ENGLISH NOTES 2013-2014

2014-03-31

Advising and Preregistration

ONLY declared English majors (who have formally declared their major by Monday, February 10th) may preregister for English classes via the web on Monday, February 17th during their registration appointment times according to the following schedule:

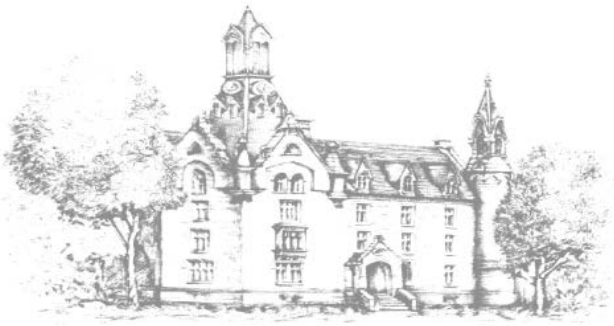
The last day to add a class for Spring Quarter is Friday, April 4th.

The last day to drop a class for Spring Quarter is Friday, May 9th.

PLEASE NOTE: The Registrar has indicated that students may preregister for a maximum of two courses in any one department. Students can sign up for additional courses in that department during regular advanced registration.

Information Sources

When you declare, the undergraduate program assistant automatically signs you up for the departmental listserv. Consult your email regularly for announcements about upcoming deadlines and special events. Additional information is posted in University Hall, published in the WCAS column in the Daily Northwestern, and posted on the English Department web page at URL: www.english.northwestern.edu.
Also, up-to-date information on courses can be found on the Registrar's home page at:
http://www.registrar.northwestern.edu/



Contact the English Department:

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ENGLISH NOTES 2013-2014

Literature Major 399 Proposals

Individual projects with faculty guidance. Open to majors with junior or senior standing and to senior minors. Students interested in applying for independent study in literature during spring quarter should see the potential adviser as soon as possible. Guidelines for 399 are available in UH 215 and on the English webpage.

Writing Major Honors Proposals

Writing majors should apply for Honors in the spring of their junior year. The department will have application forms available early spring quarter. The application deadline for the 2013-2014 academic year was on April 11th, 2013. The application deadline for the 2014-2015 academic year will be in the spring, however, a specific date is yet to be determined.

Literature Major 398 Honors Applications

Literature majors who wish to earn honors may apply during the spring of their junior year for admission to the two-quarter sequence, 398-1,2, which meets the following fall and winter quarter. The departmental honors coordinator for 2013-2014 is Nick Davis. The application deadline to apply for the 2013-2014 academic year is Friday, May 10th, 2013. The application deadline for the 2014-2015 academic year will be in the spring, however, a specific date is yet to be determined.

Declaring the Major or Minor

In the past, in order to declare the English Major or Minor, students needed to complete prerequisites. ***Prerequisites are no longer required to declare the Major or Minor****. To declare the Major or Minor, pick up the appropriate declaration form in UH 215 and consult the Director of Undergraduate Studies (Professor Grossman) in stipulated office hours. As a new major, you can choose a Departmental Advisor and become eligible for English preregistration in succeeding quarters.*

*****Changes to the Major***

Beginning in the 2013-2014 academic year, the following changes have been made to the structure of the English Literature Major for incoming students: the course in Literary Theory and Criticism and the two Related Courses have been eliminated. A new course that each English Literature Major is required to take is ENGLISH 397, a Research Seminar. In addition, English Literature Majors will be required to complete one course in Transnationalism and Textual Circulation and one course in Identities, Communities, and Social Practice. Finally, courses previously covering material pre-1798 and post-1798 have been altered to cover material pre-1830 and post-1830.

We are also very excited about two new categories of courses that all of our majors will have an opportunity to experience first-hand. Every Literature major will need to take one course in Transnationalism and Textual Circulation (TTC) that takes our narratives about American and British literary traditions in new directions. A major can meet this requirement in three ways: (1) a course that focuses on Anglophone (English-language) literature written outside the US or Britain—for instance, in the Middle East, Asia, the Caribbean, Central and South America, Africa, Australia, New Zealand, and the Pacific Rim nations, Ireland, or the Commonwealth nations; (2) a course that reads works not originally written in English, and that explores these writings in relation to their engagement with British or US literatures and cultures; (3) a course that emphasizes the movement of texts and peoples across national borders. Courses that fulfill the TTC requirement will always be clearly identified in English Notes, the undergraduate course listing, available on the department website www.english.northwestern.edu.

All majors will also need to take one course to meet the new Identities, Communities, and Social Practice (ICSP) requirement. These courses ensure that all of our majors graduate with an understanding about the vast array of writings that have their origins outside dominant social groups and hierarchies. After all, such writings raise important questions about canonization, representation, and the inclusivity and viability of the nation as the organizing structure for thinking about literature. Courses meeting this requirement include topics in African American or Afro-British, Asian American, or US Latina/o literatures, sexuality/gender and its representation in literary discourses, disability studies, and green/eco-criticism. Once again, courses that fulfill the ICSP requirements will be listed in English Notes.

Please see the following page for a detailed chart explaining the changes to the major.

*An English Literature Major for the Twenty-first Century (changes are in **bold**)*

Old Requirements (15 courses)		**CURRENT Requirements (14 courses)**
3 Pre-requisites: 210-1 and 210-2 OR 270-1 and 270-2, plus 298		*SAME: 3 Pre-requisites*: 210-1 and 210-2 OR 270-1 and 270-2, plus 298
10 additional courses, of which:		***11 additional courses**, of which:*
9 300-level courses		• **10** 300-level courses
3 pre-1798 courses		• 3 pre-**1830** courses
3 post-1798 courses		• 3 post-**1830** courses
New requirement		**One course in Identities, Communities, and Social Practice (ICSP)**
New requirement		**One course in Transnationalism and Textual Circulation (TTC)**
New requirement		**One Research Seminar (English 397)**
One American Literature course		SAME: One American Literature course
One course in Literary Theory		**Requirement Eliminated**
2 Related Courses		**Requirement Eliminated**

WCAS policy requires instructors to return student work in person or by mail. Student work is not to be kept in the departmental office, nor is it to be distributed in any public place.

****Reminder to Seniors: Seniors who have not yet filed their Petitions to Graduate must do so immediately.**

A Calendar of Course Offerings Taught by English Department Faculty

*Class times and course descriptions are subject to change without notice.

		FALL	WINTER	SPRING
105	Expository Writing		Several Sections Offered Each Quarter	
205	Intermediate Composition		Several Sections Offered Each Quarter	
206	Reading & Writing Poetry	MW 9:30-10:50 Kinzie	MW 9:30-10:50 Webster	MW 9:30-10:50 Webster
		TTh 11-12:20 Breslin	MW 2-3:20 Webster	MW 11-12:20 Hotchandani
		TTh 12:30-1:50 Webster	TTh 12:30-1:50 Roberson	MW 3:30-4:50 Gibbons
		TTh 2-3:20 Breslin	TTh 3:30-4:50 Hickey	TTh 12:30-1:50 Roberson
207	Reading & Writing Fiction	MW 2-3:20 Seliy	MW 11-12:20 Seliy	MW 12:30-1:50 Seliy
			MW 3:30-4:50 Seliy	TTh 2-3:20 Bresland
			TTh 11-12:20 Bouldrey	
			TTh 3:30-4:50 Abani	
208	Reading & Writing Creative Non Fiction	TTh 9:30-10:50 Bouldrey	MW 9:30-10:50 Biss	MW 9:30-10:50 Biss
			MW 3:30-4:50 Bresland	TTh 9:30-10:50 Bresland
			TTh 2-3:20 Bouldrey	TTh 2-3:20 Bouldrey
209	Topics in Screenwriting		MW 11-12:20 Valentine	
210-1, 2	English Literary Traditions (Additional Discussion Section Required)		MW 10-10:50 Soni (210-1)	MW 11-11:50 Rohrbach (210-2)
211	Introduction to Poetry (Additional Discussion Section Required)	MW 11-11:50 Gottlieb		

		FALL	WINTER	SPRING
213	Introduction to Fiction (Additional Discussion Section Required)		TTh 11-12:20 Froula	
234	Introduction to Shakespeare (Additional Discussion Section Required)	MW 10-10:50 Wall		
270-1,2	American Literary Traditions (Additional Discussion Section Required)	TTh 11-12:20 Erkkila (270-1)		MW 12-12:50 Stern (270-2)
273	Intro. to 20th-Century American Literature (Add. Discussion Section Req'd)		MW 12-12:50 Leong	
275	Introduction to Asian American Studies (Add. Discussion Section Req'd)		MW 12:30-1:50 Kim	
277	Introduction to Latino/a Studies		MW 11-12:20 Cutler	
298	Introductory Seminar in Reading and Interpretation	TTh 12:30-1:50 Slater	MW 9:30-10:50 Johnson	MW 9:30-10:50 Blumenthal
		TTh 3:30-4:50 Grossman	MW 3:30-4:50 Erkkila	TTh 11-12:20 Hodge
			TTh 9:30-10:50 Law	TTh 3:30-4:50 Thompson
306	Advanced Poetry Writing			TTh 11-12:20 Gibbons
307	Advanced Creative Writing	MW 3:30-4:50 Roberson	MW 2-3:20 Biss	MW 2-3:20 Abani
		TTh 2-3:20 Bouldrey	TTh 12:30-1:50 Dybek	TTh 2-3:20 Valentine
				Th 3:30-6 Mun
311	Studies in Poetry		MW 11-12:20 Feinsod	MW 3:30-4:50 Hotchandani
312	Studies in Drama	MW 2-3:20 Manning	MW 12:30-1:50 Manning	MW 9:30-10:50 Davis, T.
		TTh 11-12:20 Hedman	TTh 3:30-4:50 Masten	
313	Studies in Fiction	MW 3:30-4:50 Rohrbach	MW 3:30-4:50 Johnson	

		FALL	WINTER	SPRING
324	Studies in Medieval Literature	MWF 10-10:50 Newman	MWF 11-11:50 Newman	TTh 12:30-1:50 Slater
331	Renaissance Poetry			MW 11-12:20 West
332	Renaissance Drama	TTh 3:30-4:50 Slater	TTh 9:30-10:50 West	MW 2-3:20 Sucich
				TTh 9:30-10:50 Hedman
335	Milton	MW 11-12:20 Schwartz		
338	Studies in Renaissance Literature	TTh 2-3:20 Hedman	TTh 2-3:20 Evans	TTh 3:30-4:50 Slater
339	Special Topics in Shakespeare		TTh 11-12:20 Slater	
340	Restoration & 18th Century Literature			TTh 11-12:20 Thompson
344	18th Century Fiction	MW 2-3:20 Hotchandani	MW 2-3:20 Soni	
351	Romantic Poetry			MW 2-3:20 Rohrbach
357	19th Century British Fiction	TTh 9:30-10:50 Herbert		
358	Dickens		MW 9:30-10:50 Herbert	
359	Studies in Victorian Literature		TTh 2-3:20 Law	
365	Studies in Post-Colonial Literature			TTh 9:30-10:50 Cheng
				TTh 3:30-4:50 Mwangi
366	Studies in African American Literature	TTh 12:30-1:50 Weheliye		TTh 11-12:20 Wilson
368	Studies in 20th-Century Literature	MW 11-12:20 Hotchandani	TTh 2-3:20 Gottlieb	TTh 12:30-1:50 Cheng
		MW 12:30-1:50 Blumenthal	TTh 3:30-4:50 Froula	TTh 2-3:20 Mwangi
				TTh 3:30-4:50 Froula

		FALL	WINTER	SPRING
369	Studies in African Literature	MW 12:30-1:50 Mwangi	TTh 11-12:20 Abani	
371	American Novel	TTh 3:30-4:50 Savage		MW 3:30-4:50 Stern
372	American Poetry	MW 3:30-4:50 Blumenthal	MW 12:30-1:50 Erkkila	
			MW 2-3:20 Grossman	
377	Topics in Latina/o Literature	TTh 2-3:20 Cutler		
378	Studies in American Literature	TTh 9:30-10:50 Romero	TTh 9:30-10:50 Romero	MW 12:30-1:50 Blumenthal
			TTh 12:30-1:50 Blumenthal	TTh 9:30-10:50 Turcotte
				TTh 2-3:20 Savage
383	Studies in Theory and Criticism	TTh 11-12:20 Law		MW 9:30-10:50 Soni
385	Topics in Combined Studies		MW 11-12:20 Grossman	TTh 11-12:20 Froula
			TTh 3:30-4:50 Hodge	TTh 2-3:20 Hodge
			TTh 11-12:20 Leahy	
386	Studies in Literature and Film	TTh 12:30-1:50 Romero	MW 2-3:20 Valentine	MW 11-12:20 Leong
		TTh 11-12:20 Wittenberg		TTh 12:30-1:50 Valentine
				TBA Edwards
392	Situation of Writing	TTh 9:30-10:50 Webster		
393-FW/TS	Theory & Practice of Poetry	MW 12:30-1:50 Kinzie	MW 12:30-1:50 Kinzie/Webster	MW 12:30-1:50 Webster
394-FW/TS	Theory & Practice of Fiction	MW 12:30-1:50 Martinez	MW 12:30-1:50 Martinez/Donohue	MW 12:30-1:50 Donohue
395-FW/TS	Theory & Practice of Creative Nonfiction	MW 12:30-1:50 Bresland	MW 12:30-1:50 Bresland/Biss	MW 12:30-1:50 Biss

		FALL	WINTER	SPRING
397	Research Seminar	TTh 11-12:20 Grossman	MW 3:30-4:50 Thompson	MW 3:30-4:50 Leong
		TTh 3:30-4:50 Evans	TTh 11-12:20 Masten	
398-1,2	Senior Seminar Sequence (Lit)	W 3-5 Davis, N.	W 3-5 Davis, N.	
399	Independent Study	Several Sections Offered Each Quarter		

ENG 206
[Prerequisite to English Major in Writing]
Reading & Writing Poetry

Course Description: An introduction to the major forms of poetry in English from the dual perspective of the poet-critic. Creative work will be assigned in the form of poems and revisions; analytic writing will be assigned in the form of critiques of other members' poems. A scansion exercise will be given early on. All of these exercises, creative and expository, as well as the required readings from the Anthology, are designed to help students increase their understanding of poetry rapidly and profoundly; the more wholehearted students' participation, the more they will learn from the course.

Prerequisites: No prerequisites. No P/N registration. Attendance of first class is mandatory. Course especially recommended for prospective Writing Majors. Literature Majors also welcome. Freshmen are NOT permitted to enroll until their spring quarter. Seniors require department permission to enroll in English 206.

Teaching Method: Discussion; one-half to two-thirds of the classes will be devoted to discussion of readings and principles, the other classes to discussion of student poems.

Evaluation Method: Evidence given in written work and in class participation of students' understanding of poetry; improvement will count for a great deal with the instructor in estimating achievement.

Texts include: An Anthology, a critical guide, 206 Reader prepared by the instructor, and the work of the other students.

Fall Quarter:

Mary Kinzie	MW 9:30-10:50	Sec. 20
Paul Breslin	TTh 11-12:20	Sec. 21
Rachel Webster	TTh 12:30-1:50	Sec. 22
Paul Breslin	TTh 2-3:20	Sec. 23

Winter Quarter:

Rachel Webster	MW 9:30-10:50	Sec. 20
Rachel Webster	MW 2-3:20	Sec. 21
Ed Roberson	TTh 12:30-1:50	Sec. 22
Alanna Hickey	TTh 3:30-4:50	Sec. 23

Spring Quarter:

Rachel Webster	MW 9:30-10:50	Sec. 20
Carolina Hotchandani	MW 11-12:20	Sec. 21
Reg Gibbons	MW 3:30-4:50	Sec. 22
Ed Roberson	TTh 12:30-1:50	Sec. 23

ENG 207
[Prerequisite to English Major in Writing]
Reading & Writing Fiction

Course Description: A reading and writing course in short fiction. Students will read widely in traditional as well as experimental short stories, seeing how writers of different culture and temperament use conventions such as plot, character, and techniques of voice and distance to shape their art. Students will also receive intensive practice in the craft of the short story, writing at least one story, along with revisions, short exercises, and a critical study of at least one work of fiction, concentrating on technique.

Prerequisites: English 206. No P/N registration. Attendance of first class is mandatory. Course especially recommended for prospective Writing Majors. Literature Majors also welcome.

Teaching Method: Discussion of readings and principles; workshop of student drafts.

Evaluation Method: Evidence given in written work and in class participation of students' growing understanding of fiction; improvement will count for a great deal with the instructor in estimating achievement.

Texts include: Selected short stories, essays on craft, and the work of the other students.

Fall Quarter:

Shauna Seliy	MW 2-3:20	Sec. 20

Winter Quarter:

Shauna Seliy	MW 11-12:20	Sec. 20
Shauna Seliy	MW 3:30-4:50	Sec. 21
Brian Bouldrey	TTh 11-12:20	Sec. 22
Chris Abani	TTh 3:30-4:50	Sec. 23

Spring Quarter:

Shauna Seliy	MW 12:30-1:50	Sec. 20
John Bresland	TTh 2-3:20	Sec. 21

ENG 208
[Prerequisite to English Major in Writing]
Reading & Writing Creative Non Fiction

Course Description: An introduction to some of the many possible voices, styles, and structures of the creative essay. Students will read from the full aesthetic breadth of the essay, including memoir, meditation, lyric essay, and literary journalism. Discussions will address how the essay creates an

artistic space distinct from the worlds of poetry and fiction, and how truth and fact function within creative nonfiction. Students will be asked to analyze the readings closely, and to write six short essays based on imitations of the style, structure, syntax, and narrative devices found in the readings. Students can also expect to do some brief writing exercises and at least one revision.

Prerequisites: English 206. No P/N registration. Attendance of first class is mandatory. Course especially recommended for prospective Writing Majors. Literature Majors also welcome.

Teaching Method: Discussion; one-half to two-thirds of the classes will be devoted to discussion of readings and principles, the other classes to discussion of student work.

Note: Prerequisite to the English Major in Writing.

Fall Quarter:

Brian Bouldrey	TTh 9:30-10:50	Sec. 20

Winter Quarter:

Eula Biss	MW 9:30-10:50	Sec. 20
John Bresland	MW 3:30-4:50	Sec. 21
Brian Bouldrey	TTh 2-3:20	Sec. 22

Spring Quarter:

Eula Biss	MW 9:30-10:50	Sec. 20
John Bresland	TTh 9:30-10:50	Sec. 21
Brian Bouldrey	TTh 2-3:20	Sec. 22

ENG 209
Topics in Screenwriting:
TBA
Sarah Valentine
MW 11-12:20

Course Description: Students will read a diverse array of screenplays as well as essays on the craft, structure and literary analysis of screenwriting. Films and screenplays will be analyzed as literary texts through close reading and a focus on narrative structure. Students will also receive intensive practice in the craft of screenwriting, writing weekly exercises on how to craft a narrative, conceive a workable idea, create characters, triangulate relationships, evoke setting, write action and most importantly, construct scenes that propel a story forward. Students will develop an original screenwriting project and complete a first act.

Teaching Method: Seminar

Evaluation Method: TBA

Texts include: TBA

ENG 210-1
English Literary Traditions
Viv Soni
MW 10-10:50 and F disc. secs. Winter Quarter

Course Description: This course is an introduction to the early English literary canon, extending from the late medieval period through the eighteenth century. In addition to gaining a general familiarity with some of the most influential texts of English literature, we will be especially interested in discovering how literary texts construct, engage in, and transform political discourse. What kinds of political intervention are literary texts capable of making? What are the political implications of particular rhetorical strategies and generic choices? How do literary texts encode or allegorize particular political questions? How, at a particular historical moment, does it become possible to ignore or overlook the political projects embedded in these texts? In readings of Chaucer, More, Sidney, Shakespeare, Milton, Behn, and Swift, among others, we will consider how important it is to understand these texts from a political perspective, and wonder why this perspective is so often ignored in favor of psychologizing and subjectivizing readings.

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: Regular reading quizzes (15%); class participation (25%); midterm exam (20%); final exam (20%); final paper (20%).

Texts include: *Beowulf*; *Mystery Plays*; Chaucer, *Canterbury Tales*; More, *Utopia*; Sidney, *Defense of Poesy*; Shakespeare, *Tempest* and selected sonnets; Milton, *Paradise Lost*; Behn, *Oroonoko*; Swift, *Gulliver's Travels.*

Note: English 210-1 is an English Literature major requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement.

