



ENGLISH COURSE GUIDE 2014-2015

English Major/Minor Information, Course Schedule, and Course Descriptions

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Calendar of Course Offerings for 2014-2015

(as of March 9, 2015)

NEW! Click on the time and instructor of a section and you will be taken directly to the course description!

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
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Composition Courses

105, 205, 304, 305	These courses do not count toward any English major or minor requirements. Several sections of these courses are offered each quarter via the Writing Program. You may find more information about them here .
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Creative Writing Courses

These courses count towards the Creative Writing major and minors, but do not count towards the major or minor in Literature.

206: Poetry	<u>Kinzie</u> <u>MW 11-12:20</u> <u>Curdy</u> <u>TTh 11-12:20</u> <u>Gibbons</u> <u>TTh 3:30-4:50</u> <u>Hotchandani</u> <u>TTh 12:30-1:50</u> <u>Kinzie</u> <u>TTh 11-12:20</u>	<u>Webster</u> <u>MW 9:30-10:50</u> <u>Curdy</u> <u>MW 3:30-4:50</u> <u>Donohue</u> <u>TTh 12:30-1:50</u>	<u>Curdy</u> <u>MW 3:30-4:50</u> <u>Webster</u> <u>TTh 2-3:20</u> <u>Webster</u> <u>TTh 3:30-4:50</u> <u>Hotchandani</u> <u>TTh 12:30-1:50</u>
207: Fiction	<u>Bouldrey</u> <u>TTh 9:30-10:50</u>	<u>Martinez</u> <u>MW 3:30-4:50</u> <u>Bouldrey</u> <u>TTh 9:30-10:50</u> <u>Seliy</u> <u>TTh 2-3:20</u>	<u>Seliy</u> <u>MW 9:30-10:50</u> <u>Abani</u> <u>MW 3:30-4:50</u> <u>Bouldrey</u> <u>TTh 11-12:20</u>
208: Non-fiction	<u>Bresland</u> <u>MW 3:30-4:50</u>	<u>Biss</u> <u>MW 9:30-10:50</u> <u>Bresland</u> <u>MW 3:30-4:50</u> <u>Bouldrey</u> <u>TTh 2-3:20</u>	<u>MW 2-3:20</u> <u>Seliy</u> <u>Valentine</u> <u>TTh 12:30-1:50</u> <u>Bresland</u> <u>TTh 3:30-4:50</u>

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
209: Screenwriting		<u>Literature Adaptations in Film</u> <u>(Valentine)</u> <u>TTh 3:30-4:50</u>	
306: Poetry	<u>Experimental Poetry (Curdy)</u> <u>TTh 3:30-4:50</u>		<u>Theory and Practice of Poetry</u> <u>Translation (Gibbons)</u> <u>MW 2-3:20</u>
307: Fiction	<u>Reading and Writing Travel</u> <u>(Bouldrey)</u> <u>TTh 2-3:20</u>	<u>Fabulous Fiction (Dybek)</u> <u>T 6-9</u>	<u>Fiction (Petty)</u> <u>TTh 12:30-1:50</u>
308: Non- fiction			<u>Screenwriting (Valentine)</u> <u>TTh 3:30-4:50</u> <u>Writing and the Radiophonic</u> <u>Imagination (Bresland)</u> <u>TTh 11-12:20</u>
392	<u>Situation of Writing (Biss)</u> <u>MW 9:30-10:50</u>		
393 Poetry Sequence	<u>Webster</u> <u>MW 12:30-1:50</u>	<u>Webster/Curdy</u> <u>MW 12:30-1:50</u>	<u>Curdy</u> <u>MW 12:30-1:50</u>
394 Fiction Sequence	<u>Martinez</u> <u>MW 12:30-1:50</u>	<u>Martinez/Abani</u> <u>MW 12:30-1:50</u>	<u>Abani</u> <u>MW 12:30-1:50</u>
395 Non-fiction Sequence	<u>Bresland</u> <u>MW 12:30-1:50</u>	<u>Bresland/Biss</u> <u>MW 12:30-1:50</u>	<u>Biss</u> <u>MW 12:30-1:50</u>

200-level Literature Courses

210-1, -2	<u>British Literary Traditions</u> <u>Part 1 (Evans)</u> <u>TTh 11-12:20</u>	<u>British Literary Traditions</u> <u>Part 2 (Rohrbach)</u> <u>MW 12-12:50</u>
212		<u>Modernism in Performance</u> <u>(Manning)</u> <u>MW 1-1:50</u>
213	<u>Intro to Fiction (Law)</u> <u>MW 10-10:50</u>	

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
214		<u>Intro to Film and Its Literatures</u> <u>(N. Davis)</u> <u>MW 1-1:50</u>	
HUM 225		<u>Media Theory (Hodge)</u> <u>TTh 11-12:20</u>	
234	<u>Intro to Shakespeare (Wall)</u> <u>MW 10-10:50</u>		
270-1, -2	<u>American Literary Traditions</u> <u>Part 1 (Grossman)</u> <u>TTh 11-12:20</u>	<u>American Literary Traditions</u> <u>Part 2 (Stern)</u> <u>MW 12-12:50</u>	
273			<u>Intro to 20th Century American</u> <u>Literature (Leong)</u> <u>MWF 12-12:50</u>
275			<u>Intro to Asian American</u> <u>Literature (Kim)</u> <u>TTh 12:30-1:50</u>
277	<u>Intro to Latino/a Literature</u> <u>(Maguire)</u> <u>TTh 11-12:20</u>		
298 Seminar in Reading and Interpretation	<u>Songs and Sonnets (Phillips)</u> <u>MW 9:30-10:50</u> <u>Unreliable Narrators in</u> <u>Modern Fiction (Passing)</u> <u>MW 3:30-4:50</u>	<u>At Home in America (Myers)</u> <u>MW 11-12:20</u> <u>Experiments in Reading</u> <u>(Feinsod)</u> <u>TTh 3:30-4:50</u>	<u>Psychoanalytic Theory,</u> <u>Gender, & Literature (Lane)</u> <u>TTh 9:30-10:50</u> <u>Imaginary History of Nature</u> <u>(Herbert)</u> <u>TTh 9:30-10:50</u>

300-level Literature Courses

311		<u>The Big Strip Tease: American</u> <u>Confessional Poetry (Passin)</u> <u>MW 9:30-10:50</u>	<u>Poetry in Public: The 1960s</u> <u>(Feinsod)</u> <u>MW 3:30-4:50</u>
312	<u>Feminism & 20th C</u> <u>Performance (Manning)</u> <u>TTh 3:30-4:50</u>		

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
320		<u>Medieval Humans and Beasts</u> <u>(Pareles)</u> <u>MW 3:30-4:50</u>	<u>Old English (Pareles)</u> <u>MW 11-12:20</u>
323-1	<u>Chaucer's <i>Canterbury Tales</i></u> <u>(Phillips)</u> <u>MW 12:30-1:50</u>		
324	<u>Speculative Fictions: Allegory</u> <u>from <i>Rome to Star Trek</i> (Breen)</u> <u>MW 9:30-10:50</u>	<u>Medieval Genres, Modern</u> <u>Texts (Breen)</u> <u>MW 11-12:20</u>	<u>Medieval Masculinities</u> <u>(Pareles)</u> <u>MW 3:30-4:50</u> <u>Poets Without Borders</u> <u>(Strakhov)</u> <u>TTh 2-3:20</u>
331	<u>Ovid and His Afterlives in</u> <u>Renaissance Poetry (Shirley)</u> <u>TTh 3:30-4:50</u>	<u>Renaissance Love Poetry (Wall)</u> <u>TTh 9:30-10:50</u>	
332	<u>Getting a Feeling for</u> <u>Shakespeare (West)</u> <u>MW 11-12:20</u>		
333			<u>Spenser (Evans)</u> <u>TTh 11-12:20</u>
335			<u>Milton (Schwartz)</u> <u>MW 11-12:20</u>
338	<u>Early Modern Sexualities</u> <u>(Masten)</u> <u>TTh 11-12:20</u>	<u>Early Modern Utopias (Shirley)</u> <u>TTh 12:30-1:50</u>	
339		<u><i>Hamlet</i>: That is the Question</u> <u>(Masten)</u> <u>TTh 3:30-4:50</u>	<u>Shakespeare's Histories and <i>A</i></u> <u><i>Game of Thrones</i> (Sucich)</u> <u>TTh 2-3:20</u>
344			<u>The 18th Century Animal</u> <u>(Thompson)</u> <u>MW 3:30-4:50</u>
350	<u>Jane Austen (Finn)</u> <u>TTh 11-12:20</u>		

