DEPARTMENT OF ENGLISH
100- thru 500-Level Literature
Course Descriptions
SPRING 2019

101 INTRO TO POETRY TR 12:30-1:45
Close reading and analysis of poetry and other literary texts. Introduction to argumentative strategies for writing about poetry. Addresses prosody, poetic language (diction, metaphor, image, tone), and major verse forms (the sonnet, elegy, ode, ballad, dramatic monologue, free verse). Students also study poems from a range of literary periods and movements to learn how formal qualities change and develop over time and are relevant to everyday life.

103 INTRO TO FICTION MWF 10-10:50
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, various
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), 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.

115 INTRO TO ENGLISH LITERATURE MWF 12:00-12:50
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, 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. MWF 1:00-1:50
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 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, Littlefield. TR 11:00-12:15

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 11:00-12:15

"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.

199 JS UNDERGRAD OPEN SEMINAR, Wilcox. T 4:00-5:30
TOpIC: Career Planning for Humanities Majors 2nd 8 week section
(March 11 – May 1, 2019)

Majors in subjects like English, creative writing, foreign languages, art history, and philosophy learn skills that are valued in the workplace. Advanced students in such majors will learn to translate their academic abilities into career-specific terms. This course will focus on job-hunting skills like writing resumes, crafting application letters, interviewing, and networking, but other topics will include career exploration, self-marketing, and effective social media strategy. Guest speakers 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. For Juniors and Seniors.

199 FS UNDERGRAD OPEN SEMINAR. M 4:00-5:30
TOpIC: Career Planning for Humanities Majors 2nd 8 week section
(March 11 – May 1, 2019)

Majors in subjects like English, creative writing, foreign languages, art history, and philosophy learn skills that are valued in the workplace. Advanced students in such majors will learn to translate their academic abilities into career-specific terms. This course will focus on job-hunting skills like writing resumes, crafting application letters, interviewing, and networking, but other topics will include career exploration, self-marketing, and effective social media strategy. Guest speakers 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. For Freshmen and Sophomores.

199 UNDERGRAD OPEN SEMINAR
TOpIC: Career and Internship Fair Prep

This first eight week online course will help you prepare for campus internship and career fairs. You will learn to write an effective resume, present a good “elevator pitch,” research potential employers, plan your career fair strategy, and use career fairs for networking and professional development.

Spring 2019 Course Descriptions
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.

200 INTRO TO THE STUDY OF LIT, Cole. TR 9:30-10:45
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 focus on narrative: how stories get told and retold in ways that reinforce or contest given models of citizenship and identity. I’ve chosen works united by a broad theme—the politics of being human. Texts include John Webster, The Duchess of Malfi; Aphra Behn, Oroonoko, or History of a Royal Slave; Edgar Rice Burroughs, Tarzan of the Apes; Octavia Butler, Kindred; Helena Maria Viramontes Under the Feet of Jesus; Nnedi Okorafor, Binti

200 INTRO TO THE STUDY OF LIT, Soto Crespo. TR 12:30-1:45
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: Jamaica Kincaid’s Annie John, Jean Rhys’s A Voyage in the Dark, 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. 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, TR 11:00-12:15
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, MWF 12:00-12:50
Same as CWL 255
Requirement: Pre-1800 (Renaissance)

206 ENLIGHTENMENT LIT & CULTURE, Nazar. TR 9:30-10:45
Same as CWL 255
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 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 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.

Spring 2019 Course Descriptions
209 BRITISH LIT TO 1800, Perry. Lect: MW 10:00-10:50 Disc: various

Historical and critical study of selected works of British literature to 1800 in chronological sequence. 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: Cultural Studies - Western Humanities – Lit & Arts.

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

Study of literature, philosophy, visual and performing arts, social criticism, and popular sciences of the Anglo-American Modern period (1880-1920), with attention to broad cultural issues.

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

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, Markley. TR 11:00-12:15

This course explores some of the intriguing relationships between the reading and writing of literature and the practices of science. It is designed to introduce students from a variety of majors and backgrounds to the interdisciplinary, or cross-disciplinary, field of Literature and Science. No formal training in the sciences is required. We will read a variety of texts—including a healthy dose of science fiction—that can be ground under three broad, and broadly related, areas: the environmental humanities; media studies and digital humanities; and alternative visions of human beings and human society. Readings for the course will include novels by H. G. Wells, Kim Stanley Robinson, Richard Powers, and Margaret Atwood; short fiction by a number of contemporary writers; and articles by scientists describing what they do and how they do it about studying the physical universe. And we will watch some classic science-fiction films and a few episodes of television series.