ENG 210-2
English Literary Traditions:
The Gothic and the Everyday from Walpole to Woolf
Emily Rohrbach
MW 11-11:50 and F disc. secs. Spring Quarter

Course Description: Most critics concur that the category of "Gothic literature" begins in the mid eighteenth century with the publication of Horace Walpole's The Castle of Otranto—a text flush with family secrets, confused identities, dark passages, hints of incest, and death. In this course, we will track the permutations of the gothic mode in and alongside what might appear to be its opposite: the everyday. In the nineteenth century and beyond, what social and political value systems take shape thematically in these two modes of writing, and what kinds of reading do they elicit? How are these two modes related to the history of rising literacy rates, technological innovations (shipbuilding, trains, and the printing press), the French revolution, the industrial revolution, and British imperialism? And how are they relevant to the worlds we negotiate today?

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: Midterm, 3 papers, participation, and attendance.

Texts include: Horace Walpole, *The Castle of Otranto* (Dover) **ISBN-13:** 978-0486434124; Wordsworth and Coleridge, *Lyrical Ballads* (Broadview) **ISBN-13:** 978-1551116006; John Keats, *Lyric Poems* (Dover) **ISBN-13:** 978-0486268712; Jane Austen, *Northanger Abbey* (Norton) **ISBN-13:** 978-0393978506; George Eliot, *"The Lifted Veil" and "Brother Jacob"* (Oxford) **ISBN-13:** 978-0199555055; Henry James, *The Turn of the Screw* (Dover) **ISBN-13:** 978-0486266848; Virginia Woolf, *To the Lighthouse* (Harcourt Brace) **ISBN-13:** 978-0156907392

Note: English 210-2 is an English Literature major requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement.

ENG 211
Introduction to Poetry:
The Experience and Logic of Poetry
Susannah Gottlieb
MW 11-11:50 and F disc. secs. Fall Quarter

Course Description: The experience of poetry can be understood in at least two radically different ways: as a raw encounter with something unfamiliar or as a methodically constructed mode of access to the unknown. The experience of poetry includes both of these models, and theories of poetry from antiquity to the present day have grappled with these two dimensions of the poetic experience. In order to understand a poem, a reader must, in some sense, enter into its unique and complex logic, while nevertheless remaining open to the sometimes unsettling ways it can surprise us. In this class, we will read some of the greatest lyric poems written in English, as we systematically develop an understanding of the formal techniques of poetic composition, including diction, syntax, image, trope, and rhythm. Students should come prepared to encounter poems as new and unfamiliar terrain (even if you've read a particular poem before), as we methodically work through the formal elements of the poetic process.

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: Weekly reading exercises; two 5-7 page papers; final project; final exam.

Texts Include: Ferguson, Salter and Stallworthy, eds. *The Norton Anthology of Poetry*, 5th edition. Course packet available at Quartet Copies.

ENG 213
Introduction to Fiction:
The Art of the Short Story
Christine Froula
TTh 11-12:20 and F disc. secs. Winter Quarter

Course Description: This course charts an introductory voyage on the vast seas of fiction, with calls at famed and otherwise alluring isles to encounter authors, stories, and commentaries that originate from many different historical periods and cultural locations. Emphasizing short fiction, it aims to help class members broaden and deepen their historical knowledge and practical experience of stories, storytelling, and the art of fiction, to hone a keen, alert openness to the particular pleasures of many different kinds of fiction, to develop strong

analytic, interpretive, imaginative, and rhetorical skills as thinkers and writers, and to cultivate an enduring appetite for more, and often longer, stories. We will consider some of the many forms and traditions of stories; some ways in which fiction relates to history, biography, nonfiction, "reality"; and what particular stories tell us about how and why people invent, tell, and read them, interact with them as mirrors and/or windows, and pass them on in new versions, forms, media. Approaching literature as "news that stays news" (Ezra Pound), we'll consider the news these stories carry from near and far; the narrators and voices who convey the situations, characters, and conflicts they depict; the conventions and devices they inherit and retool to new purposes; and ways in which stories may influence or talk to one another as well as audiences within and across cultures and periods.

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: Attendance and participation, which may include weekly exercises or quizzes, midterm exam, 1000-word paper, 1250-word final paper, final exam.

Texts include: *The Art of the Short Story*, ed. Wendy Martin (Houghton Mifflin), Joseph Conrad's *Heart of Darkness* (Dover Thrift), James Joyce's *Dubliners* (Dover Thrift).

ENG 234
Introduction to Shakespeare
Wendy Wall
MW 10-10:50 and F disc. secs. Fall Quarter

Course Description: Although Shakespeare's plays are now seen as monumental texts of literary "high art," they were, in his own time, part of a raucous theater entertainment industry that was considered popular culture. This course will consider these two seemingly different aspects of Shakespearean works. We will focus on the nuts and bolts of close textual analysis of language and the stakes of literary interpretation, while also thinking about the plays as taking meaning from their place as part of the London theater scene. How, we will ask, did Shakespeare's works "perform" pressing cultural, political and psychological issues of his –and our own – time? How did they grapple with the complexities of national identity, family, love, empire, gender, race, class struggle, ethnicity, obligation, jealousy, violence, and community? And how did these themes get refracted through the plays' dazzling reflections on language, art, imagination, fictional worlds, acting, meaning-making, rhetoric, and representation?

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: TBA

Texts include: Norton Shakespeare

ENG 270-1
American Literary Traditions:
What Spooks America?
Betsy Erkkilä
TTh 11-12:20 and F disc. secs. Fall Quarter

Course Description: What spooks America? From the Puritan "city upon a Hill," to Thomas Paine's *Common Sense*, to Emerson's American Adam, America was imagined as a New World paradise, a place to begin the world anew. And yet, from the story of Pocahontas and John Smith, to the origins of the American Gothic in the Age of Reason, to Melville's *Moby-Dick*, American literature has been haunted by fantasies of terror, sin, violence, and apocalypse. Why? This course will seek to answer this question. Focusing on a selection of imaginative writings, including origin stories, poems, novels, and a slave narrative, we shall seek to identify and understand the significance of the terrors—of the savage, the dark other, the body, nature, sex, mixture, blood violence, totalitarian power, and apocalypse—that haunt and spook the origins and development of American literature. Students will be encouraged to draw connections between past American fantasies and fears and contemporary popular culture and politics, from classic American films like Hitchcock's *Psycho* to the television series *Lost*, from American blues and jazz to Michael Jackson's *Thriller*, from the Red Scare and the Cold War to the war on terror.

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: 2 papers; quizzes; final examination.

Texts include: *The Norton Anthology of American Literature: Beginnings to 1820* (Volume A; 8th edition); Charles Brockden Brown, *Edgar Huntly; or Memoirs of a Sleep-Walker;* Ralph Waldo Emerson, *Selected Writings*; Edgar Allan Poe, *Great Short Works*; Frederick Douglass, *The Narrative of*

Frederick Douglass; Nathaniel Hawthorne, *The Scarlet Letter*; Herman Melville, *Moby Dick.*

Note: English 270-1 is an English Literature major requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement.

ENG 270-2
American Literary Traditions
Julia Stern
MW 12-12:50 and F disc. secs. Spring Quarter

Course Description: English 270-2 is an English Literature major requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement. This course is a survey of American literature from the decade preceding the Civil War to 1900. In lectures and discussion sections, we shall explore the divergent textual voices - white and black, male and female, poor and rich, slave and free - that constitute the literary tradition of the United States in the nineteenth century. Central to our study will be the following questions: What does it mean to be an American in 1850, 1860, 1865, and beyond? Who speaks for the nation? How do the tragedy and the triumph of the Civil War inflect American poetry and narrative? And how do post-bellum writers represent the complexities of democracy, particularly the gains and losses of Reconstruction, the advent of and resistance to the "New Woman," and the class struggle in the newly reunited nation?

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: Evaluation will be based on two short (3-page) essays, in which students will perform a close reading of a literary passage from one of the texts on the syllabus; a final examination, involving short answers and essays; and active participation in section and lecture.

Texts include: Herman Melville, "Bartleby, Scrivener"*;* Harriet Wilson, *Our Nig*; Rebecca Harding Davis, *"Life in the Iron Mills"*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Emily Dickinson, selected poems; Walt Whitman, "Song of Myself" and other selected poems; Mark Twain, *The Adventures of Huckleberry Finn*; Charles Chestnut, selected tales; Kate Chopin, *The Awakening*.

Textbooks will be available at: Norris Bookstore.

Note: Attendance at all sections is required; anyone who misses more than one section meeting will fail the course unless both his or her T.A. and the professor give permission to continue.

ENG 273 Post 1830
Introduction to 20th-Century American Lit.
Andrew Leong
MW 12-12:50 and Fri. disc. secs. Winter Quarter

Course Description: This course aims to draw English majors, prospective majors and minors, and non-majors alike into a substantive, wide-ranging, and vivacious conversation about American literature and life in the twentieth century, including fiction, poetry, and drama. These texts encompass landmarks of literary modernism in and around the 1920s and 1930s, works reflecting the political activism and identity-based movements of the 1960s and 1970s, and various examples of what is loosely called "postmodernism" across the second half of the century. Along the way, students will see and hear works of architecture, cinema, music, painting, and sculpture that help them to situate these texts and movements within wider cultural and artistic contexts. Our central task, though, will be to appreciate the specifically literary dimensions of how each assigned work challenges the writer, the reader, and the culture at large, testing our assumptions about the sentence, the speaker, the stage direction, the paragraph, the poetic line, and the proscenium stage.
In all of the literature we read and the insights we exchange, we will note how "America" evolves across the century as both as a nation and a notion—a place where different ideas and populations collide in both fruitful and violent ways, and a theme that major writers never stop trying to wrap their heads around, with simultaneously hopeful and despairing results. Along this journey, we shall remind ourselves that literature is not just a mirror but an engine of culture, not just reflecting but helping to produce the ways we think and relate, to each other and ourselves. Texts assigned in this class invite us into new, complex perspectives on language, form, structure, voice, style, and the marvelous, subtle filaments that link a text to its readers.

Teaching Method: Two lectures per week, plus a required discussion section.

Evaluation Method: Two formal essays (about 5pp.), reading quizzes, and a final exam, plus participation in discussion sections and occasionally in lecture.

Texts include: Likely to include *As I Lay Dying* (Faulkner), *Passing* (Larsen), *Miss Lonelyhearts* (West), *American Pastoral* (Roth), *Paradise* (Morrison), *Angels in America, Part One: Millennium Approaches* (Kushner), plus poems and shorter works by Willa Cather, Marita Bonner, Langston Hughes, Marianne Moore, Allen Ginsberg, and Gwendolyn Brooks.

ENG 275/co-list w/ Asian_Am 275 Post 1830
Introduction to Asian American Studies
Jinah Kim
MW 12:30-1:50 Winter Quarter

Course Description: This course examines literature, film, and critical theory created by Asian Americans in order to examine the development of "Asian America" as a literary field. We will explore how Asian American literature and theory engages themes and questions in literary studies, particularly related to questions of race, nation, and empire, such as sentimentalism, the autobiography, buildungsroman, and genre studies. For example, how does Carlos Bulosan draw on tropes and images of 1930's American depression to draw equivalence between Filipino colonial subjects and domestic migrant workers? How does Siu Sin Far use sentimentalism as a strategy to evoke empathy for her mixed race protagonists? How does Hirahara manipulate conventions of literary noir to contest dominant recollections of WWII? Thus we are also learning to 'deconstruct' the text and understand how Asian American literature and culture offers a parallax view into American history, culture and political economy. Starting from the premise that Asian America operates as a contested category of ethnic and national identity we will consider how Asian American literatures and cultures "defamiliarize" American exceptionalist claims to pluralism, modernity, and progress. The novels, short stories, plays, and films we will study in this class chart an ongoing movement in Asian American studies from negotiating the demands for domesticated narratives of immigrant assimilation to crafting new modes of critique highlighting Asian America's transnational and postcolonial history and poesis.

Teaching Method: Lecture and discussion

Evaluation Method: Attendance, participation, mid-term exam/paper, final exam.

Texts include: Carlos Bulosan, *America is in the Heart*, University of Washington Press, 1974; Don Lee, *Country of Origin*, W.W. Norton and Company, 2004; Karen Tei Yamashita, *Through the Arc of the Rainforest*, Coffee House Press, 1990; Jhumpa Lahiri, *Interpreter of Maladies*, Mariner Books, 1999; Susan Choi, *Foreign Student*, Harper Collins, 1992; John Okada, *No-No Boy*, University of Washington Press, 1978.

ENG 277/co-list LAT 277 & SPAN 277 Post 1830
Introduction to Latino/a Literature
John Alba Cutler
MW 11-12:20 Winter Quarter

***Course Description*:** This course will introduce the major themes and genres of U.S. Latino/a literature by examining some exciting and innovative works produced since the beginning of the new millennium. Latinos now comprise the largest minority group in the U.S., and Latino/a literature claims a long history and diverse traditions. We will study works that represent many of the central concerns of those traditions, as well as works that self-consciously question or depart from it. We will pay special attention to how these works portray the relationships among different U.S. Latino groups and between Latinos and other U.S. minority groups.

***Teaching Method*:** A mix of lecture and discussion.

***Evaluation Method*:** Participation, quizzes, 4 short essays.

***Texts include*:** Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (978-1594483295); Rita Cano Alcalá, *Undocumentaries* (978-1848610729); Urayoán Noel, *Hi-Density Politics* (978-1609640316); Cristina Henríquez, *The World in Half* (1594484392); Manuel Muñoz, *Zigzagger* (978-0810120990)

ENG 298
Introductory Seminar in Reading and Interpretation

Course Description: Open only to, and required for, all declared English Literature majors and minors. English 298 emphasizes practice in the close reading and analysis of literature in relation to important critical issues and perspectives in literary study. Along with English 210-1,2 or 270-1,2 it is a prerequisite for the English Literature Major. The enrollment will be limited to 15 students in each section. Eight sections will be offered this year (three in the fall, three in the winter, and two in the spring quarters), and their specific content will vary from one section to another. No matter what the specific

content, 298 will be a small seminar class that features active learning and attention to writing as part of an introduction both to the development of the skills of close reading and interpretation and to gaining familiarity and expertise in the possibilities of the critical thinking.

Prerequisites: One quarter of 210 or 270.

Note: First class mandatory. No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

Fall Quarter:

Michael Slater	TTh 12:30-1:50	Sec. 21

Winter Quarter:

Rebecca Johnson	MW 9:30-10:50	Sec. 20
Betsy Erkkila	MW 3:30-4:50	Sec. 21
Jules Law	TTh 9:30-10:50	Sec. 22

Spring Quarter:

Rachel Blumenthal	TTh 9:30-10:50	Sec. 20
Jim Hodge	TTh 11-12:20	Sec. 21
Helen Thompson	TTh 3:30-4:50	Sec. 22

FQ Section 21:
Reading and Interpreting the Novel
Michael Slater
TTh 12:30-1:50

Course Description: This course will focus on developing skills for interpreting narrative prose, working with three especially popular novels published during the nineteenth century: Mary Shelley's *Frankenstein*, Wilkie Collins' *The Woman in White*, and Bram Stoker's *Dracula*. Attention will be paid both to the narrative structure of these works and to the cultural contexts in which they emerged. What role, for instance, do the letters between Robert Walton and his sister serve in *Frankenstein*, and how do they *frame* Shelley's text? How do multiple perspectives and narrators contribute to shape *The Woman in White*? Or how does the "new woman" of the late-nineteenth century impact *Dracula*? In addition to our efforts to situate these novels in their own cultural context, we will also consider their enduring relevance for ours. These continue to be highly engaging and compelling narratives, some serving as the basis for a number of contemporary adaptations—from hit films like Francis Ford Coppola's *Bram Stoker's Dracula* (starring the incomparable Keanu Reeves) to cult classics like Joss Whedon's *Buffy the Vampire Slayer* (which, on separate occasions, reworks both *Frankenstein* and *Dracula*). Throughout all of our discussions, emphasis will lie on close analytical reading, on considering the relations between narrative form and content.

Teaching Method: Mostly discussion.

Evaluation Method: Two papers, weekly discussion board postings, and class participation.

***Texts Include*:** Mary Shelley, *Frankenstein*; Wilkie Collins, *The Woman in White*; Bram Stoker, *Dracula*; Joss Whedon, *Buffy the Vampire Slayer* (select episodes); and various films and essays.

Texts will be available at: Norris Bookstore.

WQ Section 20:
Stranger Fictions
Rebecca Johnson
MW 9:30-10:50

Course Description: How does one write about the lives of strangers, especially those from cities or continents one has never visited? Why does the novel seem to be the form best suited to do so?
This course will examine images of strangers or themes of otherness in some of the earliest novels to be composed in English, written during a time when an expansion of trade, travel, and empire coalesced to engender in English readers a sense of living in a world of extreme diversity. We will seek to understand the ways that these authors understood others, or even "The Other," through the new form called the novel. All the while, we will learn how to read and analyze narrative forms using a variety of critical approaches—from formalist analysis to postcolonial criticism and posthumanism—in order to understand the ways in which narratives helped readers imagine relationships among strangers at home and abroad.

Teaching Method: Seminar

Evaluation Method: Attendance and robust participation, short essays, and one longer final essay.

Texts include: Aphra Behn, *Oroonoko*; Daniel Defoe, *Roxana*; Maria Edgeworth, *Belinda*, Mary Shelley, *Frankenstein.* A packet of critical essays will be available at Quartet Printing.

WQ Section 21:
Reading and Interpreting Edgar Allan Poe
Betsy Erkkila
MW 3:30-4:50

Course Description: Edgar Allan Poe invented the short story, the detective story, the science fiction story, and modern poetic theory. His stories and essays anticipate the Freudian unconscious and various forms of psychoanalytic, poststructuralist, and modern critical theory. Poe wrote an uncanny novel called *The Narrative of Arthur Gordon Pym* and several volumes of poetry and short stories. As editor or contributor to many popular nineteenth-century American magazines, he wrote sketches, reviews, essays, angelic dialogues, polemics, and hoaxes. This course will focus on Poe's writings as a means of learning how to read and analyze a variety of literary genres, including lyric and narrative poems, the novel, the short story, detective fiction, science fiction, the essay, the literary review, and critical theory. We shall study poetic language, image, meter, and form as well as various story-telling techniques such as narrative point of view, plot, structure, language, character, repetition and recurrence, and implied audience. We shall also study a variety of critical approaches to reading and interpreting Poe's writings, including formalist, psychoanalytic, historicist, Marxist, feminist, queer, critical race, poststructuralist, and postcolonial theory and criticism. We shall conclude by looking at the ways Poe's works have been translated and adapted in a selection of contemporary films and other popular cultural forms.

Teaching Method: Some lecture; mostly close-reading and discussion.

Evaluation Method: 2 short essays (3-4 pages); and one longer essay (8-10 pages); in-class participation.

Texts include: Edgar Allan Poe: *Poetry, Tales, and Selected Essays* (Library of America); M. H. Abrams and Geoffrey Galt Harpham: *A Glossary of Literary Terms* (Thomson, 8th Edition); Julie Rivkin and Michael Ryan, eds.: *Literary Theory: An Anthology* (Blackwell, rev. ed.)

WQ Section 22:
Narration, Detection, and Identity
Jules Law
TTh 9:30-10:50

Course Description: What happened? Who am I? Who did it? And how do *narratives* help us answer these questions? Do the activities of interpretation and discovery only repeat the very puzzles they attempt to solve? Is there any innocent re-telling or detection? From short stories to long novels, from stories of growth to tales of crime, from early 19th-century England to late 20th-century America, these are some of the questions that preoccupy literary writers. In this course we will explore the various ways writers create and resolve mysteries about identity through the technique of narrative; and we will consider the complicated relationships between discovery and guilt, action and narration, crime and detection, and of course, reading and interpretation.

Teaching Method: Seminar.

Evaluation Method: Two short (1-2 pp.), one medium (3-4 pp.), and one final (5-7 pp.) paper, occasional quizzes, and contribution to seminar discussion.

Texts include: Mary Shelley, *Frankenstein* (Broadview Press); Arthur Conan Doyle, *Sherlock Holmes Selected Stories* (Oxford); Bram Stoker, *Dracula* (Broadview Press); Joseph Conrad, *Heart of Darkness* (Norton Critical Edition, fourth edition); Dashiell Hammett, *The Maltese Falcon* (Vintage); Toni Morrison, *The Bluest Eye* (Vintage). Texts will be available at Norris Bookstore.

Please note: you **must** acquire the specific editions ordered for class, since chapters and page numbers vary from edition to edition.

