as a process to contemporary research on genre and transfer. We will theorize and develop pedagogical approaches to topics such as: teaching rhetoric and argument; maintaining language diversity, including second-language writing; facilitating digital literacies; developing research practices; responding to and evaluating student writing; and cultivating teaching identities. The required work for this course includes active participation in class discussion, weekly readings, reading responses, and reflective teaching materials.