245 THE SHORT STORY, various

same as CWL 267

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

247 THE BRITISH NOVEL, Baron. MWF 11:00-11:50

On June 23, 2016, British Prime Minister David Cameron held a national referendum to determine whether or not Britons wanted to continue their fraught membership in the European Union. Cameron believed that the Brexit vote would appease dissatisfied factions in both major parties, that the referendum would fail and that he’d carry on as Prime Minister for four more years. What he didn’t anticipate was just how fragmented Britons were becoming concerning their position in the EU and what it meant for them to be British. The Brexit referendum was meant to unify Britain concerning its future trajectory as an Anglo nation, but it actually unveiled how divergent the UK is in terms of identity politics. Britons come from very diverse backgrounds. There is a huge gap between rich and poor, between North and South and urban and rural. It is a nation of many cultures, ethnicities, races and religions. In this course we’ll examine the deep divisions in British culture through an examination of its historical and contemporary fiction. We’ll trace how British fiction went from being the voice of the conservative white majority to becoming a lightning rod to foment radical social changes for minorities. Specifically, we’ll explore the birth of industrialization in the midlands, focusing on how factory labor and ownership reconfigured Britain’s social and economic policies. We’ll see how the two geo-global wars served to spark the rise of the Welfare State and how despite a pluralistic socialist substructure, Britain remains a society divided by class and race. And finally, we’ll learn how contemporary British fiction, including fantasy and dystopian literature, attempts to serve as a bellwether to determine whether Britain’s future will be the same as its past. Students will be expected to engage actively in the classroom, to write three papers and give oral reports on the historical and political history of the novels we’re studying. Regular class attendance and participation are expected. Texts and films may include: Jane Eyre, Howards End, The Loneliness of the Long Distance Runner, Brideshead Revisited, The Children of Men, Harry Potter and the Philosopher's Stone, The Golden Compass and Skyfall.

250 NINETEENTH-CENTURY AMERICAN FICTION, MWF 1:00-1:50

Critical study of selected American novels from the late eighteenth century to 1914. Requirement: 1800-1900

251 THE AMERICAN NOVEL SINCE 1914, Freeburg TR 11:00-12:15

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, Ralph Ellison, Philip Roth, Zora N. Hurston, and Richard Wright. We will study why these great texts were so transformative in the world of art, history, politics and morality. There will be two papers, a mid-term, a final, and brief responses rooted in class discussion.
255 EARLY AMERICAN LITERATURE, Spires. Lect: MWF 12:00-12:50; Disc: various

This course will survey American literature from early exploration narratives to the close of the Civil War. It will also introduce you to key concepts in American literary studies, including citizenship, nationalism, sensibility, enslavement, respectability, religion, and gender, class, and racial formations. We will concern ourselves with constructing a literary history of early America using a variety of texts: constitutions, sermons, captivity and slave narratives, essays, autobiographies, poems, serial fiction, and novels. We'll travel some well-worn paths--Irving's fantasies, Emerson's transcendental musings, and Douglass's fiery prose--but we will also take a few paths less traveled through periodicals, almanacs, and broadsides. Our guiding problematic emerges from Langston Hughes's 1936 poem, "Let America be America again," and that poem's refrain, "(America never was America to me)." What does it mean to look back wistfully on an America that never was and perhaps never will be? What is the nature of this longing and how does/has it shaped our sense of America across time? Is the "American" in early American literature a set of political and social circumstances; a set of tropes, generic conventions or a style; an attitude; our own need for tidy origin narratives; none of the above; all of the above? We won't answer these questions in one semester aside from a provisional, "It depends," but we will develop an archive, set of critical paradigms and practices, and map for joining the ongoing conversation in American literary studies.

260 LATER AFRICAN AMERICAN LIT, Hunt. TR 2:00-3:15
same as AFRO 260, CWL 260

Historical and critical study of African American literature in its social and cultural context since 1915.

261 TOPICS IN LIT AND CULTURE, Oh. TR 12:30-1:45
TOPIC: Literature, Globalization, Environmentalism

How do environmental concerns and globalization intersect, and how do contemporary writers address their relationship? Ecosystems and corporations cross national borders, igniting controversies about industrial agriculture, toxicity, biodiversity, and the use of natural resources, while global political and economic dynamics render certain populations disproportionately vulnerable to environmental risks. What role can fiction play in illuminating the environmental consequences of globalization? How can environmentalism be thought of as an alternate kind of globalization? How do race, class, gender, and citizenship shape experiences of human encounter with the material world? We will examine these questions through a number of novels crucial to anyone interested in the environment. Works may include Indra Sinha’s Animal’s People, Amitav Ghosh’s The Hungry Tide, Zakes Mda’s Heart of Redness, Karen Tei Yamashita’s The Tropic of Orange, Ruth Ozeki’s All Over Creation, Henrietta Rose Innes’ Nineveh, Helena Maria Viramontes’ Under the Feet of Jesus, and Chris Abani’s Graceland. 1 critical expository paper, 3 analytical papers, 1 final presentation, and weekly responses.

265 INTRO TO AMERICAN INDIAN LIT, Soto. TR 2:00-3:15
Same as AIS 265. See AIS 265.

Requirement: REPCIS

270 AMERICAN FILM GENRES, Capino. TR 2-3:50

This course is an introduction to the study of cinematic types and structures within both commercial and independent U.S. cinemas. Drawing from a rich body of scholarship on cinematic genres, the course touches on issues of style and aesthetics (e.g., genre conventions and iconography), the historical and industrial contexts of genres (e.g., genre cycles and turning points in U.S. history, changes in genre and the entertainment industry), the socio-cultural functions of genres (e.g., genre as social ritual, genre cinema as popular memory), and the interactions between film genres and literary genres. The course treats several genres in historical perspective but may also focus on a single genre formation with multiple cycles and subgenres.