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
351		<u>Romanticism & Gender</u> <u>(Rohrbach)</u> <u>TTh 11-12:20</u>	
353	<u>Romantic Walks (Wolff)</u> <u>TTh 12:30-1:50</u>		
357			<u>Classic Victorian Fiction</u> <u>(Herbert)</u> <u>MW 9:30-10:50</u>
358		<u>Dickens (Herbert)</u> <u>MW 2-3:20</u>	
359		<u>The Brontes: Testimony,</u> <u>Critique and Detachment</u> <u>(Lane)</u> <u>TTh 2-3:20</u>	
360			<u>What is Modernism? (Froula)</u> <u>MW 11-12:20</u>
366	<u>Metropolis and AFAM Culture</u> <u>(Wilson)</u> <u>TTh 11-12:20</u>	<u>African American Literary</u> <u>Departures (Myers)</u> <u>MW 2-3:30</u>	
368	<u>Roadside Oddities: <i>Lolita</i> and</u> <u>Postwar Novelists (Martinez)</u> <u>MW 2-3:20</u>	<u>Joyce Reading <i>Ulysses</i></u> <u>MW 3:30-4:50 (Froula)</u>	<u>Minority British Writing</u> <u>(Mwangi)</u> <u>MW 12:30-1:50</u>
	<u>Beyond Shell Shock: Trauma</u> <u>and the Modern Novelist</u> <u>(Hotchandani) TTh 3:30-4:50</u>	<u>Utopian & Dystopian Sci-Fi of</u> <u>the 2nd Wave (Thompson)</u> <u>Th 5-7:50</u>	<u>Woolf, Yeats, and Joyce</u> <u>(Knowles)</u> <u>TTh 12:30-1:50</u>
			<u>Dante Among the Moderns</u> <u>(Knowles)</u> <u>TTh 3:30-4:50</u>
369			<u>Ubuntu and Queer Africa</u> <u>(Mwangi)</u> <u>MW 9:30-10:50</u>
			<u>War and Other Encounters</u> <u>(Mengiste)</u> <u>MW 11-12:20</u>

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
371	<u>Morrison's Narrative Rebels</u> <u>(Myers)</u> <u>MW 3:30-4:50</u>		<u>Race and Politics in Major</u> <u>Novels of Faulkner (Stern)</u> <u>TTh 11-12:20</u>
372	<u>Girl on Girl Culture: Feminism</u> <u>and Poetry in 20th Century</u> <u>America (Passin)</u> <u>MWF 1-1:50</u>		
377	<u>21st Century Latina/o Literature</u> <u>(Cutler)</u> <u>TTh 2-3:20</u>		
378	<u>Comparative Expatriation</u> <u>(Edwards)</u> <u>MW 9:30-10:50</u> <u>Hawthorne, Poe, Melville</u> <u>(Shirley)</u> <u>TTh 12:30-1:50</u>	<u>Obsessions & Transgressions:</u> <u>Breaking the Rules in 19th</u> <u>Century America (Passin)</u> <u>MW 12:30-1:50</u> <u>Emerson and Whitman:</u> <u>Writing and Reception</u> <u>(Grossman)</u> <u>TTh 2-3:20</u>	<u>American Dreams—and</u> <u>Nightmares—in the 19th</u> <u>Century Canon (Passin)</u> <u>TTh 9:30-10:50</u> <u>The Chicago Way: Urban</u> <u>Spaces & American Values</u> <u>(Savage)</u> <u>TTh 3:30-4:50</u>
383			<u>Theories of the Sublime:</u> <u>Longinus, Burke, Kant, and</u> <u>Gnai (Rohrbach)</u> <u>MW 2-3:20</u> <u>Critical Theory: Natural</u> <u>Language & Green Worlds</u> <u>(Wolff) MW 2-3:20</u>
385	<u>New Media Art (Hodge)</u> <u>MW 2-3:20</u> <u>Financial Crises in Literature</u> <u>(Leahy)</u> <u>TTh 2-3:20</u>	<u>Manga and the Graphic Novel</u> <u>(Leong) MW 11-12:20</u> <u>Oceanic Studies: Literature,</u> <u>Environment, History</u> <u>(Feinsod)</u> <u>TTh 11-12:20</u> <u>Identification (Hodge)</u> <u>TTh 3:30-4:50</u>	
386		<u>Women Who Kill: Portrayals of</u> <u>Women & Violence in</u> <u>Literature & Film (Valentine)</u>	<u>The New West in Literature &</u> <u>Film (Feinsod)</u> <u>MW 11-12:20</u>

<u>Course #</u>	<u>FALL 2014</u>	<u>WINTER 2015</u>	<u>SPRING 2015</u>
		<u>TTh 12:30-1:50</u>	
397	<u>19th Century American Poetry</u>	<u>Woolf & Bloomsbury (Froula)</u>	<u>Historiography of Popular Film</u>
Research	<u>(Grossman)</u>	<u>MW 11-12:20</u>	<u>(N. Davis)</u>
Seminar	<u>TTh 3:30-4:50</u>		<u>TTh 2-3:20</u>
398-1, -2	Honors Sequence. By application only. The Literature Honors Sequence does not fulfill any Literature major requirements. <u>Click here for more information.</u>		
399	Independent Study. By application only. <u>Click here for more information.</u>		

An English Literature Major for the Twenty-first Century
(changes effective Fall 2013 are underlined and bold)

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

Pre 1830 Courses

Fall Quarter:

ENGLISH 324/HUMANITIES 302—Studies in Medieval Literature: Speculative Fictions: Allegory from *Rome* to *Star Trek*; Breen

ENGLISH 323-1—Chaucer: *Canterbury Tales*; Phillips

ENGLISH 331—Renaissance Poetry: Ovid and His Afterlives in Renaissance Poetry; Shirley

ENGLISH 332—Renaissance Drama: Getting to Know Shakespeare; West

ENGLISH 338/GNDR ST 361—Studies in Renaissance Literature: Early Modern Sexualities; Masten

ENGLISH 350—Studies in 19th Century Literature: Jane Austen; Finn

ENGLISH 353/COMP LIT 303—Studies in Romantic Literature: Romantic Walks: Wolff

Winter Quarter:

ENGLISH 320—Medieval English Literature: Medieval Humans and Beasts: Pareles

ENGLISH 324—Studies in Medieval Literature: Medieval Genres, Modern Texts; Breen

ENGLISH 331—Renaissance Poetry: Love in the Age of Shakespeare; Wall

ENGLISH 338—Studies in Renaissance Literature: Early Modern Utopias; Shirley

ENGLISH 339—Special Topics in Shakespeare: *Hamlet*: That is the Question; Masten

ENGLISH 351—Romantic Poetry: Romanticism & Gender; Rohrbach

Spring Quarter:

ENGLISH 320—Medieval English Literature: Old English; Pareles

ENGLISH 324—Studies in Medieval Literature: Medieval Masculinities; Pareles

ENGLISH 333—Spenser; Evans

ENGLISH 335—Milton; Schwartz

ENGLISH 339—Special Topics in Shakespeare: *Shakespeare's Histories and A Game of Thrones*; Sucich

ENGLISH 344—18th Century Fiction: The 18th Century Animal; Thompson

We are very excited about two new categories of courses that all of our majors will have an opportunity to experience first-hand.