SQ Section 20:
American Madness
Rachel Blumenthal
MW 9:30-10:50

Course Description: Can we apply the innovations of neuroscience to our study of the humanities? This so-called "neuroscientific turn" is only the latest in a series of literary theories and methodologies. This course introduces English majors to key texts and paradigms of literary interpretation. Using "madness" as a test case, we will explore the theory and practice of philosophical, post-structural, historical, psychoanalytic, post-colonial, and feminist approaches to literary analysis, as well as the opening field of disability studies. How has literature variously constructed the "medical" condition of insanity? And how might these methodologies help us breach the disciplinary barriers between literature, history, and science? Primary texts may include *The Turn of the Screw*, tales by Edgar Allan Poe, "*The*

Yellow Wallpaper," The Bell Jar, and "Bartleby, the Scrivener," as well as selected critical readings by Foucault, Feldman, Kristeva, Freud, Spivak, Bérubé, Murison, Marx, and Goffman.

Teaching Method: Seminar

Evaluation Method: TBA

Texts include: TBA

SQ Section 21:
Frankenstein's *Afterlives*
Jim Hodge
TTh 11-12:20

Course description: The subtitle of Mary Shelley's novel, *Frankenstein*, "the Modern Prometheus," aligns the scientist Victor Frankenstein with the Greek Titan who famously stole fire from the gods. Less well-known but no less important is the story of Prometheus' forgetful brother. Charged with the task of distributing traits to all the animals on earth, Epimetheus neglects humankind, thus inspiring his brother's famous theft of fire. In analyzing a variety of critical and aesthetic approaches to Frankenstein (literary criticism, adaptations, critical theory) we will focus on the scope and limits of each, and in effect pose and re-pose the question of what is inevitably (and often productively) "forgotten." More concretely, we will attend to the novel's antecedents, context, and legacy; and we will also pay close attention to themes of technology, sexuality, affect, and the nonhuman. Possible related texts include works by John Milton, Percy Shelley, James Whale, Alan Turing, Richard Powers, and H. P. Lovecraft. Critical touchpoints may include readings in New Criticism, Queer Theory, Digital Humanities, and Speculative Realism.

Teaching Method(s): Mostly discussion with some lecture

Evaluation Method(s): Several short essays (1-2 pages), a medium-length essay (4-5 pages), an in-class presentation, and a final research project.

Texts include: Mary Shelley, *Frankenstein* (Norton Critical Edition); Richard Powers, *Galatea 2.2*; *Frankenstein* and *Bride of Frankenstein* (dir. James Whale); course reader available from Quartet Copies

Texts will be available at: Beck's Books

SQ Section 22:
Romanticism and Criticism
Helen Thompson
TTh 3:30-4:50

Course Description: This seminar pairs a series of key texts in the history of critical thought with canonical fiction and poetry of the Romantic era. You'll learn about critical movements—psychoanalysis, Marxism, feminism, and post-structuralism or deconstruction—by testing their substantive and methodological claims against poems, novels, plots, images, and fictions. As the class proceeds, you'll be able to mix and match critical and literary texts to experiment with the kinds of interpretations and arguments their conjunctions make possible. How do entities like history, class struggle, the unconscious, manifest versus latent content, patriarchy, the body, sex, gender, signification, and textuality continue to engender literary meaning and galvanize the claims we make for the poems and novels we read?

We'll pair Karl Marx's *Communist Manifesto* and William Blake's *Songs of Innocence* and *Songs of Experience*; Sigmund Freud's *The Interpretation of Dreams* and Mary Shelley's *Frankenstein*; William Wordsworth's *Lyrical Ballads* and key essays in Jacques Derrida's theory of deconstruction; and Jane Austen's *Pride and Prejudice* and Simone de Beauvoir's *The Second Sex*. There will be short supplemental critical or historical materials to flesh out some of these methodologies and provide context for the literary texts. Again, you'll be encouraged to recombine authors and approaches as we proceed. A central aim of this class will be to facilitate your appreciation of not only the substantive claims made by Marx, Freud, Derrida, and Beauvoir, but also the methodological possibilities that their challenging worldviews open for the interpretation of literature. At the same time, we'll appreciate that Blake, Shelley, Wordsworth, and Austen are *also* critical thinkers: indeed, perhaps their poetic and fictional texts anticipate the methodological and historical provocations offered by Marx and the rest. As we gain facility with some of the dominant methodological strands of literary analysis, we'll think about their historical roots in the Romantic era and ponder the still urgent critical possibilities they open for us today.

Teaching Method: Seminar

Evaluation Method: TBA

Texts include: TBA

ENG 306/co-list w/ CLS 311
Advanced Poetry Writing:
Theory and Practice of Poetry Translation
Reg Gibbons
MW 11-12:20 Spring Quarter

Course Description: A combination of seminar and workshop. Together we will translate several short poems and study theoretical approaches to literary translation and practical accounts by literary translators. We will approach language, poems, poetics, culture and theoretical issues and problems in relation to each other. Your written work will be due in different forms during the course. In your final portfolio, you will present revised versions of your translations and a research paper on translation.

Prerequisite: A reading knowledge of a second language, and experience reading literature in that language. If you are uncertain about your qualifications, please e-mail the instructor at <rgibbons@northwestern.edu> to describe them. Experience writing creatively is welcome, especially in poetry writing courses in the English Department.

Teaching Method: Discussion; group critique of draft translations; oral presentations by students.

Evaluation Method: Written work ("blackboard" responses to reading, draft translations, revised translations, and final papers) as well as class participation should demonstrate students' growing understanding of translation as a practice and as a way of reading poetry and engaging with larger theoretical ideas about literature.

Texts include: Essays on translation by a number of critics, scholars and translators, in two published volumes and on the Course Management web site ("blackboard").

ENG 307 CROSS-GENRE
Advanced Creative Writing:
Nature Writing
Ed Roberson
MW 3:30-4:50 Fall Quarter

Course Description: Nature Writing—also known as environmental literature or the literature of place or landscape writing—includes any writing which considers the natural world in relation to the human experience. The techniques used in nature writing to capture "place" can be used in creative writing of all sorts. Nature writing, often based in scientific research and fact, begins with observation and is descriptive, but the introspective way in which this writing is presented allows it to reach a wider audience and provide a broader, unique perspective. By keeping a nature journal, structuring stories and essays, we will learn techniques such as concrete detail, scene, and point of view, to vividly describe our experiences of our place in nature.

Teaching Method: Lecture and discussion

Evaluation Method: TBA

Texts include: TBA

ENG 307 CROSS-GENRE
Advanced Creative Writing:
Writing Food
Brian Bouldrey
TTh 2-3:20 Fall Quarter

Course Description: If you told me that "This food is yucky, " and I responded, "But I like this food," you might respond, "Then you are yucky." Taste becomes morals in the aesthetic world, but perhaps only with the subject of food can tastes shift more easily than other creative and sensual realms.
"Food Writing" is a subgenre that is identified by its subject matter rather than its form, and therefore, we will look at all the forms (primarily nonfiction, including essay, memoir, magazine journalism, lyric essay, and public diaries; but also poetry and fiction) in which the subject has been expressed. In many ways, the literature of food is a focal point for any number of disciplines, both in the liberal arts and hard sciences, to come together in the great clearing house we call "the humanities." This course will offer a balanced approach to the growth and change in literature devoted to the subject of food, touching briefly on ancient and medieval foundations and moving quickly to the explosion of what may be a genre of literature unto its own. We will consider contributions from poetry, drama, fiction, and nonfiction, advocacy journalism, polemic. We will consider science and philosophy, art and religion, history and politics, all in the way they come to this huge and pressing subject. Students will read and discuss all of these genres, give short presentations, and discuss both the aesthetic and intellectual thrust of the required readings.

Teaching Method: Lecture and discussion.

Evaluation Method: Weekly, one oral presentation (teams of 2-3), four short creative works on topics to

be announced (3-5 pages); One long final project, topic to be announced (8-10 pages).

Texts include: Gopnik, Adam, *The Table Comes First;* Pollan, Michael, *The Omnivore's Dilemma;* Stein, Gertrude, *The Alice B. Toklas Cookbook;* Fisher, MFK, *How to Cook a Wolf;* Ozeki, Ruth, *My Year of Meats;* Reichl, Ruth, *Tender at the Bone*

ENG 307 CROSS-GENRE
Advanced Creative Writing:
Writing from Research
Eula Biss
MW 2-3:20 Winter Quarter

Course Description: Research—in the form of interviews, archival investigations, or immersion experiences—drives the work of many poets, fiction writers, and nonfiction writers. This multi-genre creative writing course will investigate how research may be used to generate ideas, to move a creative work forward, and to facilitate revision. Students will learn to use research as an integral component of the creative process rather than as a preamble or an afterthought. Readings, writing assignments, and research assignments will be designed to promote an exploration of how creative writers approach research and how research might manifest differently in poetry, fiction, and nonfiction writing. Students will have the option of writing in one or more genres.

Teaching Method: Discussion and practice.

Evaluation Method: Three short creative works in at least two different genres or one long creative work (delivered in three parts) in one genre.

Texts include: Readings will include Toni Morrison, Andrea Barrett, David Trinidad, Albert Goldbarth, and Anne Carson, among others. All texts will be available at Beck's Books.

ENG 307 FICTION
Advanced Creative Writing:
Fabulous Fiction
Stuart Dybek
TTh 12:30-1:50 Winter Quarter

Course Description: Fabulous Fictions is a writing class that focuses on writing that departs from realism. Often the subject matter of such writing explores states of mind that are referred to as non-ordinary reality. A wide variety of genres and subgenres fall under this heading: fabulism, myth, fairy tales, fantasy, science fiction, speculative fiction, horror, the grotesque, the supernatural, surrealism, etc. Obviously, in a mere quarter we could not hope to study each of these categories in the kind of detail that might be found in a literature class. The aim in 307 is to discern and employ writing techniques that overarch these various genres, to study the subject through *doing*—by writing your own fabulist stories. We will read examples of fabulism as writers read: to understand how these fictions are made—studying them from the inside out, so to speak. Many of these genres overlap. For instance, they are all rooted in the tale, a kind of story that goes back to primitive sources. They all speculate: they ask the question What If? They all are stories that demand *invention*, which, along with the word *transformation*, will be the key terms in the course. The invention might be a monster, a method of time travel, an alien world, etc., but with rare exception the story will demand an invention and that invention will often also be the central image of the story. So, in discussing how these stories work we will also be learning some of the most basic, primitive moves in storytelling. To get you going I will be bringing in exercises that employ fabulist techniques and hopefully will promote stories. These time tested techniques will be your entrances—your rabbit holes and magic doorways--into the figurative. You will be asked to keep a dream journal, which will serve as basis for one of the exercises. Besides the exercises, two full-length stories will be required, as well as written critiques of one another's work. Because we all serve to make up an audience for the writer, attendance is mandatory.

Prerequisites: Prerequisite English 206. No P/N registration. Attendance at first class is mandatory.

ENG 307
Advanced Creative Writing:
The Long Story
Chris Abani
MW 2-3:20 Spring Quarter

Course Description: Usually students can only workshop a small portion of their work, be it one short story or a short novel excerpt. In this workshop, however, we will challenge ourselves to conceive of a long piece and deliver it, but in a format that a workshop can allow. Students will study three novellas to understand structure and story arc, and simultaneously write a 25-30-page novella of their own. There are no limitations with regard to genre in this workshop (the only exceptions are screenplays, plays, graphic novels and comic books). You can

submit anything from literary fiction, romance, the historical, noir, thriller, suspense, horror or speculative fiction.

Teaching Method: Lecture and Workshop.

Evaluation Method: Short papers on the novellas in response to craft questions posed in class. Write and rewrite of original novella.

Texts include: *So Long A Letter* – Mariama Ba; *A Christmas Carol* – Charles Dickens; *The Dead* – James Joyce.

ENG 307
Advanced Creative Writing:
Memoir
Sarah Valentine
TTh 2-3:20 Spring Quarter

Course Description: This course focuses on the many ways of writing a creative personal essay. A reading and writing course, we will explore how different authors approach the subject as we engage in writing exercises that help us plumb personal depths and generate material for a creative non-fiction piece. We will explore concepts such as "truth" and "fiction" in the personal essay, as well as the roles memory, experience and research play in the creation of the personal narrative.

Teaching Method: Seminar

Evaluation Method: Weekly reading and writing assignments; a 10-page personal essay.

Texts include: *The Best American Essays 2013*

ENG 307
Advanced Creative Writing:
Conflicts and Revelations
Nami Mun
Th 3:30-6 Spring Quarter

Course Description: To paraphrase Grace Paley, a good story has two stories. To break it down a bit, a good story has at least two conflicts. In this workshop, we'll uncover how chronic and acute conflicts ignite one another to create story shape and forward movement, and in some cases, how the acute conflict *resolves* the chronic. We'll also delve into how plot and character revelations help answer those elusive but crucial questions: what is this story about and why is it being told? Students will read exemplar stories and submit a story of their own, which will be workshopped twice and revised three times by semester's end. This class is for serious writers who are unafraid of taking real risks, unafraid of true rewrites/revisions, unafraid of working hard toward turning a good story into a great one.

Teaching Method: Workshop.

Evaluation Method: Creative writing exercises on character, conflict, revelations, and language, as well as responses to craft questions posed in class.

Text Include: Numerous short stories in a course pack.

***Coursepack will be available at*:** Quartet Copies

Instructor Bio: Nami Mun grew up in Seoul, South Korea and Bronx, New York. For her first book, *Miles from Nowhere*, she received a Whiting Award, a Pushcart Prize, the Chicago Public Library's 21st Century Award, and was shortlisted for the Orange Prize for New Writers and the Asian American Literary Award. *Miles From Nowhere* was selected as Editors' Choice and Top Ten First Novels by Booklist; Best Fiction of 2009 So Far by Amazon; and as an Indie Next Pick. Chicago Magazine named her Best New Novelist of 2009. Her stories have been published in *Granta*, *Tin House*, *The Iowa Review*, *The Pushcart Prize Anthology*, *Evergreen Review*, *Witness*, and elsewhere. She is currently an Assistant Professor of Creative Writing in Chicago.

ENG 311/co-list w/ CLS304/SPAN397
Post 1830/TTC
Studies in Poetry:
Poetry of History in the Americas
Harris Feinsod
MW 11-12:20 Winter Quarter

Course Description: Can modern poetry be a vehicle for writing historical experience? Or is history an obstacle that poets must overcome, subvert, or disfigure? To answer these questions, we will compare the literary histories of the 20th century long poem in the U.S., Latin America, and the Caribbean, sustaining a "trans-American" viewpoint toward history and poetic form alike. Topics include U.S. modernism, poetry and social commitment, new theories of poetry as a repository of historical value, the nature of cultural autonomy in the Americas after WWII, the role of poets in Cold War struggles for national liberation, and, ultimately, the global legacies of modernist literary techniques. What is the

value in conceiving of a "poetry of the Americas," rather than of discrete national poetry canons? Does historical poetry give us as readers special knowledge of "hemispheric" history, and thus an understanding of the hemisphere as a shared venue of human creativity?

Teaching Method: Mini-lectures and seminar discussion.

Evaluation Method: Short annotation and blog assignments; ~5-page midterm essay; ~10-page research paper or creative final project. Participation is crucial.

Texts include: Crane, *The Bridge*; Rukeyser, "The Book of the Dead"; Williams, *In the American Grain* and *Paterson*; Neruda, *Canto General*; Olson, *Selected Writings*; Brathwaite, *The Arrivants*, M. NorbeSe Phillips, *Zong!*; additional poems and essays by Whitman, Cardenal, Baca, Walcott and others; short essays by historians and theorists of poetry.

Note: All texts are written in English or furnished with translations, but knowledge of Spanish is advantageous.

ENG 311 **Post 1830**
Studies in Poetry:
Constructing Intimacy: American Confessional Poetry
Carolina Hotchandani
MW 2-3:20 Spring Quarter

Course Description: In contrast to T.S. Eliot's privileging of depersonalized poetry, the confessional poets wrote intensely personal poems, which we will examine as we encounter the works of Delmore Schwartz, Theodore Roethke, Allen Ginsberg, Robert Lowell, William Snodgrass, Sylvia Plath, John Berryman, and Anne Sexton. The work of these poets was termed "confessional" because of its startling intimacy and apparent emotional rawness. In this course, we will analyze the selves constructed by the language and form of confessional poetry, exploring tensions between these poets' occasional use of personae and their choice to write in voices they proclaim as their own. We will ask how these poets' experiments with form affect the extent to which we trace a connection between the poems and their authors. And we will grapple with how confessional poetry represents the relation between the individual poet and his or her historical moment. Finally, we will examine the legacy of confessional poetry as we read some contemporary poetry that pays homage to this tradition.

Teaching Method: Discussion and presentations.

Evaluation Method: Class participation (15%), one creative response to a confessional poet's work (10%), and three papers (75%)

Texts include: Theodore Roethke's *The Lost Son* (1948), Allen Ginsberg's *Howl and Other Poems* (1956), Robert Lowell's *Life Studies* (1959), Sylvia Plath's *Ariel* (1962), John Berryman's *The Dream Songs* (1964), Anne Sexton's *Live or Die* (1966). Selected poems by William Snodgrass, Delmore Schwartz, and contemporary confessional poetry by poets such as Frank Bidart, Louise Gluck, and others will be compiled in a course packet.

ENG 312 **Post 1830/TTC**
Studies in Drama:
Weimar in America
Susan Manning
MW 2-3:20 Fall Quarter

Course Description: This seminar follows dance, theatre, and film artists from the heady days of artistic innovation during the Weimar Republic (1918-1933) to the years of censorship and exile during the Nazi period (1933-1945), when many artists immigrated to the United States and adapted their practices to a new culture. Through readings, films, and performance documentaries, the seminar will trace the careers of Bertolt Brecht, Max Reinhardt, Erwin Piscator, Fritz Lang, Erika Mann, Valeska Gert, and Hanya Holm on both sides of the Atlantic.

Teaching Method: Seminar

Evaluation Method: Blackboard posts are required for most classes. There will be two short papers of 1000-1500 words on a choice of topics.

Texts include: A coursepack of readings will be available at Quartet Copy.

ENG 312 **Pre 1830**
Studies in Drama:
Absolutely Fabulous: Early Modern Pageants of Power
Nathan Hedman
TTh 11-12:20 Fall Quarter

Course Description: This course examines the striking range of festival performances--pageants, masques, royal entries--which marked English town, church, and royal celebrations from 1300 - 1700, with special attention paid to extant primary texts (first-hand accounts, wood block prints, illuminated manuscripts). A survey of such festivities in turn prepares us to examine the more literary representations of such performances in *Midsummer, Tempest, Winter's Tale, Faustus,* Spencer's Seven Deadly Sins in *Faerie Queen*, Sydney's and Jonson's Masques, and Milton's *Comus*. Together we will examine the significant cultural work of these festivals through lowly/courtly displays of power, literary allusion, rich costumes, stunning machines, fireworks, luminaries, temporary structures, water fêtes, and theatrical performances, with an eye toward understanding our current mode of self and national display.

Teaching Method: Lecture, discussion.

Evaluation Method: 4 Quizzes, 1 creative, royal entry plan, 1 final paper

Texts include: TBA

ENG 312 co-list w/GNDR_ST372 Post 1830/ICSP
Studies in Drama:
Between Two Feminisms
Susan Manning
MW 12:30-1:50 Winter Quarter

Course Description: Between the organized effort to achieve women's suffrage in 1920 and the advent of women's liberation in the 1970s, there was no organized feminist movement in the U.S. And yet, during the decades from the 1920s through the 1960s, women playwrights and choreographers scripted new roles for women, black and white, on American stages. This seminar-style course explores the works of playwrights Lillian Hellman and Lorraine Hansberry and choreographers Martha Graham and Katherine Dunham, examining the new roles they scripted for actresses and dancers against the backdrop of leftist politics, the Red Scare, and the civil rights movement. In the standard literature on American theatre, Eugene O'Neill, Tennessee Williams, and Arthur Miller tower as the leading dramatists of this period. Thus, this course expands the theatrical canon by considering not only female artists but also dance artists.

Teaching Method: Seminar

Evaluation Method: Blackboard posts are required for most classes. There will be two short papers of 1000-1500 words on a choice of topics.

Texts include: A coursepack of readings will be available at Quartet Copy.