273 AMERICAN CINEMA SINCE 1950, Camargo. MW 1-2:50
Same as MACS 273. Prerequisite: Completion of the Composition I requirement.

This course addresses a range of cinematic developments in the context of major transitions in the American film industry and in society from 1950 to the present. We will examine the dominant styles and ideologies of 1950s Hollywood; the shift away from those during the emergence of the New Hollywood in the late 1960s and mid-1970s with its generic revisions, stylistic eclecticism, and emphasis on formulaic blockbusters; and, finally, the typical Hollywood ways of representing serious social issues such as race and gender. We will discuss the choices that filmmakers have made and how those choices reflect three primary influences: industrial 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 and of what happens to us when we accept that invitation. Requirements: regular attendance and active participation in class discussion; careful reading of secondary materials; and short response papers and three medium-length analytic essays.

274 LITERATURE AND SOCIETY, Prendergast. TR 2-3:15
TOPIC: Disability in Literature and Film

We will all get sick, and we all die. Disability is the one marginalized identity to which we all belong at some stage of our lives. In this course we will take a disability studies approach to popular and canonical works of literature. From freak shows, to charity cases, to what has been called "inspiration porn," portrayals of disability are rampant in literature and culture. We will examine how writers have made use disability to drive
narrative, symbolize moral and sexual failures, and rationalize experimental style. As we look at more contemporary texts, we will examine the disability rights community’s reaction to the portrayal of disabled characters by non-disabled actors. Finally, we will be looking at film which featuring disabled actors—a true rarity. Class will be held very much like a discussion rather than a lecture. Accommodations will be provided to any disabled students. Texts include Oedipus Rex, Jane Eyre, Lady Chatterley’s Lover, To Kill a Mockingbird, The Curious Incident of the Dog in the Nighttime Films include Elephant Man; Pumpkin; Gattaca; To Kill a Mockingbird; A Quiet Place.

277 GENDER IN GAMING, Byrd. TR 2:00-3:20
same as GWS 204, MACS 204

Examines the history of gender in videogames, focusing on how movements like #GamerGate, #RaceFall09, internet bullying, doxing and trolling emerged as the coordinated effort to consolidate and maintain videogames and geek culture as the domain of masculinity and whiteness. We also consider how the embodied elements of play as well as the spatial logics of games function to promote and resist representation, and we will end by looking at how games designed by women and people of color are transforming how and why we play games.

280 WOMEN WRITERS, Somerville. MW 3:00-4:15
same as GWS 280
TOPIC: Black Women Writers

Audre Lorde wrote that “poetry is the way we help give name to the nameless so it can be thought,” emphasizing that literature does not simply reflect the world around us, but actively produces new ideas and possibilities. This course will consider a wide range of writing -- including poetry, fiction, and essays -- by selected black women writers from the nineteenth century through the present. Our discussions will explore their literary strategies and political visions, along with the aesthetic, historical, and cultural contexts of their work.

281 WOMEN IN THE LIT IMAGINATION, Bauer. TR 1230-1:45
TOPIC: Edith Wharton and Her Contemporaries

Edith Wharton was arguably the most important American woman novelist of the first half of the twentieth century. In this class, we will focus on her writing style and her popular fictions as a source for her critical arguments with American society. Her novel House of Mirth (1905) brought her fame and established her iconic perspective post-Victorian American culture, especially through her treatment of class and race. At the same time, we will also consider the sexual arena that Wharton created for her heroines. Plus, we will examine how other authors of her era also wrote fiction and how realism, naturalism, and modernism figure for them. We will read her Pulitzer Prize-winning Age of Innocence and her major novels, from House of Mirth to Summer, along with several of her most important short stories. As part of studying Wharton’s literary climate, we will read several other authors with whom she shared the literary scene, including Kate Chopin, Pauline Hopkins, Charlotte Perkins Gilman, Gertrude Atherton, Fannie Hurst, and Laura Jean Libbey. We will also examine the movies based on Wharton's fictions, from Bette Davis in The Old Maid, to many others. Requirements include: an oral report, 3 short papers, and a final exam.

285 POSTCOLONIAL LIT IN ENGLISH, Basu. MWF 10-10:50
Requirement: REPCIS

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

286 ASIAN AMERICAN LITERATURE, Compoc. TR 11-12:20
Requirement: REPCIS

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.
It is strongly recommended that all English and Teaching of English majors take ENGL 300 and 301 before taking any other 300- or 400-level courses.

300 WRITING ABOUT LIT TEXT AND CULTURE. Newcomb  TR 11-12:15
TOPIC: Shakespeare and Difference

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, Huttner. MWF 10-10:50
TOPIC: Very Recent Fiction

This version of English 300 concentrates on novels and stories from the last three or four years in the US. We will be reading a broad variety of this kind of writing and the important literary movements these fictions typify. In doing so, we will also be concentrating on what these novels and stories are telling us about the historical reality of our lives, customs, aspirations, and anxieties, both as individuals and as a nation. Students can thus expect to find a full diversity of writers. A few of them are some of the most famous ones of our time; others are relatively new, while still others have only just published their first or second books. What they have in common is that all have been considered for one or more of the most prestigious literary prizes. Because this is a course designed for writing skills for English majors, students can expect to have several opportunities to improve their prose—in papers, paragraphs, and e-responses.