TTC

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 this document, English Course Listings, and are also listed below.

Fall Quarter:

ENGLISH 324/HUMANITIES 302—Studies in Medieval Literature: Speculative Fictions: Allegory from *Rome* to *Star Trek*; Breen

ENGLISH 331—Renaissance Poetry: Ovid and His Afterlives in Renaissance Poetry; Shirley

ENGLISH 332—Renaissance Drama: Getting to Know Shakespeare; West

ENGLISH 378/COMP LIT 390—Studies in American Literature: Comparative Expatriation; Edwards

Winter Quarter:

ENGLISH 324—Studies in Medieval Literature: Medieval Genres, Modern Texts; Breen

ENGLISH 366—Studies in African American Literature: African American Literary Departures; Myers

ENGLISH 368—Studies in 20th Century Literature: Joyce Reading *Ulysses*; Froula

ENGLISH 385/COMP LIT 375/AS AM ST 392—Topics in Combined Studies: Graphic Novels and Manga; Leong

ENGLISH 385/HUMANITIES 302—Topics in Combined Studies: Oceanic Studies: Literature, Environment, History; Feinsod

Spring Quarter:

ENGLISH 311/COMP LIT 302—Studies in Poetry: Poetry in Public: The 1960s; Feinsod

ENGLISH 324/FRENCH 379—Studies in Medieval Literature: Poets Without Borders; Strakhov

ENGLISH 368—Studies in 20th Century Literature: Minority British Writing; Mwangi

ENGLISH 369/COMP LIT 304—Studies in African Literature: Ubuntu and Queer Africa; Mwangi

ENGLISH 378: Studies in American Literature: American Dreams—and Nightmares—in the 19th Century Canon; Passin

ENGLISH 383—Studies in Theory & Criticism: The Sublime: Longinus, Burke, Kant, and Gnai; Rohrbach

ICSP

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 this document, English Course Listings, as well as listed below.

Fall Quarter:

ENGLISH 312/GNDR ST 372—Studies in Drama: Feminism & 20th Century Performance; Manning

ENGLISH 338/GNDR ST 361—Studies in Renaissance Literature: Early Modern Sexualities; Masten

ENGLISH 366—Studies in African American Literature: Metropolis and AFAM Culture; Wilson

ENGLISH 371—American Novel: Morrison's Narrative Rebels; Myers

ENGLISH 372—American Poetry: Girl on Girl Culture: Feminism and Poetry in 20th Cent. America; Passin

ENGLISH 377/LATINO ST 393—Special Topics in Latina/o Literature: 21st Century Latina/o Literature; Cutler

Winter Quarter:

[ENGLISH 351](#)—Romantic Poetry: Romanticism & Gender; Rohrbach

[ENGLISH 368/GNDR_ST 361](#)—Studies in 20th Century Literature: Utopian & Dystopian Sci-Fi of the Second Wave; Thompson

[ENGLISH 385](#)—Topics in Combined Studies: Identification; Hodge

[ENGLISH 385/HUMANITIES 302](#)—Topics in Combined Studies: Oceanic Studies: Literature, Environment, History; Feinsod

Spring Quarter:

[ENGLISH 368](#)—Studies in 20th Century Literature: Minority British Writing; Mwangi

[ENGLISH 369/COMP LIT 304](#)—Studies in African Literature: Ubuntu and Queer Africa; Mwangi

[ENGLISH 371](#)—American Novel: Race and Politics in Major Novels of Faulkner; Stern

[ENGLISH 386](#)—Studies in Film and Literature: The New West in Literature and Film; Feinsod

Criticism & Theory

Under the major requirements for students who matriculated *prior to Fall 2013* students are required to complete a **Criticism & Theory** course. Students still needing to take what is commonly call, simply, a Theory course may find a list of the courses which fulfill the major requirement here (click the course number to be taken directly to the course description):

Fall Quarter:

[ENGLISH 324/HUMANITIES 302](#)—Studies in Medieval Literature: Speculative Fictions: Allegory from Rome to Star Trek; Breen

[ENGLISH 338](#)—Studies in Renaissance Literature: Early Modern Sexuality; Masten

Winter Quarter:

[ENGLISH 324](#)—Studies in Medieval Literature: Medieval Genres, Modern Texts; Breen

[ENGLISH 339](#)—Special Topics in Shakespeare: *Hamlet*: That is the Question; Masten

[ENGLISH 368](#)—Studies in 20th Century Literature: Joyce Reading Ulysses; Froula

[ENGLISH 368](#)—Studies in 20th Century Literature: Utopian & Dystopian Sci-Fi of the 2nd Wave; Thompson

[ENGLISH 385](#)—Topics in Combined Studies: Manga and the Graphic Novel; Leong

[ENGLISH 385](#)—Topics in Combined Studies: Oceanic Studies: Literature, Environment, History; Feinsod

[ENGLISH 385](#)—Topics in Combined Studies: Identification; Hodge

[HUMANITIES 225](#)—Media Theory; Hodge

Spring Quarter:

[ENGLISH 324/FRENCH 379](#)—Studies in Medieval Literature: Poets without Borders; Strakhov

[ENGLISH 368](#)—Studies in 20th Century Literature: Minority British Writing; Mwangi

[ENGLISH 369/COMP LIT 304](#)—Studies in African Literature: Ubuntu and Queer Africa; Mwangi

[ENGLISH 383](#)—Studies in Theory & Criticism: Theories of the Sublime: Longinus, Burke, Kant, and Gnai; Rohrbach

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 Katharine Breen](#)) in stipulated [office hours](#).

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/>.

Advising and Preregistration

ONLY declared English majors (who have formally declared their major by Friday, February 13th, 2015) may preregister for English classes via the web on Monday, February 16th, 2015 during their registration appointment times.

The last day to add a class for Spring Quarter is Friday, February 27th.

The last day to drop a class for Spring Quarter is Friday, May 8th.

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.

Independent Study (ENGLISH 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 2015-2016 academic year is on Thursday, April 9th, 2015 at 3:00pm.

Literature Major 398 Honors Applications

Literature majors who wish to earn honors in English 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 quarters. The departmental honors coordinator for 2015-2016 is Prof. Chris Lane. The application deadline to apply for the 2015-2016 academic year is Wednesday, April 15th, 2014. An information session will be held at 5:00pm on Wednesday, April 8th, 2015 in University Hall Room 201.

Please note that the English Honors sequence is elective and does not fulfill any English major or minor requirements. In addition, successful completion of the Honors sequence does not guarantee that a student will graduate "with honors," as this is a college distinction based on your cumulative grade point average.

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 11-12:20	Sec. 20
Averill Curdy	TTh 11-12:20	Sec. 21
Reg Gibbons	TTh 3:30-4:50	Sec. 22
Hotchandani	TTh 12:30-1:50	Sec. 23

Winter Quarter:

Rachel Webster	MW 9:30-10:50	Sec. 20
Averill Curdy	MW 3:30-4:50	Sec. 21
Sheila Donohue	TTh 12:30-1:50	Sec. 22

Spring Quarter:

Averill Curdy	MW 3:30-4:50	Sec. 20
Rachel Webster	TTh 2-3:20	Sec. 21
Rachel Webster	TTh 3:30-4:50	Sec. 22
Carolina Hotchandani	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:

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

Winter Quarter:

Juan Martinez MW 3:30-4:50 Sec. 20

Brian Bouldrey TTh 9:30-10:50 Sec. 21

Shauna Seliy TTh 2-3:20 Sec. 22

Spring Quarter:

Shauna Seliy MW 9:30-10:50 Sec. 20

Chris Abani MW 3:30-4:50 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:

John Bresland MW 3:30-4:50 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:

Shauna Seliy MW 2-3:20 Sec. 20

Sarah Valentine TTh 12:30-1:50 Sec. 21

John Bresland TTh 3:30-4:50 Sec. 22

ENG 209

Topics in Screenwriting:

Literature Adaptations in Film

Sarah Valentine

TTh 3:30-4:50

Winter Quarter

Course Description: This reading and writing course tackles the task of adapting literary works to the screen. We discuss the dangers, difficulties and rewards of literary adaption in film, and we compare literary texts to their screenplay versions to analyze the choices screenwriters must make. Students will write a screenplay for a short film based on a short story of their choosing.