ENG 312/co-list w/GNDR ST 362 Post 1830/ICSP
Studies in Drama:
The Drama of Homosexuality
Jeff Masten Winter Quarter
TTh 3:30-4:50

Course Description: Our focus will be the homosexuality in drama, and the drama of homosexuality, in Anglo-American theatre and culture, from Christopher Marlowe through Angels in America. Thus, in one sense, the course functions as a version of a traditional "survey" course, treating "gay" male characters, authors, themes, and issues in Anglo-American culture from the Renaissance to the present. But the syllabus is not bound by a survey course's promise of coverage and progressive chronology, and we will also be thinking theoretically about homosexuality's "drama"--that is, the connections in this culture (at least at certain moments, at least in certain contexts) between male homosexuality and the category of "the dramatic." The course will therefore examine the emergence of "homosexual" and "gay" as historical categories and will analyze the connection between these categories and theatrically related terms like "flamboyance," "the closet," "outing," "gender trouble," "drag," "playing," "camp," "acts," "identities," "identification," and "performativity." We will also be interested in the identificatory connections between gay men and particular dramatic genres like opera and the musical.

Teaching Method: Seminar, with some brief lectures.

Evaluation Method: Based on attendance and discussion, papers. Attendance at first class mandatory. No P/N allowed. This course is cross-listed in Gender Studies and English.

Texts include: ***Plays***: *The Two Noble Kinsmen, Philaster, Edward II, The Man of Mode, Sodom, The*

Importance of Being Earnest, Patience, A Streetcar Named Desire, Angels in America. ***Films***: An American in Paris, Tea and Sympathy, The Boys in the Band. ***Theory***: Butler, Dryden, Edelman, Foucault, Halperin, Koestenbaum, Miller, Montaigne, Sedgwick, Sontag, others.

ENG 312 Post 1830
Studies in Drama:
Nineteenth-Century British Performance
Tracy Davis
MW 9:30-10:50 Spring Quarter

Course Description: During the nineteenth-century, the theatre was a mass medium of entertainment and the principal site where the British public gathered to appreciate art that was at once topical, literary, visual, and musical. Repertoire exemplified British concepts of race, ethnicity, and nationalism, reflected on contemporary events in the Empire, and represented concerns about every aspect of social life from the security of capital to the encouragement of imagination, and from women's rights to the perils of service in the colonial army. This course combines study of an array of performance forms invented in the nineteenth century, including one-person shows, minstrelsy, pantomime, and musical comedy with the dramatic genres of tragedy, comedy, farce, and opera. Case studies include performances centered on politics of the Middle East; slavery; class relations; gender, domesticity, and women's autonomy; capitalism; fantasy literature; modernism; and ethnicity.

Teaching Method: Seminar

Evaluation Method: Paper, Presentation, Participation, Discussion Questions

Texts include: *The Broadview Anthology of Nineteenth-Century British Performance,* ed. T.C. Davis; *The Performing Century: Nineteenth-Century Theatre's History,* ed. T.C. Davis and Peter Holland; *The Cambridge Companion to Victorian and Edwardian Theatre,* ed. Kerry Powell

ENG 313/co-list w/Humanites Pre 1830
Studies in Fiction:
Austen's Novels and Narrative Theory
Emily Rohrbach
MW 3:30-4:50 Fall Quarter

Course Description: This course pairs Jane Austen's novels with a range of readings in narrative theory from the 1980s to the present. Can narrative theorists help us to understand how Austen's fictions work? Do the novels' narrative forms and stylistic subtleties exceed the range of what theorists can describe? The course aims both to achieve a richer understanding of the singularity of Austen's art and to introduce a critical vocabulary and set of theoretical questions that might enrich our reading of a whole range of texts in literature courses and beyond.

Teaching Method: Lecture, discussion.

Evaluation Method: a short explication paper; two mid-length papers (5-7 pages each); midterm; participation.

Texts include: TBA

ENG 313/ w/ MENA 390-6 Pre 1830/TTC/ICSP
Studies in Fiction:
Cosmopolitan Reading Between East and West
Rebecca Johnson
MW 3:30-4:50 Winter Quarter

Course Description: This seminar will focus on the claims of literary cosmopolitanism, or "cosmopolitan reading": the idea that in reading foreign literature, one enters into an international conversation that cultivates world citizenship. The first unit of the course will look at the role that Middle Eastern literatures and ideas of the "East" played in the formation of English and French concepts of cosmopolitanism. The second unit of the course will read cosmopolitanism from the perspective of modern Middle Eastern literature, focusing on the continuities and discontinuities between the cosmopolitan ideal and a globalized reality.

Through our readings, we will ask questions such as: does cosmopolitanism negate other forms of belonging, such as to a nation or a locality? Is being a citizen of the world the privilege of an elite few, or the burden of many? Is it possible to envision multiple cosmopolitanisms, originating from different perspectives? We will also investigate alternative frameworks for understanding world belonging that provide a critique of cosmopolitanism, including imperialism, neoliberalism, and globalization. Highlighting links between the flows of people, capital, and literature, these works often open up avenues for political and literary critique. In the end, they ask us to wonder, if "world citizenship" can be said to exist, what—or whose—"world" is it?

Teaching Method: Seminar

Evaluation Method: Attendance and robust participation; oral presentation; short essays; longer final essay.

Texts include: Lawrence Durrell, *Justine*; Naguib Mahfouz, *Miramar*; Orhan Pamuk, *The White Castle*; Ahmad Alaidy, *Being Abbas El Abd*. A packet of secondary readings will be available at Quartet Printing.

ENG 324 Pre 1830/ICSP
Studies in Medieval Literature:
Medieval Women Writers and the Canon
Barbara Newman
MWF 10-10:50 Fall Quarter

Course Description: For most of the twentieth century, it was believed that there were no medieval women writers—because everyone knew that women couldn't read and the Church didn't allow them to write. But the feminist revolution of the 1980s changed all that, as dozens of women writers were rediscovered, edited, and translated. Yet even today, some of the most widely read medieval women still pose challenges for canon formation. In this class we will read just four women writers in depth, giving us time to delve into the critical literature and discuss the issues that vex their place in the canon. In the twelfth century, Marie de France (who actually worked in England) proudly signed her work because she feared, with good reason, that "some cleric" or learned man would try to claim credit for it. Late medieval England's most important woman writers, Julian of Norwich and Margery Kempe (who knew each other), were long consigned to a religious ghetto. Kempe in addition was pathologized as a hysterical female. Finally, the prolific French writer Christine de Pizan, the first professional woman of letters, was translated into English in the early modern period. Despite her explicit feminism, however, her signed works were frequently ascribed not to her, but to their male translators. This course will have a triple focus: on the texts themselves, on the difficulties faced by medieval women writers in their own time, and on their modern reception and place in the canon.

Teaching Method: Lecture, discussion.

Evaluation Method: regular attendance and participation; three short papers (5-7 pp.) or one short paper and one longer one (10-15 pp.)

Texts include: Marie de France, *Lays*, trans. Edward Gallagher (Hackett); *The Writings of Julian of Norwich*, ed. Nicholas Watson and Jacqueline Jenkins (Penn State Press); *The Book of Margery Kempe* (Norton Critical Edition), ed. and trans. Lynn Staley; *Selected Writings of Christine de Pizan* (Norton Critical Edition), ed. Renate Blumenfeld-Kosinski; Christine de Pizan, *Book of the Duke of True Lovers*, trans. Thelma Fenster (Persea).

ENG 324 Pre 1830/TTC
Studies in Medieval Literature:
Pagan and Christian in Medieval Literature
Barbara Newman
MWF 11-11:50 Winter Quarter

Course Description: Medieval culture was overwhelmingly Christian, yet it was heir to a rich variety of pre-Christian religions. Germanic paganism brought its monsters, its defiant heroism, and its expectation of a coming "twilight of the gods," while Celtic paganism supplied fairy temptresses, magical objects, and mysterious Otherworld visitors. Classical paganism contributed the pantheon of Greco-Roman gods and goddesses, a stoic resignation to divine will, and an elaborate mythology of love. Contrary to popular belief, the Church did not suppress the use of pagan sources in vernacular literature. But it is fascinating to see how medieval writers adapted and transformed the narrative materials they inherited, producing sophisticated texts that present an overtly Christian point of view layered above tantalizing and elusive pagan subtexts. We will read a selection of Old and Middle English works and several others translated from the French, learning in the process how malign Fate was converted into the providential will of an all-seeing God; how Chaucer integrated Jupiter, Mars, Venus, and Diana into a Christian worldview; and how a Celtic goddess's cauldron of plenty became the Holy Grail—the chalice from which Christ and his apostles drank at the Last Supper.

Teaching Method: Lecture, discussion.

Evaluation Method: Active participation in class plus three 5- to 7-page papers (which will include creative options); each is worth 25% of your grade.

Texts include: *Beowulf*, trans. Seamus Heaney; Chaucer, *Canterbury Tales*; *Sir Gawain and the Green Knight*, trans. Marie Boroff and ed. Laura Howes (Norton Critical Edition); Chrétien de Troyes, *Perceval*, trans. Ruth Harwood Cline; Robert de Boron, *Merlin and the Grail*, trans. Nigel Bryant; Sir Thomas Malory, *Le Morte D'Arthur*, ed. William

Caxton, Vol. 2. Please buy only these editions and translations.

Texts available at: Norris Bookstore; course packet at Quartet Copies.

ENG 324 **Pre 1830**
Studies in Medieval Literature:
Dream Vision from Chaucer to Bunyan
Michael Slater
TTh 12:30-1:50 Spring Quarter

Course Description: Centuries before Freud, how did people understand the nature of dreams and dreamers? Was the dream a window into the unconscious soul of the dreamer? Was it a product of divine inspiration? Of demonic seduction? In the late Middle Ages, "dream visions" were an enormously popular and enduring literary form, to the point that some have even characterized the period as "the Age of the Dream Vision." Frequently composed as intricate allegories, such dream narratives may appear somewhat strange to us today, but they were a literary norm for the time (not unlike the novel for our culture). What was the dream vision, and why did it appeal so widely to this age? As we read texts ranging from Geoffrey Chaucer's *House of Fame* and *Parliament of Fowls* to John Bunyan's *The Pilgrim's Progress*, we will consider medieval philosophical and theological approaches to dreams. At the same time that we think about the role and status of dreams in medieval thought, we will also consider how they function in our own culture, exploring contemporary as well as medieval dream theory.

Teaching Method: Discussion

Evaluation Method: Two papers, short assignments, and class participation.

Texts include: Geoffrey Chaucer, *Dream Visions and Other Poems* (ed. Kathryn Lynch); William Langland, *Piers Plowman* (selections); the anonymous *Pearl*, and John Bunyan, *The Pilgrim's Progress*. We may also use a course packet, which will be available at Quartet copies.

ENG 331 **Pre 1830**
Renaissance Poetry:
Love, Death, Faith, & Power
Will West
MW 11-12:20 Spring Quarter

Course Description: This class tests a hypothesis that, like us, the people of Renaissance England had a highly refined technical language through which to grasp their world and to express their most complex thoughts. Unlike us, their language was poetry. Our double focus in this class will be to read deeply and widely in the lyric poetry of this extraordinarily rich period and to understand how poetry might serve as a tool for thought and feeling. We will consider what particular resources lyric poetry has for exploring "philosophical" issues and how it may differ from comparable modern discourses in the worldview it represents; how it reflected and shaped worlds of emotion and experience; the ways in which poetry imagined itself as a disembodied song of the spirit or as words on a page, and why this mattered; why people read, wrote, performed, and exchanged poems, and how. Our aim will be to develop ways of thinking and talking about these works as challenging, subtle, and striking as the poems themselves.

Teaching Method: Discussion, based on close readings of poems.

Evaluation Method: two to three essays, frequent informal writing, in-class presentation, exams.

Texts include: *The Penguin Book of Renaissance Verse: 1509-1659*, and handouts.

ENG 332 **Pre 1830**
Renaissance Drama:
Witches, Demons, & Magic
Michael Slater
TTh 3:30-4:50 Fall Quarter

Course Description: To judge from popular media, ours is a culture fascinated by the supernatural, by magic and monsters and people endowed with extraordinary abilities and powers. To judge from the popular media of early modern England, so was theirs. The stages of Elizabethan and Jacobean England were filled with ghosts and witches and magic, from the early modern magus Faustus and his demonic sidekick Mephistopheles to the exiled duke Prospero and his more benign companion Ariel. But unlike ours (for the most part), early modern culture was also genuinely terrified by such figures. Legal

statutes forbid the practice of witchcraft, and witch trials could condemn to death those suspected. To conjure a devil like Mephistopheles, even only on stage as part of a play, could prove a truly terrifying experience, as various audience members attest. This course examines popular lore about witches, demons, and magic in the Renaissance as it pertains to the drama of the period. We will explore such issues in a range of texts by some of the most significant playwrights of the time, to include William Shakespeare, Christopher Marlowe, Ben Jonson, John Marston, and Thomas Middleton. In addition to primary documents concerning witches and magic from the Renaissance, we will also rely on scholarly articles by contemporary critics to situate our understanding of this period.

Teaching Method: Discussion

Evaluation Method: Class participation, weekly blackboard postings, and two papers.

Texts include: Shakespeare's *The Tempest* and *Macbeth*, Marlowe's *Dr. Faustus*, Jonson's *The Alchemist*, Marston's *Sophonisba*, and Middleton's *The Witch*. We will also view some film versions, which will be available online through Blackboard.

ENG 332 **Pre 1830**
Renaissance Drama:
States of Play
Will West
TTh 9:30-10:50 Winter Quarter

Course Description: The preeminence of Shakespeare as a dramatist in contemporary culture has made it hard to think of him in any context but our own, or as having any peers. Can you imagine a movie about *Jonson* in Love? A Middleton as Inventor of the Human? Marlowe's Rose rather than Shakespeare's Globe? Or an *Anonymous* in which anyone but the writer of Shakespeare's plays was forced to become anonymous? But Shakespeare's plays reveal a voracious borrower and adapter of other playwrights' work, and other playwrights returned the favor. This course will seek to rediscover some of those literary and performance contexts by pairing plays of Shakespeare with those he borrowed from, or that borrowed from him. Our goals will be to reconsider the milieu of the "Shakespearean" stage, the history of how Shakespeare's plays assumed their current cultural place, and the mechanics of exchange out of which plays make other plays.

Teaching Method: Discussion and practical exercises.

Evaluation Method: Several shorter papers and a longer project; informal writing; discussion; participation.

Texts include: Marlowe's *Jew of Malta* and Shakespeare's *Merchant of Venice*; Shakespeare's *Much Ado About Nothing* and Chapman, Jonson, and Marston's *Eastward Ho*; Whetstone's *Promos and Cassandra*, Shakespeare's *Measure for Measure*, Taylor and Jowett's reconstructions of Shakespeare's and Middleton's versions of MM, and Davenant's *Law Against Lovers*.

ENG 332 **Pre 1830**
Renaissance Drama:
City Comedy
Glenn Sucich
MW 2-3:20 Spring Quarter

Course Description: This class will examine the dramatic and cultural contours of Elizabethan and Jacobean city comedy. City comedies (also known as "citizen comedies") take as their subject, in the words of one recent commentator, "the seedy underbelly of city life, a milieu in which usurers cozen foolish young men of their fortunes, apprentices disobey their masters, fortune-seekers chase heiresses or rich widows, and prostitution is rife." Playwrights such as Thomas Middleton, Ben Jonson, and Thomas Dekker utilized these characters and scenarios to respond to a wide variety of changes—social, political, and economic—taking place in sixteenth- and seventeenth-century London. This course will explore some of these changes and will seek to understand how and why these playwrights turned to humor and satire to raise some not-so-humorous questions about their urban culture and their country.

Teaching Method: Lecture, discussion.

Evaluation Method: TBA

Texts include: Knowles, James, ed. *The Roaring Girl and Other City Comedies*. Oxford: Oxford UP, 2001; Shakespeare, William. *Measure for Measure*. Folger Shakespeare Library. Eds. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 2005; Jonson, Ben. *Volpone*. New Mermaids. Ed. Robert N. Watson. New York: WW Norton, 2003.

ENG 332 **Pre 1830**
Renassiance Drama:
Here Be Dragons: Mapping the World Through Early Modern Drama
Nathan Hedman
TTh 9:30-10:50 Spring Quarter

Course Description: Together we'll use the device of "maps"--geographical, cosmological, and dramaturgical--to examine how late medieval theater (beginning with the *York Cycle*) to early English Renaissance theater (ending with the *Tempest*) attempted to represent their stages as a *Theatrum Mundi*—a theatre of the world. Special attention will be given to the relation between shifting cosmologies—religious, philosophical, scientific, political—and the changing nature of theatre architecture, design, and performance practices. Four units structure the course: Unit 1, The Religious World; Unit 2, The Moral World; Unit 3, The Political World; Unit 4, The World Already Inhabited.

Teaching Method: Lecture, discussion.

Evaluation Method: 5 Literary "Maps", 4 Quizzes, 6-8 final paper

Texts include: Kyd, *Spanish Tragedy*; Marlowe, *Dr. Faustus*; Lyly, *Endymion*; Jonson, *Masque of Blackness*; Marlowe, *Tamburlaine 1 & 2*; Beaumont, *Knight of the Burning Pestle*; Shakespeare, *The Tempest.*

ENG 335 **Pre 1830**
Milton
Regina Schwartz
MW 11-12:20 Fall Quarter

Course Description: This course serves as an introduction to the major works of the English poet and pamphleteer John Milton (1608-1674). Best known for his Christian epic, *Paradise Lost*, Milton was also a fierce polemicist and one of the most controversial figures of his age. His relentless opposition to monarchy, his defense of divorce on the grounds of intellectual incompatibility, and his passionate denunciation of censorship all distinguished Milton as one of the seventeenth century's most radical thinkers. Yet he was also a devoted Puritan and self-proclaimed prophet, a man who despised Catholicism and dubbed the Pope the anti-Christ. This course will examine the historical contexts and conflicts of Milton's life and times, exploring the turbulent conditions that inspired one of England's greatest and, to many, most dangerous poets.

Evaluation Method: Grades will be based on several reading quizzes, one 4-5 page essay, one 8-10 page research assignment, one literature review, and participation.

Texts include: Danielson, Dennis, ed. *The Cambridge Companion to Milton*. Cambridge: Cambridge UP, 2006. Kerrigan, William, et al., eds. *The Complete Poetry and Essential Prose of John Milton*. New York: Modern Library, 2007.

ENG 338 **Pre 1830**
Studies in Renaissance Literature:
Learning to Be Secular: The Unintended Reformation
Nathan Hedman
TTh 2-3:20 Fall Quarter

Course Description: Early Modern England marks the demise of a great many late medieval public practices: carnival, pilgrimage, exorcisms, confession, knight's games, walking the bands, public liturgies, and sacred play performances. In this class we will examine how the English Reformation initiated a secularization of space and time (public and private) through new literary forms for a growingly literate public. This is not secularization through the subtraction of religion, but rather through its pious reform, laying the conceptual framework for modern Western secularity.

Teaching Method: Lecture, discussion.

Evaluation Method: 4 Quizzes, 3-5 page paper, 8-10 page paper.

Texts include: selections from More, *Utopia*; Spencer, *Fairie Queen*; Foxe, *Book of Martyrs*, Sidney, *Arcadia*; Shakespeare, *Winter's Tale*; Jonson, *Volpone*; Cary, *The Tragedy of Mariam*, Burton *Anatomy of Melancholy*; Browne *Religio Medici*; Milton *Areopagitica*; Bunyan, *Pilgrim's Progress*

ENG 338/Co-listed w/HUM 301 Pre 1830/ICSP
Studies in Renaissance Literature:
Early Modern Literature of Grief
Kasey Evans
TTh 2-3:20 Winter Quarter

Course Description: The Protestant Reformation in early modern Europe radically changed, among many

other things, popular forms and rituals of grief and mourning. Such changes, historians have argued, created a more absolute understanding of the finality of death and a more unbreachable division between the dead and the living. In this course, we will consider literary texts that reflect and respond to these changes, and that try to occupy that newly unbreachable divide. Questions that will shape our inquiry include: what genres and forms lend themselves to the literature of grief, mourning, and resurrection? What kinds of consolation for grief does literature attempt to provide? In what ways can literature imitate or supplement the cultural work of a religious belief, doctrine, or ritual of mourning?

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts include: Work by William Shakespeare, Edmund Spenser, John Milton, Thomas Lodge, Mary Sidney, supplemented by selections from psychoanalysis (Freud, Lacan, Klein) and literary criticism.