300 WRITING ABOUT LIT TEXT AND CULTURE, Oh. TR 10-11:15
TOPIC: Postcolonial Novels

Postcolonial Novels: The Country and the City. This course will explore how postcolonial novels represent and theorize two mainstays of postcolonial modernity: the nation-state and the global city. We will first examine the role of the postcolonial novel in nation-formation after independence movements in Africa and South Asia. We then move to consider how postcolonial novels figure the global city as a subnational and international space that shifts conceptions of community and possibility formerly attached to the nation-state. Authors might include Salman Rushdie, Chimamanda Adichie, Indra Sinha, Arundhati Roy, Aravind Adiga, Monica Ali and Chris Abani. We will learn to read literary criticism and start to develop research skills in addition to honing close reading. Paper revision is also an integral part of this course. 2 papers with revisions, weekly responses, annotated bibliography, final research paper.

301 C CRITICAL APPROACHES TO LIT & TEXT, M. Basu. MWF 1-1:50

On the books, this course promises to introduce you to the basic terrains of literary criticism, or more specifically, it promises to offer a survey of the major critical and theoretical movements that have influenced the study of literature in the last half a century, taking you through a whirlwind tour of new criticism, structuralism and narratology, deconstruction and poststructuralism, psychoanalysis, feminism, queer studies, Marxism, new historicism, cultural studies, critical race theory, postcolonial studies, and reader response. This particular section of the course will indeed introduce you to the above, but it will do so, with the literary text always at the center of the discussion. In other words, you will read about the emergence of a specific theoretical movement, and then you will read a short story or novel or folk tale and analyze it such that you yourself may practice the critical trend you have just learnt about. In some cases, you will also read an essay that models such an analysis so that there will be an already existing template for your practice. Finally, the course also asks that you read and analyze film versions of the texts we will be reading. Thus, popular media and film criticism will also be a part of the critical/theoretical trends that you will study.

301 P CRITICAL APPROACHES TO LIT & TEXT, A. Basu. TR 11-12:15

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

301 S CRITICAL APPROACHES TO LIT & TEXT, Hunt. TR 3:30-4:45

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

310 INTRO TO THE STUDY OF THE ENGLISH LANGUAGE, Hapke. 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.

323 TOLSTOY, Sobol. TR 2:3-20

Same as CWL 323 and ENGL 323

Intro to the major works of Lev Tolstoy. No Russian required.

Spring 2019 Course Descriptions
359 LIT RESPONSES TO THE HOLOCAUST, Harris. TR 12-1:50
Same as CWL 320, JS 320, REL 320, and YDSH 320.
Holocaust on Screen surveys documentaries, feature films and short films from Europe, the United States and Israel. The films cover a wide array of cinematic representation, plot and genre to consider the divergent strategies employed to represent the past, and to engage the present.

360 ENVIRONMENTAL WRITING, Jones. TR 9:30-10:50
Same as ESE 360. See ESE 360.
In this section of ESE/ENGL 360, we will be writing about food, water, and energy resource systems. We will survey the traditions of writing about these resources in literature and journalism, and we will also explore the interaction of these resource systems in our local community. Students will also have the opportunity to meet working journalists, and to practice professional skills like interviewing, conducting historical research, and drafting pitch letters.

373 SPECIAL TOPICS IN FILM STUDIES, Soto Crespo. TR 4-5:50
same as MACS 373
TOPIC: Documenting America

From hoarders to living wild at the fringes of America, and from unfettered economic ventures to the comic lives of eccentric overachievers, this course examines the language and visual composition of works produced by documentary directors in the United States. We will explore the ways in which documentary filmmaking shapes our image of America in the works of Michael Moore, Errol Morris, Andrew Jarecki and others. Documentary films try to capture a social reality unmediated by fantasy and as such they provide us with a piercing look at who we are. By studying the composition of narrative voice and sequence, the course emphasizes on documentary as a narrative form designed to integrate critical perspectives with social action. This course takes advantage of the many media available for us to expand our appreciation of a multilayered society. Our syllabus includes films, reading assignments, and opportunities to listen to public speakers. Themes for discussion include: war, individualism and society, the state of the economy, health care, mental illness, poverty, world resources, food production, political radicalism, politics, and the environment.

373 SPECIAL TOPICS IN FILM STUDIES, Camargo. TR 3-4:50
same as MACS 373
TOPIC: Counter Cultures in the Movies

This course will study cinematic representations of alternative ideologies and behaviors, emphasizing practices that were suppressed by established authorities in the United States and Europe from the 1930s to the 1970s. While the organization of the course is chronological, it is not genetic; that is, there is no assertion of causal relationships among the units. We will just be looking at various times and places where commercial cinema and aberrant lifestyles intersected. Postcards from the edge, if you will. In reading these postcards, we will also explore why and how these stories of “outsiders” became integrated into the mainstream of commercial cinema. Unlike independent and experimental films, mainstream commercial films are designed to appeal to broad audiences. As a result, these potentially explosive issues become problems to be solved by filmmakers as much as banners to be waved. Important institutional contexts will include the functions of stars and marketing in relation to the public’s reception of these films, as well as their stylistic innovations, which were a major source of their critical and commercial appeal. Readings will include critical studies of the films and information on the historical and social contexts in which they were produced and received. Evaluated work will include two short papers and four of medium length.