Teaching Method: The course is a combination of lecture, discussion and workshop.

Evaluation Method: Evaluation is based on completion of weekly reading and writing assignments; attendance and participation in classroom discussion and completion of a final project.

Texts include: TBA

ENG 210-1

English Literary Traditions

Kasey Evans

TTh 11-12:20 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

Emily Rohrbach

MW 12-12:50 and F disc. secs.

Spring Quarter

Course Description: This course surveys English literature by major authors from the late eighteenth to the early twentieth centuries, putting literary texts in conversation with such historical developments as the French revolution, the industrial revolution, the rise of imperialism, and the rapidly increasing literacy rate. The course includes lyric poetry, verse romance, closet drama, short stories, and novels, with a special emphasis on works in the Gothic mode and the mode of the everyday. Authors include William Wordsworth, Horace Walpole, John Keats, Jane Austen, Lord Byron, George Eliot, Henry James, and Virginia Woolf.

Teaching Method: Lecture with discussion sections

Evaluation Method: 3 essays, midterm exam, participation.

Texts include: Horace Walpole, *The Castle of Otranto*; Wordsworth & Coleridge, *Lyrical Ballads*; Lord Byron, *Manfred*; John Keats, *The Eve of St. Agnes*; Jane Austen, *Northanger Abbey*; George Eliot, *The Lifted Veil*; Henry James, *The Turn of the Screw*; Virginia Woolf, *To the Lighthouse*.

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 212

Introduction to Drama:

Modernism in Performance

Susan Manning

MW 1-1:50 and Th/F disc. secs.

Spring Quarter

Course Description: In this version of Introduction to Drama, we look at innovations in theatrical performance from the late 19th through the mid-20th century that continue to shape theatre today. Understanding modernism as the interplay of artistic and social change, we first look at how performance in late 19th and early 20th London refigured images of gender and sexuality; we then turn to Berlin in the 1920s, when issues of class and political ideology came to the fore; finally we examine how the Harlem Renaissance and Black Chicago Renaissance reimagined images of race on the American stage from the 1920s through the 1950s. Through lectures, readings, video viewings, and discussions, students will explore new forms for drama, dance, and music theatre. Outings to live theatre will complement the course inquiry.

Teaching Method: Lectures twice a week + discussion section once a week.

Evaluation Method: Two papers 1000-1500 words in length.

Texts include: Henrik Ibsen's *A Doll House* and *Hedda Gabler*; Elizabeth Robins' *Ibsen and the Actress* and *Votes for Women!*; Michel Fokine's *Petrushka*; Vaslav Nijinsky's *Afternoon of a Faune*; Georg Kaiser's *From Morning to Midnight*; Fritz Lang's *Metropolis*; Bertolt Brecht's *A Man's a Man* and *The Rise and Fall of Mahagonny*; Kurt Jooss' *The Green Table*; Theodore Ward's *The Big White Fog*; Lorraine Hansberry's *A Raisin in the Sun*.

ENG 213

Introduction to Fiction

Jules Law

MW 10-10:50 and Th/F disc. secs.

Winter Quarter

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. Along the way, we will consider examples drawn from one of the most dominant forms of narrative in contemporary culture: film.

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

Evaluation Method: midterm exam (20%); 750-word midterm paper (20%); final exam (25%); 1250-word final paper (25%); class participation (10%).

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* (Plume/Penguin).

Texts available at: The Norris Center Bookstore.

Note: You must acquire the specific editions ordered for class, since chapters and page numbers vary from edition to edition.

Films: Scott, *Blade Runner* (1982); Kasdan, *Zero Effect* (1998); Herzog, *Nosferatu* (1979); Coppola, *Bram Stoker's Dracula* (1992); Coppola, *Apocalypse Now* (1979); Huston, *The Maltese Falcon* (1941).

ENG 214

Introduction to Film and Its Literatures

Nick Davis

MW 1-1:50 and Th/F discussion sections

Winter Quarter

Course Description: This course harbors two primary objectives: 1) to acquaint students with vocabularies and frameworks of argument that are required to analyze a film sequence in terms specific to that medium; and 2) to expose students to a broad range of written texts crucial to the study of cinema, including those written by historians, theorists, artists, popular reviewers, judges, censorship boards, fiction writers, poets, dramatists, and public intellectuals. By absorbing techniques of film analysis, students will learn to craft essay-length interpretations of major cinematic texts. Moreover, they will gain a valuable fluency in how to watch, dissect, and debate films at a time when they retain enormous cultural sway, both as entertainment vehicles and as venues for sustaining or contesting cultural narratives. Meanwhile, through a series of critical and creative writing exercises, participants in this course will learn not just to interpret but to simulate and expand upon an eclectic array of literary and scholarly texts that have inspired or been inspired by the movies. As readers and as writers, then, students will come to appreciate key distinctions but also important overlaps among film history, film theory, film reviewing, and film analysis, tracing how each practice has changed over time and from varying social perspectives. This course presumes no prior coursework in film studies.

Teaching Method: Large lectures twice a week; smaller discussion sections once a week; assigned readings and screenings each week

Evaluation Method: One midterm essay (5-6 pages), three shorter writing assignments (2-3 pages apiece), and one final essay (6-7 pages); graded participation in section.

Texts Include: Excerpts of film history, theory, and criticism by Andre Bazin, David Bordwell and Kristin Thompson, Stanley Cavell, Jim Hoberman, bell hooks, Robert Kolker, Laura Mulvey, Hugo Münsterberg, B.

Ruby Rich, Jonathan Rosenbaum, Steven Shaviro, Robert Sklar, Fernando Solanas and Octavio Getino, and others; sample film reviews by James Agee, Manny Farber, Pauline Kael, Andrew Sarris, and others; poetry, fiction, and drama, usually in excerpt, by Hart Crane, Joan Didion, Steve Erickson, Adrienne Kennedy, Frank O'Hara, and Nathanael West. Films include *Sunrise* (1927), *King Kong* (1933), *The Maltese Falcon* (1941), *Letter from an Unknown Woman* (1948), *Bonnie and Clyde* (1967), *Pulp Fiction* (1994), and *Gravity* (2013).

HUM 225
Media Theory
Jim Hodge
TTh 11-12:20

Theory

Winter Quarter

Course Description: What is a medium? The physical substrate of communication? An environment for life? This course provides an introduction to the field of theoretical writing addressing the nature of media and the role of technology in modern and contemporary culture from a humanistic perspective. Throughout the course we will scrutinize the work of several key thinkers including (but not limited to) Benjamin, McLuhan, and Kittler. We will also analyze relevant works of art, literature, and film in order to catalyze, test, and expand our sense of how different approaches to media inflect what Karl Marx called the history of the senses, or the relation of political and aesthetic experience.