ENG 338 **Pre 1830**
Studies in Renaissance Literature:
The New World in Literature and Science
Michael Slater
TTh 3:30-4:50 Spring Quarter

Course Description: When Christopher Columbus inadvertently discovered what would come to be called the "new world" in 1492, he opened for the imagination a whole new realm of possibilities. In the 16th and 17th centuries, voyages of discovery, and their corresponding narratives, became an important feature of Renaissance culture. But the Americas were not the only new world revealed to the early modern imagination, and sailors not the only discoverers. Inspired by such journeys into the unknown, the scientist Johannes Kepler, for instance, imagined trips to the moon with "ships or sails adapted to the heavenly breezes," describing in his (only partly) fictional work a brave new world in outer space. This course will examine the significance of "new worlds," both real and fantastic, for early modern literature and science. We will ask how the discovery of a previously unknown world impacted the literature of the time, broadening at once the horizons of imagination and knowledge. Readings will include historical narratives from the *Four Voyages* of Christopher Columbus to Thomas Hariot's *Brief and True Report of the New Found Land of Virginia*, fictional journeys from Sir Thomas More's *Utopia* to William Shakespeare's *Tempest*, and "scientific" texts from Galileo's *Sidereal Messenger* to Kepler's fictional lunar voyage, *The Dream*.

Teaching Method: Discussion

Evaluation Method: Two papers, discussion board postings, and class participation.

Texts include: Christopher Columbus, *The Four Voyages* (trans. J. M. Cohen); Thomas Hariot, *Brief and True Report*; Michel de Montaigne, "Of Cannibals;" Sir Thomas More, *Utopia*; William Shakespeare, *The Tempest*; John Donne, selected poems; Francis Bacon, *New Atlantis*; Galileo Galilei, *Sidereal Messenger*; Johannes Kepler, *The Dream*; and Margaret Cavendish, *A New World Called the Blazing World*. Some of these readings will be included in a course packet, available at Quartet copies.

ENG 339 **Pre 1830**
Special Topics in Shakespeare:
Shakespeare's Tragedies
Michael Slater
TTh 11-12:20 Winter Quarter

Course Description: What makes a tragedy? And what makes a tragic hero? For many scholars, tragic heroes stand far above their peers, like "great trees more likely to be struck by lightning than a clump of grass," as one critic puts it. If tragic heroes are great, towering figures, perhaps none stand taller than Shakespeare's. We tend to identify his greatest characters and plays with the tragedies: *Hamlet*, *Othello*, *Macbeth*, and *King Lear*, to name only a few. This course examines the full range of Shakespeare's tragedies, paying particular attention to the social and historical conditions that helped to shape them. We will investigate cultural forces and practices that inform the plays, from the Petrarchan sonnet craze in the 1590s to attitudes toward the "divine right" of kings to customs of inheritance in early modern England. But we will also treat the plays as performances within this culture, thinking about Elizabethan staging practices as well as watching several contemporary productions and adaptations. By the end of the course, we will have developed a better understanding of tragedy in general, and of Shakespeare's tragedies in particular.

Teaching Method: Discussion

Evaluation Method: Two papers, regular discussion board postings, and class participation.

Texts include: *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, as well as various film versions to be streamed through Blackboard.

ENG 340 Pre 1830
Restoration & 18th Century Literature:
New Worlds
Helen Thompson
TTh 11-12:20 Spring Quarter

Course Description: In this class, we will survey literature of the long eighteenth century (about 1660 – 1818) by exploring the real and imaginative worlds opened by new methods of scientific observation, maritime travel, colonialism, class mobility, and the novel form itself. We'll read several related genres—scientific description, travel narratives, letters and novels—to think about how in response to new kinds of otherness, new modes of domination, and new ways of perceiving, British persons reimagined the way that reality is experienced. We'll pay special attention to the possibilities contained in an emergent literary technology with huge implications for how reality is conceived and contested: first-person narrative. There will be additional readings in the history of microscopy, chemical experiment, and empirical philosophy; theories of race; and excerpts from travel narratives including William Dampier's *A New Voyage Around the World* (1697). We conclude the class with two texts that speak to the old world from the vantage of the "new": Saint-Domingue (Haiti) in the final days of French rule and colonial Jamaica after the abolition of the British slave trade.

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts include: Aphra Behn, *Oroonoko* (1688) (Bedford/ St. Martin's 0312108133); Daniel Defoe, *Robinson Crusoe* (1719) (Penguin 0141439823); Samuel Richardson, *Pamela* (1741) (Oxford 019953649X); Frances Burney, *Evelina* (1778) (Broadview Press 155111237X); Leonora Sansay, *Secret History; or, the Horrors of St. Domingo* (1808) (Broadview Press 1551113465); anonymous, *The Woman of Colour* (1808) (Broadview Press 1551111764).

ENG 344 Pre 1830
18th Century Fiction:
Coquettes, Prostitutes, and Passionate Women in 18th C. British Fiction
Carolina Hotchandani
MW 2-3:20 Fall Quarter

Course Description: In this course, we will read eighteenth-century fiction about coquettes, prostitutes, and other clever, passionate women who defy eighteenth-century cultural norms. We will encounter Eliza Haywood's protagonist Fantomina—a young lady who adopts various disguises and personae to reinvigorate the desire of her fickle, inconstant lover—as well as characters like Charlotte Lennox's Arabella, a coquette who consumes so much amorous fiction that she interprets the real world around her as though it were rife with the extravagant, far-fetched plots germane to eighteenth-century romances. Given the fact that many of these women learn to renounce their wayward ways at the ends of these narratives, one might be tempted to read these texts as cautionary tales; however, the lessons these texts impart about female desire are far from straightforward. How might these texts' depictions of female ingenuity and resourcefulness serve to critique eighteenth-century morals, conventions, and institutions? And which values and practices in particular do they strive to uphold? In order to tackle such questions, we will familiarize ourselves with texts that articulate what counts as the "proper" conduct for women, alongside early feminist texts. As we set these various texts and genres in conversation with one another, we will attempt to understand how dominant views on female desire and agency change over the course of the long eighteenth century.

Teaching Method: Discussion and presentations

Evaluation Method: Class participation (15%), one individual oral presentation (10%), and three papers (75%)

Texts include: Eliza Haywood's *Love in Excess* (1720), Eliza Haywood's *Fantomina; or, Love in a Maze* (1725), Charlotte Lennox's *The Female Quixote; or, The Adventures of Arabella* (1752), an anonymous novel, *The Histories of Some of the Penitents in the Magdalen House, as Supposed to be Related by Themselves* (1760), and Jane Austen's *Sense and Sensibility* (1811)

ENG 344 **Pre 1830**
18th Century Fiction:
Jane Austen Judges the 18th Century
Viv Soni
MW 2-3:20 Winter Quarter

Course Description: This course will examine a number of Jane Austen's novels (*Emma*, *Persuasion*, *Mansfield Park* and possibly *Sense and Sensibility*) in the context of a "crisis of judgment" that plagues the eighteenth-century novel. Working against the seductions of eighteenth-century sentimentality and the romance plot which threaten a reader's capacity for judgment, Austen designs narratives that compel her readers to engage in a sophisticated practice of judgment and evaluation. Some of Austen's most distinctive narrative strategies, such as "free indirect discourse," are in the service of a pedagogy of judgment that is at the heart of her novelistic project. We will begin by exploring the crisis of judgment as it emerges in the eighteenth century, in the writings of Locke, Shaftesbury, Adam Smith and others. Reading examples of eighteenth-century sentimental fiction and romance, where the failures of judgment are clearly on display, will allow us to appreciate in a new light some of Austen's remarkable contributions to the history of the novel. The supple and attentive strategies of judgment she honed in her novels are as relevant today against a reductive scientism and disoriented aestheticism as they were when Austen first penned them.

Teaching Method: The course will be conducted as a seminar in which all members of the class are expected to participate actively.

Evaluation Method: Class participation (25%), midterm paper 6-8pp (25%), final paper 7-9pp (25%), final exam (25% each).

Texts include: Austen, *Emma*; Austen, *Persuasion*; Austen, *Mansfield Park*; Austen, *Sense and Sensibility*; Locke, *Essay* (selections); Aristotle, *Nicomachean Ethics* (selections); Shaftesbury, *Characteristics* (selections); Smith, *Theory of Moral Sentiments* (selections); Richardson, *Pamela*; Mackenzie, *Man of Feeling*; Burney, *Evelina*.

ENG 351 **Pre 1830**
Romantic Poetry:
Revolution in Time: Romantic Poetry & Historical Writing after the French Revolution
Emily Rohrbach
MW 2-3:20 Spring Quarter

Course Description: At the turn of the nineteenth century, Romantic poets reinvented the sense of time for the modern era. From Wordsworth's "spots of time" to Blake's prophecies and Keats's lyrical suspensions, Romantic poetry presents an impressive range of conceptions of time that still inform the way we think about ourselves and our places in the world today. We will trace how these conceptions shape the advent of modernity in relation to such issues as periodization, progress, and posterity, as well as to the shadows of the French Revolution, the writings on the "spirit of the age," and the acceleration of history visible when Wordsworth refers to the "great national events which are daily taking place." Additionally, we will study, alongside the poetry, historical writing from the period in order to see how various British prose writers about the French Revolution conceptualized time as they tried to make sense of the recent historical events in narrative forms. Through a sustained comparison of poetry and historical writing, this course foregrounds questions of how to think about the relation between imaginative literature and historical writing.

Teaching Method: Lecture and discussion.

Evaluation Method: Two papers (5 to 6 pages), midterm and final exams, participation.

Texts include: Poetry of William Blake, Wordsworth and Coleridge, Anna Barbauld, John Keats, and Percy Shelley, among possible others. Non-fiction prose by Burke, Helen Maria Williams, Paine, and others.

ENG 357 **Post 1830**
19th Century Fiction:
Classic Victorian Fiction
Chris Herbert
TTh 9:30-10:50 Fall Quarter

Course Description: In this course, which might be titled "The Golden Age of British Fiction," we will read representative works by major British novelists of the nineteenth century other than Dickens, focusing on their analysis of modern social and psychological conditions and on the artistic innovations that these themes generated.

Evaluation Method: Assigned work in the course includes class presentations, quizzes, and a term paper.

Texts Include: Thackeray, *Vanity Fair* (1847-48); Charlotte Brontë, *Villette* (1853); Gaskell, *Wives and Daughters* (1864-66); Hardy, *Jude the Obscure* (1895).

ENG 358 **Post 1830**
Dickens
Chris Herbert
MW 9:30-10:50 Winter Quarter

Course Description: In this course we will consider Dickens, "arguably second only to Shakespeare in the pantheon of English writers," as an analyst of the troubled social, psychological, and spiritual patterns of modern life, trying to see how his innovations in novelistic technique arise from, and at the same time give form to, his vividly idiosyncratic vision of modernity.

Evaluation Method: Evaluation based on class presentations and participation, quizzes, and a term paper.

Texts Include: *David Copperfield* (1849-50); *Bleak House* (1852-53); and *Little Dorrit* (1855-57).

ENG 359 **Post 1830**
Studies in Victorian Literature:
Victorian Novel
Jules Law
TTh 2-3:20 Winter Quarter

Course Description: Many of the greatest and most famous Victorian novels revolve around a character with a "hidden," "repressed" or "inner" self. How does the literary practice of "close reading" help us discern this counter-pattern below the surface pattern? What is the evidence of an "inner" self, and how does it relate to the signs that constitute character, whether real or fictional? What does it mean to say that a self is "true" or "divided"? Are these metaphors? In this course we will examine four of the greatest (and most enjoyable!) Victorian novels and examine the nature of identity, consciousness, and language.

Teaching Method: Discussion and occasional lecture.

Evaluation Method: Contribution to class discussion; short response papers; mid-term paper and final paper.

Texts include: Charlotte Brontë, *Jane Eyre*; Mary Elizabeth Braddon, *Lady Audley's Secret*; Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Thomas Hardy, *Tess of the D'Urbervilles*. Please note: students MUST acquire the particular editions ordered for class.

ENG 365 **Pre 1830**
Studies in Post-Colonial Literature:
England and its Others
Vincent Cheng
TTh 9:30-10:50 Spring Quarter

Course Description: In this course we will be exploring the relationships between nationality, race, and images of "Self" and "Other" in modern British literature arising from the colonial/postcolonial condition--literature that both reflects and constructs such images and values. The works we will read interrogate and complicate the very notions and meanings of terms such as Englishness, Britishness, native, and foreigner. All of these works pose difficult and disturbing questions about the way we and our particular cultures deal with ourselves (as home culture) and with each other (as other, alien, or "native" cultures). Our method in this course will be to read, simultaneously and in tandem, works on similar topics arising from both the metropole (the seat of the colonizer) and from the colonized (mostly from Africa, India, and Ireland); and by reading in tandem works of fiction and non-fiction about the colonial condition. This course is both comparative and interdisciplinary in its approaches to different cultures and intercultural relationships. In its emphases, the course will deal, at various times, with issues of ethnicity, gender, language, race, religion, sexual orientation, and social class.

Teaching Method: Discussion with occasional lecture.

Evaluation Method: Class participation, short response papers, midterm paper, and final paper.

Texts include: Works by H. Rider Haggard, Joseph Conrad, Chinua Achebe, E. M. Forster, Paul Scott, Salman Rushdie, James Joyce, Edward Said, and Frantz Fanon; plus selected critical and theoretical essays.

Vincent J. Cheng is the Shirley Sutton Thomas Professor of English at the University of Utah. He is the author of many scholarly articles and several books, including *Inauthentic: The Anxiety Over Culture and Identity* (2004), *Joyce, Race, and Empire* (1995), *Shakespeare and Joyce: A Study of Finnegans Wake* (1984), *"Le Cid": A Translation in Rhymed Couplets* (1987), and (as editor) *Joyce in Context* (1992) and *Joycean Cultures* (1999). He has been the recipient of numerous teaching awards as well as scholarly awards (including fellowships from Guggenheim, NEH, UC Humanities Research Institute, and Tanner Humanities Center). Professor Cheng's teaching and research interests include Modern British and American Literature, Colonial and Postcolonial English Literatures, James Joyce, the Modern Novel, Minority Discourses, Postcolonial Theory, and Irish Studies. His more recent work addresses the intersections of postcolonial studies, race studies, twentieth-century literature, and contemporary culture.

ENG 365/co-list w/CLS Post 1830/TTC & ICSP
Studies in Post-Colonial Literature:
The Postcolonial Animal
Evan Mwangi
TTh 3:30-4:50 Spring Quarter

Course Description: The course examines the representation of animals in texts from Africa, India, Caribbean and New Zealand. It will explore the intersection of postcolonialism and animal studies. While paying attention to the major debates in postcolonial studies, we will examine a variety of writers who use animals as themes, symbols, and agents of plot development in their work. What are the effects of Western writers comparing postcolonial societies with animals? Why do some foundational postcolonial texts use animals to argue against racial mixing? How has the use of animal images changed over time? As we discuss and write about these issues, we will pay close attention to the use of animals to (mis)represent indigenous cultures of the global south.

Teaching Method: Brief introductory lectures, structured debates, small-group discussions.

Evaluation Method: Two 6-page papers, weekly Blackboard postings, regular self-evaluation, peer critiques, class participation, pop quizzes (ungraded), and 1-minute papers (ungraded). Take-home final exam.

Texts include: Short excerpts on postcolonialism, politics, "otherness" and animals by Edward Said, Homi Bhabha, Frantz Fanon, Wendy Woodward, Laurie Shannon, Levinas, Aristotle. Creative works about the postcolonial societies by Beryl Markham, Ernest Hemingway, Witi Ihimaera, Karen Blixen, Okot p' Bitek, Ngugi wa Thiong'o, and J.M Coetzee.

ENG 366 Post 1830
Studies in African American Literature:
The African American Novel: Post-Integration Blues
Alex Weheliye
TTh 12:30-1:50 Fall Quarter

Course Description: This course considers post-1960's literary texts and films that are concerned with the fate of African American identity in the aftermath of the Civil Rights Era. We will begin the quarter with secondary readings by Trey Ellis and Mark Anthony Neal, both of whom try to account for significant shifts in the culture and life of African Americans over the last thirty years. Using concepts such as post-soul and the new black aesthetic (NBA), we will discuss questions of social mobility, education, postmodern passing, as well as the variable contours of class, sexuality, and gender as they appear in contemporary African American literature, film, comic strips, television shows, and music. We will also pay close attention to the formal and structural aspects of the cultural artifacts we will be studying.

Teaching Method: Lecture and discussion.

Evaluation Method: Regular attendance; one paper (6-7 pages); final group multimedia project and presentation; weekly blog posts/comments; leading a discussion on the course blog; active participation in class; editing three Wikipedia articles related to the class topic.

Texts include: Paul Beatty, *White Boy Shuffle*; Fran Ross, *Oreo;* Trey Ellis, *Platitudes;* Percival Everett, *Erasure*; Aaron *McGruder*, *The Boondocks*; Octavia Butler, *Parable of the Sower*, Mark Anthony Neal, *Post-Soul Babies*, Junot Diaz, *The Brief Wondrous Life of Oscar Wao*; Danzy Senna, *Caucasia;* the film, *Medicine for Melancholy*, selected episodes from *Chappelle's Show* and *Awkward Black Girl;* musical examples ranging from Detroit Techno, to black rock and contemporary Hip-Hop/R&B.

ENG 366/co-list w/Amer Stud Post 1830
Studies in African American Literature:
Beats, Rhyme, & Life
Ivy Wilson
TTh 11-12:20 Spring Quarter

Course Description: As one of the most conspicuous American art forms, hip hop has emerged not only as a style of music but also as a larger cultural production that includes the visual and performing arts. While the course will cover the social dimensions of hip hop as political discourse in the post-Ford and neoliberal moment, much of the class will focus on the aesthetic dimensions of hip hop. These dimensions will include the music itself, graffiti and so-called street art, and breakdancing. Topics will include the shifting presence of urban black America, the market forces of commercialization; gender and sexuality; regionalism; and global cultural circuits (through reggaeton in Puerto Rico and verlan in France, for example). In addition to the songs themselves, we will examine at least one film and visual art by Jean-Michel Basquiat, Banksy, and Kehinde Wiley.

Teaching Method: Discussion

Evaluation Method: TBA

Texts include: TBA

ENG 368 Post 1830
Studies in 20th-Century Literature:
Beyond Shell Shock: Trauma and the Modernist Novel
Carolina Hotchandani
MW 11-12:20 Fall Quarter

Course Description: After World War I, soldiers returned home from battle exhibiting signs of disorientation that challenged the paradigms of medicine in existence at the time. Some doctors attributed the strange symptoms they witnessed to "shell shock." This restrictive diagnosis, however, did not take into account the fact that even people who had not been exposed to exploding shells were suffering similar symptoms. In this course, we will explore the ways in which the modernist novel can be seen as an attempt to represent a broad notion of trauma—that is, trauma registered not only by an individual psyche, but also by a culture that had been scarred by war. In the beginning of this course, we will familiarize ourselves with selected theories of trauma articulated by neuroscientists and psychiatrists writing after World War I, including the writings of neuroscientist Grafton Elliot Smith, psychologist Tom Pear, and texts by Sigmund Freud and his colleagues. We will then place these theories in conversation with modernist novels, exploring the ways in which modernist conceptions of consciousness, time, and memory both theorize and represent trauma. How might the formal experiments of modernist novels allow for a figuration of trauma that was previously unfathomed and unmapped?

Teaching Method: Discussions and presentations.

Evaluation Method: Class participation (15%), one individual oral presentation (10%), and three papers (75%)

Texts include: *A Passage to India* (1924), *Mrs. Dalloway* (1925), *The Sun Also Rises* (1926), *To the Lighthouse* (1927). Excerpts of works by trauma theorists Grafton Elliot Smith, Tom Pear, Sigmund Freud, Cathy Caruth, and others will be compiled in a course packet.

ENG 368 Post 1830/ICSP
Studies in 20th-Century Literature:
Writing the Margins
Rachel Blumenthal
MW 12:30-1:50 Fall Quarter

Course Description: Fences, walls, checkpoints, and blockades are the material margins that separate us from each other. In this course, we will explore not just physical borders, but the geographic, literary, racial, cultural, sexual, linguistic, gendered, and national thresholds that structure our lives. We will track these concerns through multiple literary genres (novel, drama, poetry, essay) in the canon of twentieth-century Ethnic American literature. We will begin with W.E.B. Dubois' concept of "double-consciousness" in *Souls of Black Folk* (1903) and Gloria Anzaldua's theory of the "New Mestiza" in *Borderlands* (1987) to ground our discussions of cultural contact zones, genre mixing, immigration, linguistic hybridity, and racial passing.

Teaching Method: Lecture and discussion

Evaluation Method: Active participation, presentation, short and long writing assignments.

Texts include: *The Bluest Eye, Passing, Woman Warrior, Invisible Man, Native Son, M. Butterfly, Ceremony, Souls of Black Folk, Borderlands,* and poetry by Sherman Alexie.