380 TOPICS IN WRITING STUDIES, Gallagher. MWF 11-11:50
TOPIC: Self-Publishing and Digital Branding

As writing in the twenty-first century becomes more networked and digital, fiction and non-fiction writers increase their opportunities for success when they find and create their audiences. Central to this aim is writers’ ability to serve as their own publishing houses. This course explores specific methods on how aspiring writers self-publish their writing and other content, how they inculcate a digital presence, and strategies for finding/creating/growing a digital audience. For example, we will examine how digital branding works across a variety of self-publishing genres, including reviews (Amazon, Yelp, Facebook), ebooks (Wattpad, Amazon), and online videos (YouTube, Twitter, Twitch). Students will develop an active web presence and write in a variety of contexts. While no previous portfolio of writing is necessary, students are encouraged to bring any writing and other creative endeavors they have previously produced.

396 HONORS SEMINAR I, Nazar. R 1-2:50
Requirement: Pre-1800 (Long 18th Century)
TOPIC: Between Women: Female Communities in British Literature, Margaret Cavendish to Jane Austen

In A Serious Proposal to the Ladies (1694), the early feminist philosopher Mary Astell argued that women could fight centuries of gender oppression only by retreating from the world of men—at least temporarily—to “Protestant nunnerys,” which they should set up all around the country. There middle-and upper-class women could escape the “tyranny” of custom and the trivial pursuits prescribed for their sex, substituting French philosophy and the Bible for the dubious pleasures of their looking-glasses and unreliable male flattery. Don’t look to men for your self-worth, Astell repeatedly urged her female readers. Look instead to yourselves and to admirable women friends, who will help you perfect both faith and judgment, and enable you to create a heaven on earth—a new Garden of Eden, where there are no men or “serpents to deceive you.” Astell’s striking comments about female solidarity find parallels throughout the long eighteenth century: in plays by women such as Margaret

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Cavendish’s The Convent of Pleasure (1668), where “Lady Happy” establishes a convent that doesn’t require taking religious vows (only a vow to enjoy oneself); in the friendship poetry of Katherine Philips (“Orinda”) and Anne Finch; in utopian novels such as Sarah Scott’s Millenium Hall (1762); and novels about marriage and female education such as Mary Wollstonecraft’s Wrongs of Woman or Maria (1798), and Jane Austen’s Emma (1816) and Northanger Abbey (1818). This seminar explores a crucial episode in the cultural history of feminism by exploring how British women writers, from Cavendish to Austen, represented female friendship and the potential of separatist communities.

396 HONORS SEMINAR I, Barrett. MWF 10-10:50

**TOPIC: Nature and the Non-Human in Medieval Britain and Ireland**

The pages of medieval British and Irish literature abound with human and non-human agents: errant knights, asexual elephants, living statues, savage werewolves, talking crucifixes, apocalyptic floods, and so on. In this course, we will explore the enmeshment of these diverse entities, paying particular attention to their deconstruction of the longstanding binary opposition between nature and culture. Our texts (which we will read in Modern English translation) include the Exeter Book riddles of Anglo-Saxon England (in which talking objects recount their histories and ask you to guess their true identities), the Arthurian romance Sir Gawain and the Green Knight (in which Sir Gawain finds himself the object of an all-too-deadly hunt), the Anglo-Norman Fables of Marie de France (in which Aesop’s animals undergo a chivalric transformation), and the Welsh Mabinogi (in which crafty wizards treat species difference, not as a barrier, but as a revolving door).

396 HONORS SEMINAR I, Jones. T 1-2:50

**TOPIC: Moby-Dick and the World It Made**

We will begin this course by reading Herman Melville’s 1851 novel Moby-Dick. At first, the novel will be a laboratory in which we experiment with various approaches in critical thought, including critical race studies, queer theory, historical research, and the environmental humanities. From there, our investigation will spiral outward to explore a wide range of novels, poems, films, plays, artworks, games, and pop culture artifacts that take up, criticize, and play with Moby-Dick’s multifarious themes and questions. Students can expect to encounter works by Amitav Ghosh, China Mieville, Shakespeare, Sarah Orne Jewett, Allan Sekula, Matt Kish, and a wide range of others. Students will produce both critical and creative writing projects.

Courses numbered 396, 397, and 398 are honors seminars. English majors with an overall GPA of 3.33 or greater who have taken ENGL 300 or 301 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.

402 1U/1G DESCRIPTIVE ENGLISH GRAMMAR, MacLean. MW 2-3:15

Same as BTW 402.

An introduction to English grammar and linguistics, including: phonetics and phonology; morphology; syntax; semantics and pragmatics; sociolinguistics; language policy; writing; language acquisition; psycholinguistics and cognitive linguistics. Models and encourages a descriptive, curious, dynamic approach to the study of (English) language. Requires students to consider and explore the significance and application of their learning to their current and future life, work, and interactions, including the teaching of English at the secondary level.