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts Include: TBA

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

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

Fall Quarter

Course Description: Although Shakespeare's plays are now seen as monumental texts of literary "high" art whose dense language deserves close textual analysis, these same plays were, in Shakespeare's own time, part of a raucous "pop culture" theater entertainment industry. This course will consider these two aspects of Shakespearean works. We will focus on the nuts and bolts of close textual analysis while also thinking about how the plays use metaphors of "performance" and "acting." Through their dazzling reflection on imagination, fictional worlds, language, rhetoric and self-presentation, these works engaged some of the pressing cultural, political and psychological issues of the early modern world (and our own): national identity, family, love, gender, race, ethnicity, family, obligation, violence, and community. How did the plays "perform" their culture while also reflecting on the nature of art, language and performance itself? In tackling this question, we will sample major genres (history, tragedy, comedy and romance). And we will look at a few movies to see how

Shakespeare has been converted into modern popular culture. Text: *The Norton Shakespeare*, ed. Greenblatt. Available at Norris.

Teaching Method: Lecture with mandatory discussion sections.

Evaluation Method: midterm, final, short papers, discussion in section, exercises.

Texts include: *Norton Shakespeare*.

ENG 270-1

American Literary Traditions

Jay Grossman

TTh 11-12:20 and F disc. secs.

Fall Quarter

Course Description: This course is part one of a two quarter survey of American Literature 1630-1900; in this quarter we will explore the history of American literature from its beginnings in the Puritan migration to the “new world” (1630) through the crisis over slavery in the mid-1850s. Lectures will emphasize issues of American identity as it is developed in narrative, poetic, fictional, and autobiographical form. The notion of an American literary canon will be at the foreground of our conversations; lectures will discuss the history of canon formation and transformation in light of contemporary scholarship on the significance of race, gender, and class relations in early and 19th-century American culture. Questions of voice, community, representation, and dissent will be our focus as we examine the ways in which early Americans ask: who shall speak, and for whom?

Teaching method: Lecture with required discussion sections. Regular attendance of discussion sections is mandatory.

Evaluation Method: Papers; midterm, and final examination.

Texts Include: Ann Bradstreet, selected poems; Ben Franklin, *Autobiography*; Nathaniel Hawthorne, *The Scarlet Letter*; Charles Brockden Brown, *Wieland*; *Narrative of the Life of Franklin Douglass, an American Slave*.

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.

Winter Quarter

Course Description: 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. 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.

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: 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.

ENG 273

Introduction to 20th-Century American Literature

Andrew Leong

MWF 12-12:50

Spring Quarter

Course Description: The exciting challenge of any century-long survey is to find a way to read "a hundred years worth" of literature in ten weeks. In this class, we'll take on this challenge through a shortcut—reading "one year in literature" every week. Through this approach, we'll look at classic, decade-defining works not only on their own terms, but also through the terms of the literary scenes that surrounded them.

A few sample years-- **1912:** poems from Amy Lowell and Ezra Pound, a novella by Willa Cather, and excerpts from the autobiography of Mary Antin. **1933:** poems by Hart Crane, excerpts from Gertrude Stein's *The Autobiography of Alice B. Toklas*. **1956:** Alan Ginsberg's long poem, *Howl*; Alfred Bester's classic sci-fi novel *The Stars My Destination*, and Norman Mailer's long essay on the "hipster."

Teaching Method: Lecture and discussion sections.

Evaluation Method: Short weekly writing assignments and three longer essays.

Texts include: Selected works of short fiction, poetry, and criticism by Gloria Anzaldúa, Sherwood Anderson, Elizabeth Bishop, Raymond Carver, Philip K. Dick, W.E.B. Du Bois, William Faulkner, Zora Neale Hurston, Henry James, Nella Larsen, Marianne Moore, Frank O'Hara, Vladimir Nabokov, Hisaye Yamamoto and others. An extensive course reader will be available at Quartet Digital Printing (825 Clark Street).

ENG 275/co-listed with ASIAN_AM_ST 275

Post 1830

Introduction to Asian American Studies

Jinah Kim

TTh 12:30-1:50 and Fri. disc. secs.

Spring 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, bildungsroman, 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.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 277/co-list LAT 277 & SPAN 277

Post 1830

Introduction to Latino/a Literature

Emily Maguire

TTh 11-12:20

Fall Quarter

Course Description: Is there such a thing as Latino/a literature? If indeed there is such a thing, how can we define it and what are its characteristics? This class explores these questions through a diverse corpus of literary texts that do not necessarily reflect, but invent Latino/a identities and ways of being in the world. We will begin by studying Chicano and Nuyorican literary texts from the 1960s and 1970s, and will conclude with novels by new voices such as Junot Díaz and Daniel Alarcón. Our readings will represent various literary genres, voices, and discourses that exemplify the various styles of writing created by a diverse group of national, ethnic, racial,

and gendered subjects. We will emphasize historical continuities since the 1960s and 70s, while also exploring the relationship between genres and emerging social issues. Thus, by the end of the semester students will have a historical overview of the heterogeneous literary voices and aesthetics that constitute US Latino/a literature as well as an awareness of the internal debates around the creation of a Latino/a canon in the US.

Teaching Method: Lecture.

Evaluation Method: TBA

Texts include: TBA

Note: The above course is combined with two other departments. If the ENGLISH side of the course is full, you may register for the course under the co-listed departments and receive the same credit toward your English major.

Instructor Bio: Emily Maguire is an Assistant Professor in the Department of Spanish and Portuguese. Her research focuses on Caribbean Literature, in particular issues of race and national identity in the Hispanic Caribbean. She is currently working on a new project dealing with Caribbean Science Fiction. In her free time, she enjoys practicing yoga, walking her dog, and reading crime novels.

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.

ENG 298 Fall Quarter:

Susie Phillips	MW 9:30-10:50 Sec. 20
Laura Passin	MW 3:30-4:50 Sec. 21

ENG 298 Winter Quarter:

Shaun Myers	MW 11-12:20 Sec. 20
Harris Feinsod	TTh 3:30-4:50 Sec. 21

ENG 298 Spring Quarter:

Chris Lane TTh 9:30-10:50 Sec. 20

Chris Herbert TTh 9:30-10:50 Sec. 21

FQ Section 20:

Songs and Sonnets

Susie Phillips

MW 9:30-10:50

Course Description: Beginning with the sonnet craze in the late sixteenth century, this course will explore the relationship between poetry and popular culture, investigating the ways in which poets draw on the latest trends in popular and literary culture and in turn the ways in which that culture incorporates and transforms poetry—on the stage, in music, and on the screen. We will consider how poets borrow from and respond to one another, experimenting with traditional forms and familiar themes to make the old new. In order to recognize and interpret this experimentation, we will first study those traditional forms, learning to read and interpret poetry. While we will be reading a range of poems in modern editions, we will be situating them in their social, historical, literary and material contexts, analyzing the ways in which these contexts shape our interpretation. How for example might our reading of a poem change if we encountered it scribbled in the margins of a legal notebook or posted as an advertisement on the El rather than as part of an authoritative anthology? Readings may include poetry by Shakespeare, Donne, Marlowe, Sidney, Spenser, Keats, Shelley, Williams, Stevens, and Eliot.

Teaching Method: Discussion

Evaluation Method: Class attendance and participation required; two papers, short assignments, and an oral presentation.

Texts include: The Norton Anthology of Poetry, eds. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy.

FQ Section 21:

Unreliable Narrators in Modern Fiction

Laura Passin

MW 3:30-4:50

Course Description: This course uses well-known modern and contemporary novels to examine narration, personae, and ethics through the trope of the unreliable narrator. What makes a narrator trustworthy? Are all narrators, in some way, liars? Is there such a thing as truth in a fictional world? We will explore these and other questions by focusing on close reading and interpretation of the texts. As several of our texts focus on criminal behavior, we'll use our analytical skills to play literary detective, examining how formal literary choices both set and defy our expectations as readers. We shall also study a variety of critical approaches to reading and interpreting fiction, which are also applicable to other genres of literature.

Teaching Method: Seminar

Evaluation Method: Class participation, essays, and short writing assignments.