ENG 368/co-list w/Comp Lit Post 1830/TTC
Studies in 20th-Century Literature:
Resisting Interpretation
Susannah Gottlieb
TTh 2-3:20 Winter Quarter

Course Description: Literature always resists - even as it demands - interpretation. In certain texts of modern literature, the resistance to interpretation issues into a particularly violent struggle in which points of defiance are difficult to distinguish from moments of defeat. This class will examine some of the literary texts of modernity and the tendency of these texts toward two interpretive gestures or situations: incomprehensible self-closure (and the attendant foreclosure of a space for self-legitimation) and an equally incomprehensible self-expansiveness (and the exhilarating, scary freedom it entails). We will begin the course with the enigmatic words of resistance repeated by Melville's odd scrivener, Bartleby ("I prefer not to"), and end with the apocalyptic conclusion to Ellison's *Invisible Man* ("Who knows but that, on the lower frequencies, I speak for you?").

Teaching Method: Lecture and discussion.

Evaluation Method: Three papers (one 3-4 pages; two 5-6 pages); in-class presentation; active class participation.

Texts include: Herman Melville, *Bartleby, the Scrivener -- A Story of Wall Street*; Edith Wharton, *Ethan Frome*; Zora Neale Hurston, *Their Eyes Were Watching God*; John Okada, *No-No Boy;* Ralph Ellison, *The Invisible Man*; Course packet available at Quartet Copies; Three films: *Bartleby*, dir. Jonathan Parker; *Ethan Frome*, dir. John Madden; *Henry Fool*, dir. Hal Hartley.

ENG 368 Post 1830
Studies in 20th-Century Literature:
***Joyce's* Ulysses**
Christine Froula
TTh 3:30-4:50 Winter Quarter

Course Description: An encyclopedic epic that tracks three Dubliners' criss-crossing adventures on 16 June 1904, James Joyce's landmark *Ulysses* captures a day in the life of a semicolonial city in a wealth of analytic--in his word, vivisective--detail. Proposing that *Ulysses* has much to teach us about how to read our own everyday worlds, we'll study the book's eighteen episodes alongside sources, annotations, and commentaries. In thinking about all the fictional Dubliners who populate *Ulysses*, we'll consider Joyce's translation of Homer's *Odyssey* into a modern epic quest; Ireland's long colonial history and its struggle to throw off British rule; the characters' sometimes conflicting dreams of a sovereign Ireland; the resonances of home, exile, and homecoming; psychoanalytic theory of the unconscious and what Freud called "the psychopathology of everyday life"; scapegoat dynamics in theory and everyday practice; relations among bodies, desire, gender, representational strategies, and social power; performance--studied and unconscious--and theatricality; the pain and mourning of loss; the power of love; the scalpel of wit; the social life—and, often, political bite--of comedy and humor; the socio-economic sex/gender system, including marriage and prostitution, as key to political authority, including Joyce's comment on women's emancipation as "the greatest revolution of our time"; the characters' subjective and intersubjective dynamics; and the power and pleasure of language within the book's play of voices and styles: interior monologue, dialogue, reported speech, omniscient authority, poetry, news, advertising, jokes, parody, obfuscation, song, music, play script, letters, catechism, allusion, citation, non-English words, &c. We'll approach this challenging, maddening, amazing, exhilarating, deeply rewarding book in ways playful and critical, jocoserious and analytic; and we'll seek revelation by engaging it with serious purpose and imaginative freedom.

Teaching Method: Lecture and discussion.

Evaluation Method: Attendance and participation, blackboard posts, class presentation, option of two shorter papers or one longer paper or project.

Texts include: Required: Joyce, *Ulysses* (Modern Library); Don Gifford with Robert J Seidman, *Ulysses Annotated* (California); Homer, *The Odyssey* (Fitzgerald translation); recommended: Joyce, *Dubliners*; R. Ellmann, *James Joyce* (Oxford, 1982); Joyce, *Occasional, Critical, and Political Writing*, ed. K. Barry (Oxford, 1991).

ENG 368 Post 1830
Studies in 20th-Century Literature:
James Joyce
Vincent Cheng
TTh 12:30-1:50 Spring Quarter

Course Description: In this course we will be reading, discussing, analyzing (sometimes marveling at, sometimes laughing with, sometimes swearing at)

the wonderful but difficult works of James Joyce. The books we will be looking at--*Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*--are each, in their own ways, revolutionary redefinitions of the literary and stylistic genres they are embedded in, each radically revolutionizing and influencing the course of modern fiction. *Ulysses*, voted #1 in the Random House list of the Top 100 books of the 20th Century, is arguably the single most important and influential novel of modern times--and one of the most controversial, having been banned as obscene in the US and England for decades. (*A Portrait of the Artist as a Young Man* was #25 in the same Random House Top 100 list). These books also have much to do with important issues concerning the ways we think and lead our lives. We will attempt to provide ourselves with a thorough understanding of Joyce and of these particular works; and to think about, discuss, analyze, and write about the implications, both experiential and literary, of the readings. We will do all this with, in part, a postcolonial emphasis and approach, by pursuing a particular angle of investigation: the colonial situation in Ireland, the oldest of England's colonies. Subjected for centuries to the tyranny and rule of English imperialism, the Irish were racialized by the English as "white negroes"--within a unique and troubled relationship that was an ever-present background in Joyce's fiction.

Teaching Method: Lecture and discussion.

Evaluation Method: Class participation, short response papers, midterm exam or paper, and final paper.

Texts include: Joyce's *Dubliners* (Penguin), *A Portrait of the Artist as a Young Man* (Penguin), and *Ulysses* (Random House: The Corrected Text); *The Bloomsday Book* (by Harry Blamires); *Ulysses Annotated* (by Gifford and Seidman); and selected critical essays. Please get the specified editions of Joyce's works.

Vincent J. Cheng is the Shirley Sutton Thomas Professor of English at the University of Utah. He is the author of many scholarly articles and several books, including *Inauthentic: The Anxiety Over Culture and Identity* (2004), *Joyce, Race, and Empire* (1995), *Shakespeare and Joyce: A Study of Finnegans Wake* (1984), *"Le Cid": A Translation in Rhymed Couplets* (1987), and (as editor) *Joyce in Context* (1992) and *Joycean Cultures* (1999). He has been the recipient of numerous teaching awards as well as scholarly awards (including fellowships from Guggenheim, NEH, UC Humanities Research Institute, and Tanner Humanities Center). Professor Cheng's teaching and research interests include Modern British and American Literature, Colonial and Postcolonial English Literatures, James Joyce, the Modern Novel, Minority Discourses, Postcolonial Theory, and Irish Studies. His more recent work addresses the intersections of postcolonial studies, race studies, twentieth-century literature, and contemporary culture.

ENG 368 **Post 1830/ICSP**
Studies in 20th-Century Literature:
Experimental Black British Writing
Evan Mwangi
TTh 2-3:20 Spring Quarter

Course Description: The course examines works by "Black" British authors, including those of Asian background. Discussing the appropriateness of the term, "Black British" writing to label works by artists from different backgrounds, we will read these experimental writers against the background of more conventional "Black" British writing by Samuel Selvon, V.S. Naipaul, and George Lamming. We will put the texts within the context of major 20th century historical events (e.g. World World II, Windrush Generation) and aesthetic movements (modernism, postmodernism, postcolonialism etc.). The class will discuss theoretical work on the diaspora to appreciate the role of migratory experiences in the language choices the creative writers under study make and their affiliation to global modernisms.

Teaching Method: Brief introductory lectures, structured debates, small-group discussions

Evaluation Method: Two 6-page papers, weekly Blackboard postings, regular self-evaluation, peer critiques, class participation, pop quizzes (ungraded), and 1-minute papers (ungraded). Take-home final exam.

Texts include: Movies and fictions by such authors as Andrea Levy, Hanif Kureishi, David Dabydeen, Bernardine Evaristo and Zadie Smith. Theoretical materials by Avtar Brah, Stuart Hall, and Paul Gilroy, Hazel Carby, Simon Gikandi, John MacLeod, and Errol Lawrence.

ENG 368 **Post 1830**
Studies in 20th Century Literature
Virginia Woolf & Bloomsbury
Christine Froula
TTh 3:30-4:50 Spring Quarter

Course Description: The world of the great British novelist and essayist Virginia Woolf and her friends and associates--known as "Bloomsbury" after their London neighborhood--encompassed such groundbreaking writers, artists, and thinkers as E. M. Forster, T. S. Eliot, Katherine Mansfield, Rupert Brooke, Lytton Strachey, Elizabeth Bowen, Radclyffe Hall, Vita Sackville-West (who inspired Woolf's Orlando); painters Vanessa Bell and Duncan Grant; art critics Roger Fry and Clive Bell; sculptor Henri Gaudier-Brzeska; philosophers Bertrand Russell and G. E. Moore; composer Ethel Smyth; economist John Maynard Keynes; and the founder of psychoanalysis, Sigmund Freud, whose complete works in English Virginia and Leonard Woolf published at their Hogarth Press. Forster considered Bloomsbury "the only genuine movement in English civilization" in the twentieth century's tumultuous early decades, a period marked by tremendous technological advances, political and social agitation, clashing empires, world-transforming wars, all mirrored in an extraordinary, exhilarating flowering of modernist art and thought. In this course we'll read several of Virginia Woolf's major novels and essays along with shorter selections by Forster, Mansfield, Strachey, Freud, Keynes, Fry, and others. In doing so, we'll trace a cross-section of early twentieth-century British culture--the Post-Impressionist Exhibitions; workers' and women's movements and suffrage campaigns; the British imperialism; World War I, the Versailles Peace conference, the Spanish Civil War, pacifist movements; rising totalitarianisms, and the beginning of World War II.

Teaching Method: Lecture and discussion.

Evaluation Method: attendance and participation; weekly Blackboard posts; class presentation; option of two shorter essays or one longer essay, research project, or creative project.

Tentative texts: Woolf's *Jacob's Room, Mrs. Dalloway, To the Lighthouse, A Room of One's Own, The Waves, Three Guineas, Between the Acts*; Forster's *A Passage to India*; short stories by Mansfield and Strachey; Eliot's *The Waste Land* and selected poems by British WWI poets; selections from Keynes's *The Economic Consequences of the Peace*, Freud's *Civilization and Its Discontents*, and other works.

ENG 369/co-list w/ CLS 304 **Post 1830/TTC**
Studies in African Literature:
Borders in African Literature
Evan Mwangi
MW 12:30-1:50 Fall Quarter

Course Description: The course studies the representation of borders in African literature. We will be concerned with analyzing how borders, migrations, and global capital intersect under proliferating administrative and epistemic violence in Africa. We will revisit debates about African literature that touch on boundaries and border-crossing. Should texts written in languages originating from outside the boundaries of the continent be considered African literature? Should scholars consider as legitimate boundaries imposed on Africans by colonial powers? Should foreign critics comment on African literature? Gender concerns will be highlighted.

Teaching Method: Brief introductory lectures, structured debates, role-play, small-group discussions.

Evaluation Method: Two 6-page papers, weekly Blackboard postings, regular self-evaluation, peer critiques, class participation, pop quizzes (ungraded), and 1-minute papers (ungraded). Take-home final exam.

Texts include: Essays on borders and violence written by Frantz Fanon, Simon Gikandi, Achile Mbembe; Creative works such as Wale Okediran 's *The Boys at the Border*, Chris Abani's *Song for Night*, Nuruddin Farah's *Maps* and Sefi Atta's "Yahoo Yahoo".

ENG 369
Studies in African Literature:
The Other African Literature
Chris Abani
TTh 11-12:20 Winter Quarter

Course Description: African Literature has tended to be taught with a more conservative and anthropological collection of texts that allow more traditional conversations around politics, culture and nation formation to take place. This has meant that the more vibrant genre based (sci-fi, speculative, crime/thriller/noir and fantasy) work from Africa that reflects a more accurate, modern, urban and technological insight is often ignored. In this class will focus on these books and a couple of films.

Teaching Method: Lecture and discussion.

Evaluation Method: Weekly, one oral presentation (teams of 2-3), four short creative works on topics to be announced (3-5 pages); One long final project, topic to be announced (8-10 pages).

Texts will include: *Nairobi Heat* by Mukoma Wa Ngugi; *Zoo City* by Lauren Beukes; *A Stranger in Olandria* by Sofia Samatar; *Akata Witch* by Nnedi Okorafor. Films include: *District 9*; *Elysium*.

ENG 371 **Post 1830**
American Novel:
Defining America
Bill Savage
TTh 3:30-4:50 Fall Quarter

Course Description: In this class, we will examine the idea of the Great American Novel to explore the construction of American identity, values and literary history. We will operate from two basic points: America can be understood as a text, constantly being rewritten, revised and contested; and identity is relational, based in culture, history and the body. The questions we will examine include: In a racially and ethnically diverse nation, what constitutes American identity, the quality of "Americanness"? Who, if anyone, speaks for all Americans? What sort of literary voice best expresses who we are as a people? How does the dynamic of culture and counter-culture get worked out aesthetically and ideologically?

Teaching Method: Lecture, discussion.

Evaluation Method: Brief written responses to each novel and several options for papers.

Texts include: Twain, *Adventures of Huckleberry Finn*; Chopin, *The Awakening*; Algren, *The Man With the Golden Arm*; Kerouac, *On the Road*; Thompson, *Fear and Loathing in Las Vegas*; Morrison, *Song of Solomon*.

ENG 371 **Post 1830**
American Novel:
Faulkner, Race & Politics
Julia Stern
MW 3:30-4:50 Spring Quarter

Course Description: This course will involve the close reading of Faulkner's four great tragic novels of race and identity *The Sound and The Fury* (1929), *As I Lay Dying* (1930), *Light In August* (1932), and *Absalom, Absalom!* (1936). Until very recently, these works have been considered central to the canon of modernist fiction and read as meditations on the tortured consciousness of the artist (TSATF, AILD, A,A!) or the dilemma of the outsider adrift in an alienating world (LIA). Saturating Faulkner's novels are images of the anguished history of race relations in the American South from the 19th century to the Great Migration and Great Depression. Yet the tragic legacy of slavery, Faulkner's abiding subject, has been understood by critics as a figure for more abstract and universal moral predicaments. Our investigation seeks to localize Faulkner's representation of history, particularly his vision of slavery and the effects of the color line as a specifically American crisis, embodied in the remarkable chorus of narrative voices and visions that constitute his fictive world.

Teaching Method: Lecture and discussion.

Evaluation Method: During the quarter, you will write two take-home close reading examinations of two pages each, as well as a final paper of 8-10 pages on a topic of your choice that you have discussed with me. All written exercises are due over email in the form of Microsoft Word Attachments. One quarter of your grade will be based on your participation in class discussion. Anyone who misses a class will require the professor's permission to continue in the course. No late papers will be accepted. Conflicts with deadlines must be discussed with the professor and any extensions must be approved in advance.

ENG 372 **Post 1830**
American Poetry:
Nature/Nurture
Rachel Blumenthal
MW 3:30-4:50 Fall Quarter

***Course Description*:** Is nature "natural"? What work does the natural world do for us socially, culturally, and politically? In this course, we will explore poetic and aesthetic interpretations of nature. As nineteenth-century writers grappled with the question "What is an American?" they turned to the nation's landscape and ecology to understand what "nurtured" its people. We will investigate the role of environmentalism in poetic discourses about race, class, gender, regionalism, and nationalism. We will also delve into modernism and the development of eco-criticism in the twentieth century. Since this course invites interdisciplinary conversations, we will explore the connections between literature and

landscape painting of the nineteenth century (particularly the Hudson River School), as well as topical debates about climate change and environmentalism.

***Teaching Method*:** Lecture and discussion.

***Evaluation Method*:** Active participation, presentation, short and long writing assignments

***Texts include*:** Poetry by Wheatley, Whitman, Emerson, Thoreau, Poe, Dickinson, Longfellow, Whittier, Julia Ward Howe, Frances Harper, and Helen Hunt Jackson. 20th Century poets, including Langston Hughes, William Carlos Williams, Elizabeth Bishop, and Robert Frost

ENG 372 **Post 1830**
American Poetry:
Walt Whitman
Betsy Erkkilä
MW 12:30-1:50 Winter Quarter

Course Description: This course will focus on the intersections between democratic revolution and revolutionary poetics in Walt Whitman's writings. We shall focus in particular on the Whitman's democratic experiments with the language, style, and forms of poetry, and his daring representation of such subjects as the dignity of labor and the working classes, the body, sex, race, technology, comradeship, war, America, the globe, and the cosmos. We shall begin by looking at the sources of Whitman's 1855 *Leaves of Grass* in the social and political struggles of his time. We shall examine the fascinating intersections between personal and political crisis, homoeroticism and poetic experimentation in the 1860 *Leaves of Grass*. We shall also look at Whitman's attempts to find new forms to give voice to the simultaneous carnage and intimacy of the Civil War as the first modern war in *Drum-Taps and Sequel* (1865). And we shall conclude with a consideration of Whitman's struggle in his later writings to reconcile the revolutionary dream of democracy with a post-Civil War world increasingly dominated by the unleashed forces of economic expansion, materialism, selfism, and greed. The course will end with readings of poets and writers in the United States and elsewhere who continue to "talk back" to Whitman.

Teaching Method: Lecture and discussion.

Evaluation Method: Essay (3-4 pages); essay (8-10 pages); final examination.

Texts include: *Walt Whitman: Poetry and Prose*

ENG 372 **Post 1830**
American Poetry:
19th Century Poetry
Jay Grossman
MW 2-3:20 Winter Quarter

Course Description: American poetry has frequently been reduced to the study of two poets--Whitman and Dickinson--who stand apart from the rest by virtue of their eccentricity and extraordinary ambition. This selective account of poetic inheritance has produced the unusual circumstance of a canon that needs to be opened not only to culturally marginal but also to culturally dominant poets and poetic forms.

This course integrates the study of Whitman and Dickinson with the study of a vastly expanded canon of American poetry. The course also reads theoretical and critical texts that raise questions about canonization and the formation of literary historical narratives. In its attention to the historical and cultural contexts that poetry variously inscribes and defers, the course repeatedly returns to the oscillation that word always-already enacts in relation to the "texts" that lie within them.

Teaching Method: Mostly discussion.

Evaluation Method: Mandatory attendance and active, informed participation. Two papers, one shorter and one longer. No exams, but possible quizzes.

Texts Include: Poets may include Joel Barlow, Phillis Wheatley, Walt Whitman, Emily Dickinson, Henry Wadsworth Longfellow, Ralph Waldo Emerson, Henry David Thoreau, John Greenleaf Whittier, Lydia Huntley Sigourney, William Cullen Bryant, William Wordsworth, Edgar Allen Poe, Sarah Helen Whitman, Sarah Margaret Fuller.

ENG 377 **Post 1830/ICSP**
Topics in Latina/o Literature:
Banned Books
John Alba Cutler
TTh 2-3:20 Fall Quarter

Course Description: This course will examine books banned from Tucson, Arizona classrooms under Arizona House Bill 2281, which effectively ended the teaching of Mexican American Studies in Arizona

public schools. The highly public battle over the content of these books foregrounds the relationship between aesthetics and politics in contemporary Latina/o literature. We will explore in particular the question of resentment: to what extent do these banned novels, poems, and plays imagine Latina/o identity as reactionary?

Teaching Method: Discussion.

Evaluation Method: Quizzes, three essays.

Texts include: Rudolfo Anaya, *Bless Me, Ultima*; Sandra Cisneros, *Woman Hollering Creek*; Jimmy Santiago Baca, *Immigrants in Our Own Land and Selected Early Poems*; Luis Valdez, *Zoot Suit*; Gloria Anzaldúa, *Borderlands / La frontera*, and Manuel Muñoz, *Zigzagger*.

ENG 378 **Post 1830**
Studies in American Literature:
The Journey is the Destination: 19th Century American Narrative
Wanalee Romero
TTh 9:30-10:50 Fall Quarter

Course Description: Nothing is, perhaps, more powerful and pervasive in literature than narratives about a life-changing voyage—whether a journey that takes us far from home or one that brings us (back?) to where we belong. What is so compelling about tales that lead us away or toward home and why are they such a pervasive component of the U.S. popular culture imaginary? How do these narratives define "home" and how do we know when we have arrived there? In this course we will use some landmark odysseys in nineteenth-century American literature to challenge our own conceptions of "home," "away," "community," and "strangers." Exploring these novelistic treks we will consider how travel is often a metaphor for self-individuation, and the home for belonging. While we scrutinize these metaphors, we will seek to discover how these literary journeys, through the numerous variations of place and home they depict, (re)define both the nation and the self.

Teaching Method: Seminar discussion.

Evaluation Method: In class discussion, online discussion board, and two short essays.

Texts include: Herman Melville, *Moby-Dick* (1851); Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852); *Narrative of the Life of Frederick Douglass* (1855) Frederick Douglass; Henry James, *The American* (1877); Mark Twain, *Huck Finn* (1885).