418 1U/1G SHAKESPEARE, Newcomb. TR 2-3:15

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

421 1U/1G Later Renaissance Poetry & Prose, Gray. TR 9:30-10:45

Most literary historians like to claim their period as a turning point, but scholars of the seventeenth-century have an edge: in 1649, the English took the unprecedented step of trying their king for treason and then beheading him. In this course we will explore the artistic and intellectual questioning that characterizes seventeenth-century poetry and prose between roughly 1603 and 1668. Focusing on some of the major writers of the time, we will analyze traditional ideas about religion, politics, gender, and genre as they occur early in the century, and then watch as they mutate in a turbulent context of civil war, regicide, and literary experiment. Authors will include John Donne, Rachel Speght, Andrew Marvell, Robert Herrick, Gerald Winstanley, John Milton, and Aphra Behn.
455 1U/1G MAJOR AUTHORS, Freeburg. TR 12:30-1:45
TOPIC: James Baldwin and Lorraine Hansberry
Requirement: REPCIS
James Baldwin and Lorraine Hansberry were activists and artists who were also dear friends during the turbulent sexual and racial politics of the 1950s and 60s. What is exciting about both of them is recently their work and life has been reintroduced to the world through documentaries, biographies, and reprints of their plays, essays, and other literatures. This course will compare the production and reception of these fascinating and controversial artists in their own historical context with the way students and thinkers approach them now. There will be weekly writings and three short papers.

458 1U/1G Latina/o Performance, Ruiz. R 3:30-5:50
Requirement: REPCIS
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
On-Line 2nd 8 week section (March 11 – May 1)
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 9:30-10:45
TOPIC: Reading Popular 19th-century US Writing: From Maria Monk to E.D.E.N Southworth and Edith Wharton
Requirement: 1800-1900
Starting with early popular writing in tracts and memoirs, to Elizabeth Stuart Phelps's major novel about wage inequality, and ending with a short story by the Pulitzer Prize-winning Edith Wharton, we will read and analyze a variety of mostly late 19th-century popular writers whose work led us to modern American writing. Our major book will be Paul Gutjahr's edited collection, Popular American Literature of the Nineteenth Century, which includes writings by George Aiken, Laura Jean Libbey, and Charles Sheldon, once household names but now recovered by American literary historians. This course will ask you to deliver one brief oral report, write response assignments, and a semester-long critical review. As part of our regular class meetings, we will discuss your writing and peer reviews of it.

475 1U/1G LIT AND OTHER DISCIPLINES, Littlefield. TR 2-3:15
TOPIC: Science and Technology Studies
Why are mammals called mammals? • What do racial politics have to do with the origins of modern gynecology? • How are pharmaceutical companies changing our definitions of health? • When did sperm and eggs take on a life of their own? This course is an introduction to Science and Technology Studies. Specifically, we will explore how scientists, sciences, and technologies understand and politicize bodies. We'll pay particular attention to how those bodies are represented in a variety of literatures. We will begin by asking some practical questions: who’s doing science? How did various sciences come into being? We will then work through a series of case studies, like those listed above, that address the ways in which bodies have been used in science and created by scientific discourse. Throughout, we will discuss how fiction can be a tool-kit for challenging conventional relationships between science and the body. No exams! Course work includes audience-centered writing assignments and a research project, topic of student's choice! Short stories and novels by Margaret Atwood, Octavia Butler, Judith Merrill, H.G. Wells, Nathaniel Hawthorne . . . and many more!

482 1U/1G WRITING TECHNOLOGIES, Schaffner. TR 2-3:15
same as IS 482
TOPIC: Communicating in the Digital Age
Some writing technologies have been banned while others have been fetishized. This is a hands-on course about exploring the histories, affordances, and limitations of various writing technologies. We will work with moveable type, compare stylus-based writing technologies, write on manual and electronic typewriters, compare word processors, and experiment with the array of writing technologies embedded in our portable electronic devices. Students in this class will do such things as create an original typeface, learn some simple HTML, and explore clandestine writing technologies such as stencil graffiti and phishing scams. As a 400-level class, undergraduates and graduate students from across campus are encouraged to enroll.

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.

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504 THEORIES OF CINEMA, T 1:00-4:50
same as MACS 504, CWL 504

524 SEMINAR IN 17TH C LITERATURE, Gray. T 1:00-2:50
TOPIC: Milton Now

Milton was a blind seer, regicidal prose-writer, and influential poet. He also wrote arguably the most ambitious English epic, one that aimed to explain the deep historical origins of human life while also addressing his war-torn contemporary moment, with all its political, affective, and spiritual turbulence. Milton grappled with some of the most controversial issues of his time, including divorce and tyrannicide, while also elaborating ideas that often sit uncomfortably together: he was a censor who argued for restraining censorship, a zealous anti-Catholic who argued for a limited liberty of conscience. He was known to his contemporaries as both the virginal and feminized “Lady of Christs” and the libertine “Milton the Divorcer” or “Milton the stallion.” This course will explore Milton’s prodigious, dense, and often contradictory output, starting with his early verse and polemical prose works published in the first half of the seventeenth century and spending much of the second half of the semester on reading Paradise Lost (1667). Throughout, we’ll isolate his work within two main contexts. First, we’ll consider the armed turmoil of the mid-seventeenth-century, which raised pressing questions about state form and political rhetoric, sex-gender relations and identities, and the ethics and effects of violence. To do this, we’ll explore a handful of important seventeenth-century interlocutors for Milton, including the republicans Andrew Marvell and Lucy Hutchinson, the radical sectarian Anna Trapnel, and King Charles I himself. Second, we’ll read a smattering of scholarship by a range of Miltonists, focusing in particular on new scholars who bring a diverse array of methods to try to rethink how we understand this most canonical of authors. We’ll talk about historicism’s Milton but also eco-criticism’s Milton, feminism’s Milton, and queer Milton.