Texts include. Possible texts: Atwood, *The Blind Assassin*; Chandler, *The Long Goodbye*; Christie, *The Murder of Roger Ackroyd*; Ford, *The Good Soldier*; Ishiguro, *Remains of the Day*; Jackson, *We Have Always Lived in the Castle*; Nabokov, *Lolita*.

WQ Section 20:

At Home in America

Shaun Myers

MW 11-12:20

Course Description: In Toni Morrison's *A Mercy*, a 17th-century Anglo-Dutch rum trader in colonial America dreams of building "a grand house of many rooms rising on a hill above the fog." Three centuries later, an ethnic Korean Japanese-American, the protagonist of Chang-rae Lee's *A Gesture Life*, feels blessed by the "store of happy goods" he has come to possess, his suburban New York "house and property being the crown pieces." Drawing on the intersections of the traditions of historical and suburban fiction, this course will examine the centrality of "home" to both the nation and the novel. We will explore how novelists use key concepts such as "discourse," "narration," and "fiction" to define "American" via "box hedge and brick and paving stone"—the stuff of home. As we develop our skills of close reading and interpretation, we will pursue several fundamental questions: What features make the novel an apt form for narrating the nation? What might we discover about the American Dream by examining the narrative "discourse" of contemporary novels? From the perspective of important novelists of our time, what is at stake when one is "at home" in America? We will explore a range of interpretive possibilities, applying various critical approaches to four contemporary novels. In critical essays developed through revision, we will expose each novel to the light of theories that interrogate the meanings of "text," context, patriarchy, race, and the gaze. In the process, we will grapple with the radical consequences of shifting the object of study, even within a single text, by experimenting with a range of critical strategies.

Teaching Method: Seminar

Evaluation Method: Regular Canvas postings and close-reading assignments, oral presentation, two formal essays, participation in class discussion, and attendance

Texts include. Richard Ford, *Independence Day*; Chang-rae Lee, *A Gesture Life*; Edward P. Jones, *The Known World*; and Toni Morrison, *A Mercy*. In addition, a course packet will be available.

WQ Section 21:

Experiments in Reading

Harris Feinsod

TTh 3:30-4:50

Course Description: This course offers an introduction to key texts and major paradigms for the reading and interpretation of "modern" poetry in English (post-1855). We will contend with questions at the heart of the discipline of poetics: what is poetry? Is it of any use? How do poems employ figures, rhythms, sounds, and images to address problems of experience and society? How do poems acknowledge or reject tradition? How does poetry enhance or alter our relationships to language and to thinking? We will read "experimentally,"

pairing beloved and scandalous works by poets such as Dickinson, Yeats, Frost, Hughes, Stevens, Moore, Loy, Crane, Pound, Eliot, Williams, Ginsberg and O'Hara with theoretical statements of poetics by Paz, Jakobson, Agamben, Stewart, Frye and others. This will allow us to gain fluency with poetic forms and genres, and to practice the fundamentals of close reading, as well as some its alternatives. Our goal is to build up a shared, critical language for describing what we mean by "literariness," such as when we call something a poem or describe writing as "lyrical." The course will culminate in a visit to the class by a contemporary poet, and with a set of speculations about the future of poetry and poetics in the new media environment of the 21st century.

Teaching Method: Lecture and discussion.

Evaluation Method: frequent short writing assignments, one ~10 page paper, one in-class presentation. Careful preparation and participation is crucial.

Texts include: Individual poems and collections by Dickinson, Yeats, Frost, Hughes, Stevens, Moore, Crane, Pound, Eliot, Williams, Bishop, Ginsberg, and others; criticism by Agamben, Adorno, Culler, de Man, Frye, Greene, Jakobson, Ramazani et. al.; Brogan, *The New Princeton Handbook of Poetic Terms*. This list is subject to change, contact me for the syllabus during enrollment.

Texts available at: Beck's Bookstore / *Quartet Copies*

SQ Section 20:

"Psychoanalytic Theory, Gender, and Literature"

Chris Lane

TTh 9:30-10:50

Course Description: This course serves as an introduction to several schools of psychoanalytic literary theory. It puts literature, gender, and psychoanalysis into dialogue by focusing on the question--and art--of interpretation. Taking as our primary interest the scope and force of fantasy, aesthetics, and the unconscious, we'll study some of Freud's most intriguing essays on these topics before turning to broader questions about perspective and meaning that arise in several fascinating works by Victorian and modern writers.

Teaching Method: Seminar-style discussion.

Evaluation Method: Discussion posts on blackboard; one response paper; a final essay.

Texts include: Lewis Carroll, *Alice in Wonderland* and *Through the Looking-Glass*; Henry James, *Turn of the Screw*; Joseph Conrad, *The Secret Sharer*; Virginia Woolf, *Jacob's Room*; Katherine Mansfield, *Selected Short Stories*; and H. D., *Tribute to Freud*. (Essays by Freud, Melanie Klein, and Jacques Lacan will be circulated as pdfs.)

SQ Section 21:

"The Imaginary History of Nature"

Chris Herbert

TTh 9:30-10:50

Course Description: One of the main projects of modern Western culture has been the attempt to conceptualize the realm called Nature and, in particular, to define the relation of the "natural" world to the human one. In the course of the past several centuries, often sharply incompatible versions of Nature have been produced by the sciences, philosophy, religion, and the various imaginative arts. We will trace a series of these competing visions of Nature and the natural, focusing on the arrays of rhetorical and artistic methods that have been employed to promote each one at the expense of its rivals. The guiding idea of the course is that Nature is not so much a definite area of reality as it is a malleable imaginary construct invented and forever re-invented for historically variable reasons. The focus in this introductory seminar falls on the nineteenth century, where ideologies of Nature took particularly distinct forms, but we will cover earlier and later materials as well, including an experimental video (wild hogs in a supermarket) and at least one film.

Teaching Method: Discussion

Evaluation Method: Class participation, several short papers.

Texts include: William Shakespeare, *A Midsummer Night's Dream*; sermons of John Wesley; poems by William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats; Charles Darwin, *The Origin of Species*, *The Descent of Man* (excerpts from each); John Stuart Mill, "Nature"; Edmund Gosse, *Father and Son*; Jack London, *The Call of the Wild*; Werner Herzog, *Grizzly Man* (film); Jon Krakauer, *Into the Wild*. Texts will be available at: Norris Bookstore.

ENG 306

Advanced Poetry Writing:

Experimental Poetry

Averill Curdy

TTh 3:30-4:50

Fall Quarter

Course Description: This course is dedicated to the exploration of alternative methods used in the composition and delivery of poems or poetic texts. In addition to reading example texts, students will be asked to pursue their own experiments inspired by course readings. Along the way we will also consider such questions as what constitutes a poem, the issue of difficulty in contemporary poetry, how these texts challenge conventions of reading and writing, and what new aesthetic categories are required in order to appreciate and take pleasure in these poetries.

Teaching Method: Discussion; one-half of the classes will be devoted to discussion of readings and principles, the other classes to discussion of student poems; each student will be asked to present on one of the assigned texts.

Evaluation Method: Evidence given in written work and in class participation of students' serious engagement with the texts.

Texts available at Norris include. *The Collected Works of Billy the Kid*, Michael Ondaatje; *Darkling*, Anna Rabinowitz; *Voyager*, Srikanth Reddy; *Eunoia*, Christian Bök; assorted handouts.

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

ENG 306/co-listed with COMP LIT 311

Advanced Poetry Writing:

Theory and Practice of Poetry Translation

Reg Gibbons

MW 2-3:20

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").

Note. The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 307

CROSS-GENRE

Advanced Creative Writing:

Reading and Writing Travel

Brian Bouldrey

TTh 2-3:20

Fall Quarter

Course Description: Paul Fussel, author of *Abroad: British Literary Travel Between the Wars*, wrote, "A travel book is like a poem in giving universal significance to a local texture." Of all the forms of literature identified by its subject matter rather than its forms, travel writing is the most flexible in its ability to use any of the

methods of *mode*--the ironic, the discursive, the narrative, the comic, the pastoral, the didactic. Using examples historic and contemporary, foreign and domestic, and across the genres of poetry, fiction, and nonfiction, we will look at the long tradition of travel writing and its practitioners.