ENG 378 **Post 1830**
Studies in American Literature:
19th-Century American Gothic
Wanalee Romero
TTh 9:30-10:50 Winter Quarter

Course Description: The ubiquity of ghost stories, gothic fiction, and horror films attests to America's preoccupation with hauntings. But when did this fascination begin and what does it say about American culture? In this course we will examine how representations of horror and terror in nineteenth-century American literature encoded individual and national anxieties about the dark side of life, in ways that we can recognize today. We will consider how horror facilitates the examination of borders—borders between the physical and the spectral, the past and the present, the civilized and the savage, the real and the unreal, the natural and the supernatural, the rational and irrational, the sane and the insane—as the boundaries between iterations of "us" and "them" in myriad historical, societal, and national configurations.

Teaching Method: Seminar discussion.

Evaluation Method: In class discussion, online discussion board, two short essays, and one informal presentation of an informational text about the gothic mode selected from a list provided.

Texts include: Washington Irving, *The Legend of Sleepy Hollow* (1820); Edgar Allan Poe, "The Fall of the House of Usher" (1839), "The Masque of the Red Death" (1842), "The Tell-Tale Heart" (1843); Nathaniel Hawthorne, *The House of the Seven Gables* (1851); Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892); Henry James, *The Turn of the Screw* (1898).

ENG 378 **Pre 1830**
Studies in American Literature:
Reason, Rage, Revolution
Rachel Blumenthal
TTh 12:30-1:50 Winter Quarter

Course Description: The American Revolution was founded on Enlightenment ideals that ostensibly privileged reason, human freedom, and science. Yet American literature is deeply engaged with irrationality, violence, and the occult. In this course,

we will examine the underbelly of American Revolutionary idealism as it took shape in the eighteenth century. Our conversations will chart the role of rage, terror, science, and oppression in the early American literary canon, as well as speak to contemporary debates about citizenship and rationality.

***Teaching Method*:** Lecture and Discussion.

***Evaluation Method*:** Active participation, presentation, short and long writing assignments.

***Texts may include*:** Thomas Paine's *Common Sense*, selected letters of John and Abigail Adams, Benjamin Franklin's *Autobiography*, Hector St. John de Crèvecoeur's *Letters from an American Farmer*, Charles Brockden Brown's *Edgar Huntly*, selected *Federalist Papers*, poems by Phillis Wheatley, and writings by Thomas Jefferson.

ENG 378 **Pre 1830**
Studies in American Literature:
Captitvity
Rachel Blumenthal
MW 12:30-1:50 Spring Quarter

***Course Description*:** Literature is brimming with kidnapped hostages who have escaped and lived to tell their tales. By turns tragic, inspiring, and shocking, these narratives form the core of American autobiographical, sensation, and gothic genres. In this course we will explore the types and tropes of transatlantic captivity narratives. How do captives differentiate themselves from their captors rhetorically and thematically, and in what terms—racial, gendered, sexual, religious—do they frame their "escapes"? How do these narratives consolidate, but also challenge, images of American national identity? We will read a range of texts that explore critical sites of social and historical trauma, including King Philip's War, American slavery, Japanese internment, and the wars in Iraq and Afghanistan.

***Teaching Method*:** Lecture and discussion.

***Evaluation Method*:** Active participation, presentation, short and long writing assignments

***Texts may include*:** Mary Rowlandson's *Narrative of the Captivity*, Susannah Rowson's *Slaves of Algiers*, Frederick Douglass' *Narrative of the Life*, Julie Otsuka's *When the Emperor Was Divine*, and Jill Carroll's serialized narrative of her captivity in Iraq.

ENG 378 **Post 1830**
Studies in American Literature:
Native American Literature
Mark Turcotte
TTh 9:30-10:50 Spring Quarter

Course Description: This course will be an introductory survey of a wide range of Native American and First Nations literature. Students will read a selection of work, including some *early contact* and *expansion* texts, but will focus on the prose and poetry of mid-to-late 20th century and contemporary writers.

Students will examine, compare and contrast the ways in which Native literary writing approaches agendas and ideas such as personal and community identity; racial and cultural stereotypes; social and cultural obligations and duties; self-expression and humor as acts of survival; acts of re-appropriation and redefinition; encounters with a dominant culture, etc. In addition, students will consider some basic elements of literary theory, as well as select non-Native texts, as they encounter the works of major and lesser-known Native American and First Nations authors.

Teaching Method: Discussion.

Evaluation Method: Students will be expected — in class discussions and in writing — to respond to and interact with the texts/readings, but will also have opportunities to write their own creative work as a means of achieving similar goals.

Texts may include: *The Absolutely True Diary of a Part-Time Indian*, Sherman Alexie; *When My Brother Was an Aztec*, Natalie Diaz; *Love Medicine*, Louise Erdrich; *The Truth about Stories*, Thomas King; *From Sand Creek*, Simon Ortiz; *Roofwalker*, Susan Power.

Instructor Bio: Mark Turcotte (Turtle Mountain Chippewa) is author of four poetry collections, including *The Feathered Heart* and *Exploding Chippewas.* His poetry and short fiction have appeared in many literary journals, including *TriQuarterly*, *POETRY, Hunger Mountain, Rosebud, Prairie Schooner*, *Kenyon Review, Ploughshares*, *Sentence* and *The Missouri Review*.
He was the recipient of a Lannan Foundation Literary Grant, and has been awarded two Literary Fellowships by the Wisconsin Arts Board. He was a writer-in-residence for the National Book Foundation's "American Voices" project, and was awarded a Lannan Writer's Residency in Marfa,

Texas. His poem, *The Flower On*, was part of the Poetry Society of America's *Poetry In Motion* project, which placed poetry placards on public transportation in cities across the United States. His work is included in the NEA/Poetry Foundation high school recitation project *Poetry Out Loud*. In recent months he has been invited to share his work from Boston to Santa Fe to Fargo to Montepellier, France.
Turcotte served as the 2008-2009 Visiting Native Writer at the Institute of American Indian Arts in Santa Fe, New Mexico. He lives in Chicago where he is Visiting Assistant Professor in English and Creative Writing at DePaul University.

ENG 378 **Post 1830**
Studies in American Literature:
Chicago Way: Urban Spaces and American Values
Bill Savage
TTh 2-3:20 Spring Quarter

Course Description: Urbanologist Yi Fu Tuan writes "What begins as undifferentiated space becomes place when we get to know it better and endow it with values." In *The Untouchables*, Sean Connery tells Kevin Costner, "You want to get Capone? Here's how you get Capone. He pulls a knife, you pull a gun. He puts one of yours in the hospital, you put one of his in the morgue. That's the Chicago way." In this class, we will examine "the Chicago way" from many different angles in order to interrogate the values with which various artists have endowed Chicago. We will read in a broad range of media: journalism, poetry, song, fiction, film, and sequential art to see how a sense of Chicago as a place works over time. We will pay close attention to depictions of the construction of American identity, and to the role of the artist and intellectual in the city.

Teaching Method: Discussion, brief lectures, guest speakers, and an optional urban tour.

Evaluation Method: Class participation; brief written responses to each text; several options for papers of various lengths.

Texts Include: Nelson Algren's *Chicago: City on the Make* and *The Neon Wilderness*; Richard Wright's *Native Son*; Stuart Dybek's *The Coast of Chicago*; journalism by Ben Hecht, Mike Royko and others; short fiction by Sandra Cisneros, James T. Farrell and others; poetry by Carl Sandburg, Gwendolyn Brooks, Tony Fitzpatrick and others; the films *The Untouchables*, *The Blues Brothers*, *Call Northside 777*, and *Barbershop*; the graphic novel *100 Bullets: First Shot, Last Call*.

Note: Texts will be available at Comix Revolution, 606 Davis Street.

ENG 383 **Post 1830**
Studies in Theory and Criticism:
Interpreting Culture
Jules Law
TTh 11-12:20 Fall Quarter

Course Description: Movies; sculpture; popular music; magazine ads; blogs. Are they all "cultural objects"? Religious groups; literary societies; tailgate parties; shopping centers; Facebook pages. Are they all "cultural institutions"? This course will examine some of the basic 20th (and 21st!) century forms and theories of culture, with a special emphasis on the role of gender in the formation of popular and mass culture. We will look at a number of different theories and disciplines of culture, ranging from anthropology to psychoanalysis, from marxism to feminism, from musicology to geography. A primary emphasis in the course will be on student participation in identifying and discussing the objects of culture. Examples will be drawn from literature, history, film, tv, art, popular music, the web, and many other forms of popular culture. Each week we will read one or two fairly sophisticated theoretical essays, and in several of the weeks we will consider a film as our central example. In addition, each week students will be required to bring to section their own example of a popular-cultural object which either fits or doesn't fit the theoretical reading for the week. Please note: this course deals with popular and mass cultural materials that are sometimes "explicit" and "mature" in content.

Teaching Method: Intensive discussion.

Evaluation Method: five short (2 pp.) papers and a final paper.

Texts include: John Berger, *Ways of Seeing*; Ferdinand de Saussure, *Course in General Linguistics*; Simon During (ed.), *The Cultural Studies Reader*; Simon Frith, *Performing Rites*; and essays by Lévi-Strauss, Lacan, Mulvey, Brenkman, Benjamin, de Certeau, Soja, and others, available on Blackboard. Please note: students MUST acquire the particular editions ordered for class.

Note: This course fulfills the Literary Theory requirement.

ENG 383 **Post 1830**
Studies in Theory and Criticism:
Theories of Tragedy
Viv Soni
MW 9:30-10:50 Spring Quarter

Course Description: Tragedy is one of the oldest literary genres, with its roots in the democratic experiments of ancient Greece. Yet it also remains one of the most important literary genres today. Not only does it inform aesthetic production of all kinds, from movies to theater to novels, but it also shapes the way we perceive our world. We speak of a tragic life or a tragic event just as we speak of a tragic film, and the way in which we interpret "tragic" in each case transforms our perception of lived reality. At its most basic, tragedy wrestles with some of the fundamental problems of human existence: the meaning of suffering, our ethical response to suffering, our possibilities for happiness. In addition, tragedy is one of the most explicitly politicized literary genres, both formally and in terms of its thematic content. Thematically, tragedies themselves are often concerned with the relation between the individual and the community and the reciprocal responsibilities of that relationship. Formally, since tragedy is a communal ritual, the very experience of watching tragedy is a political one. Yet theories of tragedy have conceived the political possibilities of tragedy very differently, from those who find in it a nascent democratic sensibility, to those who see it as the expression of an aristocratic high culture.

In this class, we will read both classical and contemporary theories of tragedy, paying close attention to the changing ways in which theorists have understood the ethical and political value of tragedy. Not only will we develop a more sophisticated understanding of an important literary genre, but we will also acquire a familiarity with a variety of critical approaches to literature and learn how each one addresses literary problems differently. We will read some of the most important texts in the history of literary criticism (Plato's *Republic*, Aristotle's *Poetics*, Nietzsche's *Birth of Tragedy*), and explore a variety of contemporary theories, such as Marxism, feminism, psychoanalysis, structuralism, postcolonial theory.

Here are some of the questions we will seek to answer by examining theories of tragedy: How does ancient tragedy differ from modern tragedy, and how is individual subjectivity conceived differently as a result? Why does tragedy come to serve as a model for modern psychological subjectivity? What is the political function of Greek tragedy, and how does this change in the modern state? Why does the tragic hero function as a model of political resistance to established norms? What are the different ways in which tragedies place ethical demands on us? Why is tragedy so much better suited to understanding complex ethical situations than moral philosophy is?
It is my hope that through this class we will become attuned to the political and social relevance of literary texts, and we will learn to be attentive to the subtle ways in which literary paradigms determine our own ethical and political responses to our world.

Teaching Method: The course will be conducted as a seminar in which all members of the class are expected to participate actively.

Evaluation Method: Class participation (25%), midterm paper 6-8pp (25%), final paper 7-9pp (25%), final exam (25% each)

Texts include: The texts will be available in a coursepack, and will include selections from the following: Plato, *Republic*; Aristotle, *Poetics*; Rousseau, *Letter to D'Alembert*; Smith, *Theory of Moral Sentiments*; Hegel, *Phenomenology*; Nietzsche, *Birth of Tragedy*; Kierkegaard, *Either/Or*; Freud, *Interpretation of Dreams*; Lacan, *Ethics of Psychoanalysis*; Benjamin, *Origins of German Tragic Drama*; Girard, *Violence and the Sacred*, Soyinka, *Fourth Stage*; Greenblatt, *Hamlet in Purgatory*; Butler, *Antigone's Claim*; Eagleton, *Sweet Violence.*

Note: This course fulfills the Literary Theory requirement.

ENG 385 **Post 1830/ICSP**
Topics in Combined Studies:
Writing Gay Men's Lives
Jay Grossman
MW 11-12:20 Winter Quarter

Course Description: In 1882, Oscar Wilde, on a triumphant American tour, met with Walt Whitman at his home in Camden, NJ. What can we learn from this meeting of the two most famous homosexuals the nineteenth century produced? But also: what might be lost by characterizing the meeting in these terms--as a meeting of two "homosexuals"? What if we were instead to imagine their meeting as a dizzying historical co-incidence of the last example of whatever-men-were-before-they-were-understood-to-be-"homosexual" (Whitman), and the first example of this new type (Wilde)?

In this course we'll study the terms in which "gay men" have written about themselves (in diaries, novels, letters, poetry, and journals), and how they have been written about (in the various discourses of power--legal, medical, sociological, theological) in the 122 years since Whitman's death in 1892-- the year the word "homosexual" first appeared in English.

Partly to answer the question how "we" came to be where "we" are today, we'll consider writing on a range of topics and from a range of historical periods, including the HIV pandemic (AIDS as "a gay disease" and as the disease of gayness); the 1950's and 1960's (periods often seen, respectively, as those of normative heterosexuality, and of the sexual revolution); early twentieth-century characterizations of gender "inversion," of "the nance" on the burlesque stage and in films, and of "Uranians"; and nineteenth-century versions of male-male amorous attachments.

The course will be directed largely toward the texts and contexts out of which emerges the "sexual orientation" called "gay male," but issues of "straightness," "lesbianism," "bisexuality," and "queerness" will necessarily arise as well.

Teaching Method: Discussion

Evaluation Method: No exams. A shorter midterm paper expanded into a larger, research-oriented final paper.

Texts include: Charles Jackson's *The Fall of Valor* (1946); *Jeb and Dash: A Diary of Gay Life 1918-1945*; Oscar Wilde, *The Importance of Being Earnest* (1895); Moisés Kaufman, *Gross Indecency: The Three Trials of Oscar Wilde* (1997); Tony Kushner's *Angels in America* (1992); *Rat and the Devil: Journal Letters of F. O. Matthiessen and Russell Cheney* (1924-45); Douglas Crimp's *AIDS DemoGraphics* (1990); Freud's *Three Essays on The Theory of Sexuality* (1925); Michel Foucault's *The History of Sexuality: Volume One: An Introduction* (1980); Whitman's writings both in poetry and prose.

ENG 385 **Post 1830**
Topics in Combined Studies:
Animating Media
Jim Hodge
TTh 3:30-4:50 Winter Quarter

Course Description: What is animation? How is something made to "come alive" or made "to go"? This course explores animation as the technical coincidence of life and movement across media. We will examine animation historically and theoretically with particular attention to its remarkable efflorescence in the wake of digital media. While not a survey of animation per se, this course argues that we can broaden our understanding of the form, aesthetics and significance of animation by examining it as rich topos across and about media. This claim may best be understood within a long historical scope. Dolls come to life, statues walk, paintings stare back, books write themselves, computers contract viruses, etc. What do we make of such animating encounters? How do such examples inform our sense of what "media" and "mediation" might mean in terms of our understanding of life itself? Analyzing films, literary works, digital media and optical toys, we will attend to the media-specificity of animation in its various material, cultural, and historical manifestations. N.B. Attendance at one two-hour screening each week is a required component of this class.

Teaching Method: Mostly discussion with some lecture.

Evaluation Method: active and informed participation; several short essays; final research project.

Texts include: Hall, *The Raw Shark Texts*; course reader available from Quartet Copies.

Note: This course fulfills the Literary Theory requirement.

ENG 385/co-list w/ BUS_INST 390 **Post 1830**
Topics in Combined Studies:
Financial Crises in Literature
Nathan Leahy
TBA Winter Quarter

Course Description: As recent headlines have made clear, financial crises are continually recurring and devastating phenomena in American history. Less clear, even to economists, is how they happen, how they may be prevented, why institutions and individuals respond to them the way they do, and what financial crises may suggest about prevailing social, economic, and cultural values. This course looks at representations of actual and imagined financial panics in 19th and 20th century American literature, and it addresses the ways in which fiction is utilized to explain to wide non-specialist audiences complicated economic transactions, and to explore

the possible ways in which they can go terribly wrong. We will study how representations of financial crises in these narratives also provide incisive critiques of entrenched American institutions and myths such as the "American Dream," the free-enterprise ethos, self-reliance, the social ladder, Manifest Destiny, and a non-imperial foreign policy.

Teaching Method: Discussion

Evaluation Method: Essays, one oral presentation, active participation in discussion, weekly blackboard postings of approximately 300 words.

Texts Include: We will cover American novels and short stories dating from the mid-19th century through the 2008 (and ongoing) financial crisis; possibly with emphasis on texts written during the 1920s and 1930s. Students are encouraged to integrate course readings with contemporary economic developments related to the ongoing turbulence in the U.S. and global economy. Primary readings will by drawn from the following tentative list: Frank Norris's *The Pit* and "A Deal in Wheat"; John Dos Passos, *Manhattan Transfer*; Theodore Dreiser's *The Financier*; Upton Sinclair, *The Moneychangers*; Edmund Wilson, *American Jitters*; Nathanael West, *A Cool Million*; William Gaddis, *JR*, Richard Powers, *Gain*; Don Delillo's *Cosmopolis*, Gary Shteyngart, *Super Sad True Love Story*. We will read short excerpts from cultural and economic histories and treatises alongside the fiction to encourage comparative and critical debate, as we also will look at various periodicals and newspaper reports covering financial crises featured in the fiction. Films may include *A Corner in Wheat*, *Our Daily Bread*, *It's a Wonderful Life*, *Wall Street*, *Margin Call*, *Too Big To Fail*, *There Will Be Blood*, and possibly an episode of *30 Rock*.

ENG 385 **Post 1830**
Topics in Combined Studies:
Legal Fictions
Christine Froula
TTh 11-12:20 Spring Quarter

Course Description: In this course we'll explore selected treatments of legal themes in literature and film as part of a broader consideration of the interrelationships of literature and law. We'll study depictions of transgressions; trials, testimony, and juries; contracts written and unwritten; questions of evidence, burdens of proof, reasonable doubt, verdicts rational and irrational; and the question of differential social positions before the law, whether given by gender, ethnicity, race, sexuality, religion, imperial or colonial status. We'll consider how literature and the law address common concerns, including morality, justice, equality, and agency, under different disciplinary and formal constraints; the relationships of legal issues to other issues within each text; and the different kinds of influence legal and literary or aesthetic works may exert upon social conscience and policy.

Teaching Method: Lecture and discussion.

Evaluation Method: Attendance and participation, Blackboard posts, class presentation, option of two shorter or one longer paper.

Texts include: Aeschylus, *The Oresteia*, Shakespeare, *The Merchant of Venice*, Melville, *Billy Budd, Sailor*, Miller, *The Crucible*, Dürrenmatt, *The Visit*, Deavere Smith, *Twilight, Los Angeles, 1992*, Kaufman, *Gross Indecency: The Three Trials of Oscar Wilde*, Kafka, *The Metamorphosis and Other Stories*; Salih, *Season of Migration to the North*; *Twelve Angry Men, The Verdict, Rashomon, Witness for the Prosecution, Separation*; selected articles and essays by scholars of law and literature.

Note: This course fulfills the Literary Theory requirement.

ENG 385/co-list w/HUM395 **Post 1830**
Topics in Combined Studies:
Cinema and Digital Media
Jim Hodge
TTh 2-3:20 Spring Quarter

Course Description: In the middle of the last century, film critic André Bazin famously asked "what is cinema?" Today it has become more appropriate, at least to many, to ask "what was cinema?" Whereas the cinema has frequently been touted as the preeminent art form of the twentieth century, its cultural status seems far more uncertain and diffuse in the context of today's constantly shifting digital landscape. This course introduces students to the ongoing public and academic discussion over the fate of cinema in the age of digital media from a comparative media standpoint. It also integrates discussion of cinema from the field of digital media studies. While we will spend a significant amount of time discussing both popular and experimental film and readings in film theory, we will also gauge the broader transformation of the very notion of cinema while reading a novel, playing video games, and engaging networked artworks.