543 SEMINAR MODERN BRIT LITERATURE, Mahaffey. W 1:00-2:50
TOPIC: Irish Christian Comedy

Sophisticated Christian comedy is arguably rare everywhere but in twentieth-century Ireland, where it was also most dangerous. I plan to examine the burst of Christian comedies that began with John Synge's 1907 The Playboy of the Western World, emerging later in James Joyce's 1914 A Portrait of the Artist as a Young Man and then structuring Finnegans Wake (1939), and culminating in Samuel Beckett's Waiting for Godot and Endgame (premiering in 1953 and 1957, respectively). Part of what is so interesting about Christian comedy is that it draws attention to the paradoxical and thereby humorous ways in which fictional stories can be true. To subject a religious story to comic treatment unveils the kinship between religious scripture and other forms of fiction; one might define scripture as a story designed to be so serious as to be beyond question. Religion, in fact, binds its believers to certain kinds of thought and behavior (religare means 'to bind'). Comedy, in contrast, challenges the sufficiency (or questions the effects) of a given governing story; it unbinds. But comedy cannot challenge religious stories directly without danger of reprisal: censorship or banning of the work; excommunication or even death for the writer. Christian comedy aims not to dislodge sacred stories, but to stretch and multiply them by embedding them in the activities of everyday life. It meaningfully connects sacred truths with what I call "brutal" truths about the brevity and apparent randomness of mortal existence. Most importantly, because comedy is a form of affirmation, Christian comedies effectively affirm the coexistence of the sacred and the profane in an inclusive and dynamic way. They aim to form communities not of “chosen” people, but of all people, including (and sometimes starring) its reprobates. In this course, we will read selected essays about comedy and laughter, including attitudes towards laughter in religion. We will begin by reading a couple of Medieval Bible Plays, perhaps the Towneley Second Shepherds’ Play and The Chester Shepherds’ Play (Rob Barrett will attend this class and help guide our discussion). We will also take a look at Rabelais’ Pantagruel and selections from Erasmus. At this point, we will turn to the main subject of the course, Irish Christian comedy, and begin with Synge’s Playboy. We will then read Joyce’s A Portrait of the Artist as a Young Man, selections from Finnegans Wake, and end with Beckett’s Waiting for Godot and Endgame. Requirements for the course include one written/oral report (anything that will fit on one page, to be photocopied, distributed to the class, and read aloud), and several short explications of individual works (probably 3-5 explications). The main focus of the class is on the reading, and the explications are designed to sharpen and deepen the reader’s analytical focus.

547 SEMINAR EARLIER AMERICAN LIT, Spires. M 3:00-4:50

This course will focus on the emergence of what we have come to think of as early African American print culture in the U.S. antebellum period. We begin with an overview of book history and print culture studies generally, focusing our attention on early African American print production and seriality as the semester moves forward. In examining print as both a cultural form and a marketable commodity, we will situate texts within a variety of distributional, technological, consumerist, and discursive networks. We will historicize and theorize modes of antebellum authorship, circulation, and readership as well as attend to particular genres and forms. This attention also means thinking critically and intersectionally about processes of racialization, gendering, class formation, and imperialism. Our specific case studies will be drawn from early African American print culture, from Phillis Wheatley through Pauline Hopkins. Indeed, we will use African American literature as our lens for understanding the long nineteenth century. In this way, we will not only think about what the study of print culture might bring to early African American literary studies, but also what early African American literary studies might bring to print culture studies. Authors for consideration include: Phillis Wheatley, Maria Stewart, Frances Ellen Watkins Harper, Frederick Douglass, William Wells Brown, and others.
Speculative Pessimisms: Social Death and the Afro-Future

This course will engage with what has been described as the genre turn in 21st century African American cultural production—the literary and cultural movement called Afrofuturism, as well as black speculative fiction more broadly—alongside a school of thought that has garnered, recently, a great deal of both positive and negative attention in the field: Afro-Pessimism. The latter argues that the position of the black subject in Western society is synonymous with that of the Slave, a condition of non-being—absolute fungibility and subjection—based in the slave’s status not as worker, but commodity. Our project will be to consider how these two movements might have both a similarly pessimistic and a similarly imaginative provenance. The Afro-Pessimist position insists that the violent exclusion of black non-being creates the conditions for the existence of the Human, and indeed that civil society’s structuring around anti-blackness, and the position of the black subject vis-a-vis that society, is one of irreconcilable antagonism. How might we understand this analysis as a speculative one—in Jared Sexton’s words, how might we unpack “the rhetorical dimensions of the discourse of Afro-Pessimism [. . .] and the productive theoretical effects of the fiction it creates”? Conversely, how might we consider the increasingly wide reach of the speculative, writ broadly, in 21st century black literature and culture, concomitantly with the evident pessimism about the world, as it exists, that would elicit such imaginative projects? Might we understand contemporary Afrofuturism and the speculative both as tending towards the pessimistic, either in inspiration—turning to the future, and to other sorts of alternative timelines, in response to a painful and disappointing present—or in narrative outcome, wherein these speculative works depict dark, dystopian futures or dwell within and bring to life an unbearable past? Throughout this semester, we will unpack not only what possibilities thinking Afro-Pessimism and Afrofuturism/the black speculative together might open up for the analysis of 21st century African American literature and culture, but also what we might learn from this juxtaposition about both the potential and the pitfalls of each mode of theorizing contemporary black life. Primary texts may include fiction by Jesmyn Ward, Colson Whitehead, Octavia Butler, Victor LaVelle, Nnedi Okorafor, and N.K. Jemisin, and films by Jordan Peele, Ryan Coogler, and Janelle Monae; critical texts will include selected work from, at minimum, Frank Wilderson, Jared Sexton, Saidiya Hartman, David Marriott, Terrion Williamson, Kininita Brooks, Tina Campt, Hortense Spillers, Alex Weheliye, and Fred Moten. Participation, two short critical response papers, oral presentation, final seminar paper.