Not designed students merely wishing to workshop their "Study Ablog", this course will offer a balanced approach to the growth and change in literature devoted to the subject of travel, 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 also consider the travel writing as a way into the humanities, and we will consider science and philosophy, art and religion, history and politics, all in the way they are encountered by the writer of travel. 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, discussion, workshop.

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

Texts include: Readings may include Sir John Mandeville, Homer, Patrick Leigh Fermor, Joan Didion, Paul Bowles, Colm Toibin, Mary Morris, Witold Gombrowicz, Bill Bryson, Grace Dane Mazur, Elizabeth Bishop, Mary Kinzie, Marianne Moore, Pico Iyer, W.S. Merwin, Anne Carson, Robert Byron, and others.

ENG 307

FICTION

Advanced Creative Writing:

Fabulous Fiction

Stuart Dybek

T 6-9

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:

Fiction

Audrey Petty

TTh 12:30-1:50

Spring Quarter

Course Description: In this writing class we will actively explore the issue of tension. While many consider plot the fundamental source of tension in fiction, we will approach our explorations more broadly, in order to discover how electricities can be generated through the uses of characterization, setting, silence, chronology, diction and sentence structure. We will read an eclectic array of published fiction alongside craft essays by such artists as Charles Baxter, Joan Silber, Douglas Glover, and Francine Prose. The goal of this inquiry: to expand our working understandings of what holds readers to the page. Students will advance their own short fiction, producing two new stories over the course of the quarter, one of which must be significantly revised. Student work will be workshopped and also reviewed during teacher-student conferences.

Instructor Bio: Audrey Petty is the editor of *High Rise Stories: Voices from Chicago Public Housing* (Voice of Witness/McSweeney's Press). Her stories have appeared in such publications as *StoryQuarterly*, *Callaloo*, *The Louisville Review*, *The Massachusetts Review*, *Painted Bride Quarterly*, *Nimrod* and *African American Review*. They have also been anthologized in *Gumbo: A Celebration of African American Writing* and *Black Writing from Chicago*. Her essays have been featured in *The Oxford American*, *Saveur*, *ColorLines*, *The Southern Review*, *Gravy*, *Callaloo*, *Cornbread Nation 4* and *Best Food Writing 2006* anthology. Her poems have been published in *Crab Orchard Review* and *Cimarron Review*.

Petty has been awarded a residency at the Hedgebrook Colony, the Richard Soref Scholarship from the Bread Loaf Writers' Conference, and the Tennessee Williams Fellowship from the Sewanee Writers' Conference. Her fiction has been nominated for a Pushcart Prize, and she's received fellowships and grants from the Ford Foundation, the Mellon Foundation, the Illinois Arts Council and the Hewlett Foundation. She has taught in the writing programs at University of Illinois at Urbana-Champaign and Knox College.

ENG 307

Advanced Creative Writing:

Screenwriting

Sarah Valentine

TTh 3:30-4:50

Spring Quarter

Course Description: This course is for students who are in the midst of writing a full-length original screenplay of any genre. Students must be committed to doing a lot of writing as well as reading and critiquing their peers' pages. Lecture topics focus on the fine points of screenwriting structure and style, and students are expected to already be familiar with three-act screenplay structure when they enter the course. Those considering this course

should be currently working with a strong story concept, have taken at least one other screenwriting course, should be able to set their own deadlines and work independently and should be committed to finishing or making significant progress on a full-length feature script.

Teaching Method: This course combines lecture, discussion and workshop.

Evaluation Method: Evaluation is based on completion of weekly reading and writing assignments, attendance, participation in class discussion and workshops, and completion of a final project.

Texts include: TBA

ENG 308

Advanced Nonfiction Writing:

Writing and the Radiophonic Imagination

John Bresland

Th 11-12:20

Spring Quarter

Course Description: In *Writing and the Radiophonic Imagination* we will seek to understand what it means to write for the ear rather than for the page. Students will be invited to write and produce radio essays, mini-docs, stories and poems, layering the spoken word with evocative sonic textures and music, with equal emphasis on literary quality, vocal performance and production value. We will take cues from contemporary radio practice by listening deeply into This American Life, Radiolab, and The Moth, before moving backward in time as we sample the beautifully layered soundscapes of Laurie Anderson, Glenn Gould, Joe Frank, and still further back to Herbert Morrison's legendary Hindenburg broadcast, and further yet, to the rise of radio as a broadcast medium. Media production experience is not a prerequisite for this course, but a keen interest in acquiring those skills during this demanding quarter will be essential.

ENG 311

Post 1830

Studies in Poetry:

The Big Strip Tease: American Confessional Poetry

Laura Passin

TTh 9:30-10:50

Winter Quarter

Course Description: If you went through a Sylvia Plath phase as a teenager, you're not alone—Plath and the poets associated with her poetic style remain some of the most popular and controversial writers of the contemporary era. In this course, we'll study the "confessional movement" of the mid-20th-century: what was scandalous about confessional poetry? How did the confessional "I" differ from the traditional lyric "I"? Whose voices were applauded, and whose were scolded, for writing frankly about their lives? We will discuss literary historical context, theoretical difficulties, and poetic influence of the confessional poets, and we will explore the assumptions behind the critical designation of it as a school of poetry.

Teaching Method: Discussion.

Evaluation Method: Essays, short writing assignments, participation

Texts Include John Berryman, *77 Dream Songs*; Allen Ginsberg, *Howl and Other Poems*; Robert Lowell, *Selected Poems*; Sylvia Plath, *Ariel*; Anne Sexton, *The Complete Poems*; Walt Whitman, *Walt Whitman's Songs of Male Intimacy and Love: "Live Oak, with Moss" and "Calamus"*

ENG 311/co-listed with COMP_LIT 302

Post 1830/TTC

Studies in Poetry:

Poetry in Public: The 1960s

Harris Feinsod

MW 3:30-4:50

Spring Quarter

Course Description: Poet Robert Creeley once suggested that for reasons he did not fully understand, around the year 1967, poets often read their works before stadium-sized audiences, unlike at any other time during his half-century career. In this course, we will investigate the relationships between poets, publics, and public media in the 1960s. When and under what circumstances did poets perform for mass publics or bear witness to the major public crises of the era? How did avant-garde poets in North America seek to bring new technologies of public communication into their works, "broadcasting" poetry on radio and television, circulating it by cassette, vinyl, and film in addition to books, broadsides and magazines? How did poets respond to the tumultuous historical flashpoints of the international student movement, civil rights, second-wave feminism, Vietnam, anticolonialism, the Mexico City Olympics, and the changing enthusiasms for the Cuban revolution?

Most of our meetings will be held in Deering Special Collections, where we will make use of archives such as the Amiri Baraka and Ed Dorn papers, as well as the Dick Higgins, Fluxus, and John Cage collections, and the publications of small presses and little magazines such as the multimedia experiment *Aspen*, and Margaret Randall's hemispheric journal *El Corno Emplumado*. The course will culminate with an online exhibition curated by the students, featuring some of the fruits of the course's research.

Featured authors may include Gwendolyn Brooks, Amiri Baraka, Allen Ginsberg, David Antin, Heberto Padilla (and the "Padilla affair"), Edward Dorn, Robert Duncan and Denise Levertov, "Corky" González, Robert Lowell, and Kamau Brathwaite. We will also read key theoretical statements of the late 1960s by McLuhan, Paz, Foucault, Barthes, Sontag, and Debray. However, Rather than organizing the class around the study of "authors" and "works," as is common to literary studies, the class sessions will be organized around "objects," "events," and "sites": correspondences, old films, "happenings," magazines and multimedia books.