Teaching Method: Mostly discussion with some lecture.

Evaluation Method: Several short essays (1-2 pages), an in-class presentation, and a final research project.

Texts include: Stanley Cavell, *The World Viewed*; Mark Z. Danielewski, *House of Leaves*; J. Hoberman, *Film After Film*; course reader available from Quartet Copies.

Texts will be available at: Beck's Books

ENG 386 **Post 1830**
Studies in American Literature:
American West
Wannalee Romero
TTh 12:30-1:50 Fall Quarter

Course Description: When we think about the U.S. frontier, we conjure images driven by hyper-masculinity: Wild landscapes peopled by rugged cowboys and "stoic" Indians. Conversely, we likely link sentimentality with attributes traditionally associated with femininity: a nurturing home tended by weak bodies with strong hearts. We might expect these two seemingly mutually exclusive spheres never to intersect. However, many of the classic (and incredibly popular) novels and films about the frontier use the conventions of sentimentality to stir emotions in the audience. In fact, sympathy is arguably what has made—and continues to make—conceptions of the West so powerful in the American imagination. In this course we will consider how sentimentality and the frontier are inextricably linked as we trace their cultural and historical representations in literature and film, from Cooper's *Last of the Mohicans* to Tarantino's *Django Unchained*. We will also explore the ways in which this startling convergence of the "masculine" and "feminine" confounds assumptions about race and sexuality by considering the cultural and social history that lies behind these filmic and literary representations

Teaching Method: Seminar discussion

Evaluation Method: In class discussion, online discussion board, one brief key-term essay, and two short literary analysis essays.

Texts include: James Fenimore Cooper, *Last of the Mohicans* (1757); Jovita González *Dew on the Thorn* (1997, written 1930s-1940s); Cormac McCarthy, *Blood Meridian* (1985); *The Searchers* (1956) dir. John Ford; *Brokeback Mountain* (2005) dir. Ang Lee; *Django Unchained* (2012) dir. Quentin Tarantino.

ENG 386/co-list w/ CLS 375 **Post 1830**
Studies in Literature & Film
The Image of War in Literature & Film
David Wittenberg
TTh 11-12:20 Fall Quarter

***Course Description*:** War is among the most extreme and ineffable of human experiences—and yet ironically one of the most frequent and familiar subjects for literature and film. In this course, we will consider the ways in which war or trauma can be represented and interpreted in film and literature, and some of the ways in which it cannot. We will discuss a range of written and visual texts, both fictional and nonfictional, that depict the experience and significance of war, or that seek to render the unspeakable into language, or the indescribable into image. Primary texts and films will focus on wars of the twentieth and twenty-first centuries (World War II, Vietnam, Iraq, the "War on Terror"). In addition, we will read and discuss a selection of critical and philosophical works on violence, trauma, social and economic inequities in conflict, and the relation between politics and individual experience. Please note that the texts, images, and discussion topics in this class may at times be graphic and disturbing.

***Evaluation Method*:** Evaluation will be based on two brief papers leading up to a final research project, as well as regular attendance and participation in class discussions.

***Texts and films include*:** Primo Levi, *Survival in Auschwitz*; Toyofumi Ogura, *Letters from the End of the World*; Slavoj Žižek, *Welcome to the Desert of the Real*; selected episodes of HBO's *Band of Brothers*; Terrence Malick, *The Thin Red Line*; Jean Renoir's *The Grand Illusion*; David O. Russell's *Three Kings*; selected critical and philosophical essays.

Instructor Bio: David Wittenberg is an Associate Professor in the departments of English and Cinema & Comparative Literature at the University of Iowa. His research and teaching interests include 19th- through 21st-century literary theory and philosophy, visual culture and film, American literature, architectural design and theory, and popular culture studies. He is the author of two books, *Time Travel: The Popular Philosophy of Narrative* (Fordham, 2013) and *Philosophy, Revision, Critique: Rereading*

Practices in Heidegger, Nietzsche, and Emerson (Stanford, 2001). Currently, he is completing a new book about the significance of very large cultural objects and images, entitled *Big Culture: Toward an Aesthetics of Magnitude*.

ENG 386/combined w/CLS 375 Post 1830
Studies in Literature & Film
Criminal Minds
Sarah Valentine
MW 2-3:20 Winter Quarter

Course Description: Dexter, Raskolnikov, American Psycho. Killers, good and bad, have fascinated us for centuries. Psychologically, morally and philosophically we are drawn to the figure of the killer; we revel in the voyeuristic pleasure of entering the criminal mind while maintaining our own legal and moral codes. In this course we study works of fiction, film and TV that have the killer or murderer as their primary subject. We pose ourselves as investigators and analyze the minds and motives of characters as well as the cultures that generate them. We explore the appeal of the "moral murderer" and the "crime drama" genre that allow viewers to participate in a criminal act while allowing justice to prevail in the end. Our methods include close reading and traditional textual analysis, but we also borrow the tactic of psychological/behavioral profiling used in the criminal justice system and apply it to our fictional characters and texts.

Teaching Method: Seminar.

Evaluation Method: Weekly writing assignments, quizzes and a final paper or exam.

Texts include: TBA

ENG 386/co-list w/ CLS Post 1830/TTC & ICSP
Studies in Literature & Film:
Cowboys and Samurai
Andrew Leong
MW 11-12:20 Spring Quarter

Course Description: The American cowboy and the Japanese samurai are often held to be paragons of masculine virtue, mythic embodiments of the "frontier" or "warrior" spirits that define their respective nations. However, despite their status as icons of national exceptionalism, the cowboy and samurai are surprisingly interchangeable. In the world of film, there is little distance between the Seven Samurai and The Magnificent Seven.

The gambit of this course is to examine the history of film through two genres of "historical film": the Western and the jidaigeki (Japanese period drama). While films, and film genres will be at the center of the course, we will also examine the Western and jidaigeki in other media, including dime novels, manga, and theatrical spectacles.

Many of the key questions of the class will revolve around the problem of "adaptation." How are elements present in one national, cinematic, or literary context transposed or re-coded to fit within another? What can the various cross-adaptations of Westerns and jidaigeki tell us about the shifting relationship between Japan and the United States? How can generic conventions be "bent" or "queered" through practices of allusion, adaptation, and re-interpretation? What can the hyperbolic foregrounding of American and Japanese men tell us about who is left out or behind (outlaws, Indians, women, etc.)?

Teaching Method: Lecture, student presentations, discussion.

Evaluation Method: Grades will be based on regular attendance, active participation in discussion (both in-class and on the class blog), and writing assignments totaling 4-5 pages by the midterm and 8-10 pages by the end of the quarter.

Texts include: Nitobe Inazō, *Bushidō* (1899); Zane Grey, *Riders of the Purple Sage* (1912); Rebecca Solnit, *River of Shadows: Eadweard Muybridge and the Technological Wild West* (2003); Takehiko Inoue, *Vagabond* (1998-ongoing), and a substantial course reader.

Films include*: The Great Train Robbery* (Porter, 1903); *Algie the Miner* (Guy-Blaché, 1912); *Last of the Line* (Ince, 1914); *Kosuzume Tōge* (Numata, 1923); *Humanity and Paper Balloons* (Yamanaka, 1937); *Stagecoach* (Ford, 1939); *Duel in the Sun* (Vidor, 1946); *Red River* (Hawks, 1948); *Seven Samurai* (Kurosawa, 1954); *Musashi Miyamoto* (Inagaki, 1955); *The Magnificent Seven* (dir. Sturges, 1960); *Lady Snowblood* (Fujita, 1973); *Unforgiven* (Eastwood, 1992); *Taboo* (Oshima, 1999); *Brokeback Mountain* (Lee, 2005).

ENG 386/co-listed w/CLS 375 Post 1830
Studies in Literature & Film
Alien as Other: The Politics of Science Fiction and the Science Fiction of Politics
Sarah Valentine
TTh 12:30-1:50 Spring Quarter

Course Description: Since the turn of the twentieth century, the image of the "alien from outer space" has served as a metaphor for countless real-world stories. This course explores the development of the alien genre from the late Victorian era up through the present day and focuses on how the degrees of otherness the alien represents help us gauge our definition of humanity through issues like race, gender, sexuality and political status. We also look at the political use of the term "alien" as a manufactured identity that can take on otherworldly tones, for instance in the government's official designation "alien of extraordinary ability."

Teaching Method: Seminar

Evaluation Method: Weekly reading assignments and written responses, a midterm project and a final paper or presentation.

Texts Include: *Heart of Darkness, Kindred, District 9, The League of Extraordinary Gentlemen* as well as others TBA.

ENG 386/colist w/CLS313/MENA301 Post 1830
Studies in Literature & Film
20/21 C Lit & Film from MENA: National Traditions, Global Influences
Brian Edwards
MW 2-3:20 Spring Quarter

Course Description: This course has two objectives: first, to introduce the literary work of several novelists and a few filmmakers from postcolonial North Africa and the Middle East. Second, to interrogate the methodological question of what sort of evidence literature and film offers about contemporary reality. These two objectives are pursued simultaneously via close readings of fiction (including a graphic novel) and film from the region, with a special focus on three diverse sites (the Maghreb, especially Morocco; Egypt; and Iran), and methodological and theoretical readings that attempt to identify the place of literature and culture in society, including those that challenge this relationship. We will not assume an easy relationship of literature or the literary and society, but rather put that relationship on the table for consideration. Topics we will pursue include: Orientalism, postcoloniality, globalization and literature, the field of cultural production, and the politics of literature and art. Theorists and critics include: Edward Said, Pierre Bourdieu, Arjun Appadurai, Richard Jacquemond, Samia Mehrez, Tarek El-Ariss. Literature will be drawn from the following list of authors: Tahar Ben Jelloun, Mohammed Mrabet, Leila Abouzeid, Abdellah Taia (Morocco); Assia Djebar, Ahlam Mosteghanemi (Algeria); Hisham Matar (Libya); Naguib Mahfouz, Sonallah Ibrahim, Bahaa Taher, Alaa Al Aswany, Mansoura Ez Eldin, Ahmed Alaidy, Magdy El Shafee (Egypt); Sadegh Hedayat, Iraj Pezeshkzad, Marjane Satrapi, Shahrnush Parsipur, Shahriar Mandanipour (Iran). Filmmakers may include: Moumen Smihi, Nabil Ayouch, Laila Marrakchi, Faouzi Bensaïdi (Morocco); Youssef Chahine, Ibrahim El Batout (Egypt); Mohsen Makhmalbaf, Abbas Kiarostami, Jafar Panahi, Samira Makhmalbaf (Iran). Not all these authors and filmmakers will be covered; substitutes will be satisfying.

Note: All readings will be in English translation and films will be subtitled. Students who are able to read in French, Arabic and/or Persian/Farsi are encouraged to do so.

ENG 392
The Situation of Writing
Rachel Webster
TTh 9:30-10:50 Fall Quarter

Course Description: The present situation of writing requires that we create literature, *as well as* the contexts in which literature can be shared, appreciated and understood. We are the inheritors, perpetuaters and innovators of literary culture, and in this class we will position our inquiries on the present and future even as we acknowledge the historic, enduring, humanistic values of writing. We will begin with a discussion of ideas gleaned from readings by Italo Calvino, Harold Bloom, Kazim Ali, Martha Nussbaum, Lewis Hyde, Adrienne Rich and others. Then we will build on these ideas practically with a service learning assignment and a creative work that reaches a new public, coordinates media or engenders community. The course will be designed especially for students who hope to forge careers as writers, and it will challenge all participants to think creatively about the place of literature in our changing society.

Teaching Method: Lecture and discussion.

ENG 393
Theory & Practice of Poetry
Mary Kinzie MW 12:30-1:50 Fall/Winter
Rachel Webster MW 12:30-1:50 Winter/Spring

Course Description: An advanced yearlong course in reading for writers that requires critical analysis and intensive writing of poems. An exam on the summer reading from the 393-1 *Reader* will be given the second week of class. Texts for the first term will include collections by Robert Frost, Elizabeth Bishop, James Merrill, Louise Bogan, and Gwendolyn Brooks. The Fall-Winter semester will be devoted to analysis (both written and oral) and imitations of these poets using the concepts presented in the *Reader* that relate to the ways in which form allows theme. A 12-15-page paper will be due in December comparing the work of a studied poet with one from outside the course reading list. The course ends with two weeks of Daily Poems. In the second semester, beginning in early February, students will read longer works by various poets that will lay the foundation for the cumulative composition of a work that by the end of May 2008 will total at least 125 lines, with the possibility for a public reading of those poems at the end of the quarter.

Prerequisites: No P/N registration. Permission of Writing Major required. Reading due for first class; exam given the second week. Attendance at first class mandatory.

Teaching Method: Seminar discussion.

Evaluation Method: Based on creative and critical work; class presentations and participation.

Texts include: Textbooks available at: Norris Center Bookstore and Quartet Copies.

ENG 394
Theory & Practice of Fiction
Juan Martinez MW 12:30-1:50 Fall/Winter
Sheila Donohue MW 12:30-1:50 Winter/Spring

Course Description: An advanced yearlong course in reading for writers, critical analysis of the technique of fiction, and intensive creative writing. The first one-and-a-half quarters will be devoted to the short story through the study of several assigned authors and the writing of short original fictions based on qualities particular to each of these authors. The second half of the course will focus on longer fictional forms through the study of several authors' work, and the drafting and revision of a longer original fiction, either a long story or novella. Note: Assigned summer readings will be available in June preceding the yearlong sequence.

Prerequisites*:* English 206 and 207, plus permission of Writing Major. No P/N registration. Attendance at first class mandatory.

Teaching Method: Discussion and workshop.

Evaluation Method: Based on creative and critical work; class presentations and participation.

Texts include: Selected stories and novellas, essays on craft, and the work of the other students.

ENG 395
Theory & Practice of Creative NonFiction
John Bresland MW 12:30-1:50 Fall/Winter
Eula Biss MW 12:30-1:50 Winter/Spring

Course Description: An advanced year-long course in reading for writers, critical analysis of techniques of creative nonfiction, and intensive creative writing. Reading of primary works will concentrate on longer creative nonfiction works, and the creative project for this second half of the year is a work of creative nonfiction of approximately 15,000 words. A guest fiction-writer will visit in April as writer-in-residence.

Teaching Method: Discussion.

Evaluation Method: Based on creative and critical work; class presentations and participation.

Texts Include: TBA

Texts will be available at: Norris Center Bookstore.

Note: No P/N registration. Attendance at first class mandatory.

ENG 397
Research Seminar

Course Description: Topics vary. A writing-intensive research seminar in which students research and complete an independent term paper related to the topic of the seminar. Required for English Literature majors. Open to juniors and seniors.

Prerequisites: British or American Literature sequence, ENG 298, and three 300-level English

courses. Research seminars may not be taken for distribution credit.

Fall Quarter:

Jay Grossman	TTh 11-12:20	Sec. 20
Kasey Evans	TTh 3:30-4:50	Sec. 21

Winter Quarter:

Helen Thompson	MW 3:30-4:50	Sec. 20
Jeff Masten	TTh 11-12:20	Sec. 21

Spring Quarter:

Andrew Leong	MW 3:30-4:50	Sec. 20
Christine Froula	TTh 3:30-4:50	Sec. 21

FQ Section 21
Representing the Psyche
Kasey Evans
TTh 3:30-4:50

Course Description: Literature and psychoanalysis have a long-standing, intimate, and sometimes fraught relationship. Beginning with its founding father Sigmund Freud, psychoanalysis has founded its theories based on the observation of not only of real-life patients but also literary characters. And literary critics have drawn on the work of Freud and later psychoanalysts to afford insight into the structure, imagery, language, and characterizations of literary texts. In this course, we will consider how literature and psychoanalysis offer alternative ways of representing the human psyche—sometimes complementarily, sometimes contradictorily.

Teaching Method: Seminar

Evaluation Method: TBA

Texts include: Readings will include selections from the psychoanalytic writings of Sigmund Freud, Jacques Lacan, and Melanie Klein; literary works ranging across genres, national traditions, and time periods (possibly including Sophocles, William Shakespeare, Emily Brontë, Vladimir Nabokov, and Toni Morrison); and examples of psychoanalytic literary criticism.

WQ Section 20
Science and the Novel
Helen Thompson
MW 3:30-4:50

Course Description: This class will explore how the history of science shapes the thematic, formal, and generic development of the novel. We begin at the early eighteenth century with key developments in microscopy, matter theory, and empiricism. We'll dedicate most of our time to the nineteenth century's paradigm-changing discoveries in genetics, evolutionary theory, physical science, medicine, and electromagnetism. Turning to the twentieth and twenty-first centuries, we will focus on how technology—real and imagined—sustains the novel's critical engagement with existing society. The class ends with one dystopian imagining of technology's social power. Throughout the quarter, we will explore how the novel engages science to reflect on the defining categories of western knowledge production: the rational self; empirical objectivity; imperial sovereignty; and the integrity of the human species.

Because this class is a research seminar, you will investigate complementary aspects of the history of science that will inform your construction of a literary-critical argument. A key goal of our research and collective thinking will be to consider how scientific truth, which is tied to embodied practice, local knowledge, and other inescapable particularities, may not be strictly opposed to the dominant form of literary modernity, the novel.

Teaching Method: Seminar.

Evaluation Method: TBA

Texts include: Daniel Defoe, *A Journal of the Plague Year* (1722) (Penguin 9780140437850); Jonathan Swift, *Gulliver's Travels* (1726) (Oxford 0199536848); Mary Shelley, *Frankenstein* (1818) (Broadview Press 15548111031); Charles Darwin, *The Origin of Species* (1859) (excerpts: will be made available by professor); Samuel Butler, *Erewhon* (1872) (Penguin 0140430571); Thomas Hardy, *Two on a Tower* (1882) (Penguin 104043536); Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde* (1886) (Broadview Press 9781551116556); Arthur Conan Doyle, *The Sign of the Four* (1890) (Broadview Press 9781551118376); H. G. Wells, *The War of the Worlds* (1898) (Broadview Press 9781551113531); Margaret Atwood, *The Year of the Flood* (2010) (Anchor 0307455475).

SQ Section 20
World Expositions
Andrew Leong
MW 3:30-4:50

Course Description:
The magic columns of these palaces
Show to the amateur on all sides.
In the objects their porticos display,
That industry is the rival of the arts.
-"Chanson nouvelle"
as cited by Walter Benjamin, *The Arcades Project*
This course explores the shifting position of Anglophone literature in an age when "art" moved from the domains of handicraft and aristocracy to the industrial and the democratic. Although the age of the great world exhibitions dates from the 1844 French Industrial Exposition in Paris, for purposes of time and disciplinary consistency, we will focus on major world expositions that took place within Anglo-American cities, from London in 1851, to New York in 1853, to Chicago in 1893, to San Francisco in 1915.

This research seminar emphasizes practical exploration of what it means to collect, exhibit, and interpret literary works as only one set of objects among a broader set of print, visual, and material objects. Students will be strongly encouraged to explore not only digital archives but also "material archives" within the Chicago area. We will also ask questions about the ethics and politics of our practices of collection and interpretation, thinking in particular about how our learned habits of close reading, periodization, and interpretation may reflect long-standing practices of British and American imperialism and settler colonialism.

Teaching Method: Intensive in-class discussion; student presentations.

Evaluation Method: Grades will be based on active participation in discussion, effective oral presentations, and completion of a topic proposal, annotated bibliography, prospectus, rough draft, and final research paper (15-18 pages).

Texts include: A course reader with poems, essays, comics, and other writings by Walter Benjamin, Susan Buck-Morss, Hart Crane, Nagai Kafū, Henry Kiyama, Rebecca Solnit, Walt Whitman, and Jordan Sand.

ENG 398-1, 2
Honors Seminar

Nick Davis	W 3-5	Fall Quarter
Nick Davis	W 3-5	Winter Quarter

Course Description*:* A two-quarter sequence for seniors pursuing honors in the English Literature major.

Prerequisites: *Permission of department required. Attendance at first class mandatory. No P/N registration. Seniors only.*

ENG 399
Independent Study
Staff -TBA
Fall - Spring Quarters

Course Description: Open to Senior Majors, Senior Minors, and Majors with Junior Standing in the English Department. A 399 project should be focused on a clearly defined subject matter of genuine intellectual and academic substance, and one not normally covered in regular course work. 399 is a full credit course; it cannot be taken P/N. Projects may count as satisfying various area and concentration requirements; consult the Director of Undergraduate Studies for approval. Guidelines for Independent Study in literature are available in UH 215 and on the English Department webpage. All projects must be approved by the Undergraduate Policy Committee before registration is legitimate.