581 SEMINAR LITERARY THEORY, Byrd. M 1:00-2:50

TOPIC: The Settler Colonial Turn

Settler colonialism now circulates as a critical orientation across a range of disciplines as it reorients how we understand arrival and dispersal, possession and dispossession in the global north and south. This class will offer an intersectional analysis of settler colonial studies as it has developed through postcolonial studies. Readings will draw from and situated through interventions from indigenous studies, queer studies, feminist studies, technology studies, and theories of antiblackness as they shape the political, historical, and contemporary understandings of race, place, and nation within the United States and Canada in particular, with attention given to other geographies as well.

582 TOPICS RESEARCH AND WRITING, Gallagher. W 1:00-2:50

TOPIC: Audience and Reception

Audience and Reception Studies in Writing Studies This seminar explores how to produce empirically-grounded and theoretically-rich studies of audiences in writing studies. It focuses on the fragmentation of audience theory after the propaganda of WWII and the so-called “hypodermic needle theory” of behaviorism in the early twentieth century. Beginning with Perelman and Olbrechts-Tyteca’s “universal audience,” we will focus on the development of audience theory through the term’s various deployments (e.g., involved audiences, discourse community, publics, users, networks, assemblages, machines). In more practical terms, we will examine the reception of writing and rhetoric (e.g., Kjeldsen, Stromer-Galley and Schiappa), focusing on ways to produce procedurally sound surveys and interviews. To put these ideas into practice, we will design both digital and analogue surveys as well as practice interviewing through a series of contexts (i.e., in-person, phone, video chat). Over the course of the semester, we will do several in-class activities that focus on reception studies, including how to structure (“clean”) the data obtained from surveys and transcription techniques. The course culminates in a research design that students could use in their current or future studies.

584 TOPICS DISCOURSE AND WRITING, Prior. T 1:00-2:50

same as CI 569

TOPIC: Writing, academic argument, and disciplinarity

Notions of academic argumentation have often been approached abstractly as matters of writing in certain formal ways in well-ordered disciplinary contexts. This seminar explores the theoretical and ideological underpinnings of such notions and alternative approaches grounded in more complex understandings of writing as literate and semiotic practice, of arguments as dialogic engagements, and of disciplines as rhizomatic accomplishments rather than governed territories. The seminar will take up work on argumentation (e.g., Toulmin, Gaonkar, Foss), science studies (e.g., Latour, Knorr-Cetina, Haraway), anthropology (e.g., Goodwin, Irvine, Lempert, Ochs), and writing/literacy studies (e.g., Prior, Miller, Wilder, Newell). It will sketch an ethnographic framework that offers a different approach to Writing across the Curriculum (WAC) and English for Academic Purposes (EAP) and challenges representations of argument in k-12 Common Core curricula. Students will identify and develop a final project that examines some key dimensions linking writing, academic arguments, and disciplinarity.
593 PROFESSIONAL SEMINAR COLLEGE TEACHING, Pollock, W 3:00-4:50
TOPIC: Seminar in Pedagogy and the Teaching of Literature

This seminar is designed to help graduate students develop courses in literary study, focusing on the related practices of lesson-planning, discussion-leading, outcome-assessment, and pedagogical self-reflection. Framed occasionally by readings in recent pedagogical theory, our discussions will be organized around the following three projects: 1) we will analyze the comparative strengths of different teaching and course-design strategies in achieving a wide range of curricular goals in the literature classroom; 2) we will develop persuasive powerful ways of describing precisely what we do as teachers of literary and cultural studies, as well as why and how we do it; and 3) we will articulate flexible criteria for designing effective syllabi and assignments for different kinds of courses and texts. By the end of the seminar, each participant will have designed lesson plans teaching in several of the genres covered not only in “Introduction to Literary Studies” courses (the gateway to the major in many English departments across the country), but also in more advanced courses in each student’s area of research specialization. Each participant in the seminar will also produce polished drafts of several documents that form the textual core of the teaching portfolios that can be essential to success on the job market—including sample syllabi, assignment sequences, evaluation rubrics, and teaching philosophy statements. Grades will be based on participants’ completion and revision of these key documents, and on their consistent, engaged, and thoughtful participation in seminar discussions and workshops.