Please note that enrollment is capped at 15 for this class. If you are not majoring in English or Comparative Literary Studies but you have a special interest in enrolling, please write to the instructor.

Teaching method: short lectures; collaborative seminar discussions; archival explorations.

Evaluation Method: Short weekly writing exercises; 1 in-class presentation; midterm essay and one long form, web-based multimedia essay.

Texts Available at: Beck's Bookstore / Online.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 312 co-listed w/GNDR_ST 372

Post 1830/ICSP

Studies in Drama:

Feminism & 20th C Performance

Susan Manning

TTh 3:30-4:50

Fall Quarter

Course Description: American actresses, playwrights, dancers and choreographers did not always participate in the organized feminist movements of the 20th century. Yet their representations of gender and sexuality challenged preexisting images of women onstage and offstage. This course follows changing representations of women in theatrical performance from the suffrage activism of the late 19th century through queer activism of the early 21st century. Readings, lectures, discussions, and video viewings are supplemented by attendance at live theatre.

Teaching Method: Brief lectures + extended class discussion

Evaluation Method: Regular Blackboard posts; take-home exams; independent research paper.

Texts include: Elizabeth Robins' *Ibsen and the Actress* and *Votes for Women!*; Henrik Ibsen's *A Doll House* and *Hedda Gabler*; Isadora Duncan's "The Dancer of the Future"; Zora Neale Hurston's *Color Struck*; Susan Glaspell's *Allison's House*; Lillian Hellman's *Children's Hour*; Martha Graham's *Appalachian Spring*; Katherine Dunham's *L'Ag'Ya*; Lorraine Hansberry's *A Raisin in the Sun*; Ntozake Shange's *Spell #7*; Marie Irene Fornes' *Fefu and her Friends*; Wendy Wasserstein's *The Heidi Chronicles*; Meredith Monk's *Education of a Girl Child*; and Young Jean Lee's *The Shipment*.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 320

Pre 1830

Medieval English Literature:

Medieval Humans and Beasts

Mo Pareles

MW 3:30-4:50

Winter Quarter

Course Description: Why were medieval pigs sometimes tried for murder and executed? Why did a king kiss a werewolf? This advanced undergraduate course explores the boundary between humans and animals in medieval literature. Primary texts will include Old English riddles; Hebrew love poetry comparing young men to gazelles; tales of half-human monsters and half-animal gods; 'controversial' (hate) literature; chivalric romances; excerpts from the Bible and Qur'an; and two Chaucerian meditations on talking birds. In these works, we will look at the bodily practices in which humans and animals come into relation, conflict and likeness: eating, drinking,

sex, sleep, and death. We will particularly interrogate the inextricability of human and animal life in the Middle Ages and the ways that medieval culture policed and sometimes violated defensive boundaries between humans and animals. With medieval writers and contemporary theorists, we will consider the following questions: What is the intimacy between humans and animals? Do human portrayals of animal experience in fact erase or denigrate what they claim to represent? Can humans liberate themselves by becoming more bestial? What does it mean to eat animals, and why does this relation matter so much to the Abrahamic religions? Can some humans envision a relationship between animals and gods that excludes the human? Why is it so tempting to compare our loved ones to animals, and so devastating to do this to our enemies?

Teaching Method: Discussion.

Evaluation Method: active participation; four short close readings (2 pages); one argument analysis (2 pages); one essay (8 pages).

Texts include: *Sir Gawain and the Green Knight (A New Verse Translation)*, trans. Armitage (Faber); Geoffrey of Monmouth, *The History of the Kings of Britain*, trans. Thorpe (Penguin); Snorri Sturluson, *The Prose Edda*, trans. Byock (Penguin); Geoffrey Chaucer, *The Riverside Chaucer*, ed. Larry Benson.

ENG 320

Pre 1830

Medieval English Literature:

Old English

Mo Pareles

MW 11-12:20

Spring Quarter

Course Description: Old English literature has come down to us in relatively few manuscripts, many of them badly damaged; for instance, the Old English poem *Beowulf* exists in only a single copy—a thousand-year-old codex that has been mistreated and badly burned, with ragged edges and missing pages. The rich corpus of Old English secular and religious literature (heroic poems, bawdy riddles, saints' lives, and more) is usually read in translation, but in this class you will begin to read it in the original. In doing this, you will learn the fundamentals of Old English grammar, syntax, and vocabulary. You will learn specialized poetic vocabulary and the basic rules of poetic composition, and you will discover unusual features that have been lost in the journey from Old to modern English—like a set of pronouns that describes only pairs and couples. You will also learn to see many similarities between this language and modern English. In addition, you will encounter Old English manuscripts in their original handwriting and imagery, consider material evidence about the culture that produced this literature, watch and hear Old English poetry performed (and perhaps perform a bit yourself) and learn to use the digitized Old English Corpus and Dictionary of Old English.

Teaching Method: Lecture, discussion.

Evaluation Method: Active participation, bi-weekly quizzes, recitation (optional), translation exam.

Texts include: Peter S. Baker, *Introduction to Old English*, 3rd ed. (Wiley-Blackwell)

ENG 323-1

Pre 1830

Chaucer:

Canterbury Tales

Susie Phillips

MW 12:30-1:50

Fall Quarter

Course Description: As we follow along the road to Canterbury, we not only hear a compendium of stories—both pious and irreverent—but we also meet a collection of characters whose diversity spans the spectrum of medieval society: a noble knight and a manly monk, a drunken miller and a virtuous priest, a dainty nun and a domineering wife, who compete with one other, trading insults as well as tales. Over the course of the quarter, we will explore the ways in which Chaucer experiments with late medieval literary genres, from chivalric romances to bawdy fabliaux, frustrating and playing upon the expectations of his audience. Against and alongside this literary context, we will consider the dramatic context of the pilgrimage itself, asking questions about how the character of an individual pilgrim, or the interaction between pilgrims, further shapes our perceptions and expectations of the tales: How is a romance different, for example, when it is told by a knight, by a social climber, or by a renegade wife? We will be reading Chaucer's poem in the original Middle English. At the end of the quarter, we will give an in-class performance of one of the tales.

Teaching Method: Discussion and some lectures.

Evaluation Method: Class attendance and participation required; an oral presentation; several short papers; quizzes and an exam.

Texts include: *The Canterbury Tales*, ed. Larry D. Benson or *The Riverside Chaucer*, ed. Larry D. Benson

ENG 324/co-listed with HUMANITIES 302

Pre 1830/TTC

Studies in Medieval Literature:

Speculative Fictions: Allegory from Rome to Star Trek

Katharine Breen

MW 9:30-10:50

Fall Quarter

Course Description: When your high school English teacher praised “rounded” literary characters at the expense of “flat” ones, he or she was praising the novelistic over the allegorical, representing the latter as at best a sign of authorial laziness and at worst a vehicle for the heavy-handed transmission of doctrine. This seminar will challenge such assumptions in two ways. First, the whole class will read a number of early allegorical works, including Prudentius’ gruesome *Psychomachia*, Boethius’ stately *Consolation of Philosophy*, the morality plays *Mankind* and *Everyman*, and selections from Dante’s *Inferno*, *Piers Plowman* and *The Faerie Queene*. We will then produce a description of these authors’ allegorical practice that takes into account its complexity. In what ways are allegory and allegorical personifications useful instruments for thinking? What kinds of reading practices do they seem to allow or encourage? What kinds of work do they do that novelistic characters cannot? These shared texts will provide a rich conceptual background for students’ individual engagement with allegorical works of their own choosing. These works may be pre-modern or modern, canonical or non-canonical. They may be overtly allegorical, as in the case of George Orwell’s *Animal Farm*, or they may depend on an allegorical structure without necessarily acknowledging it as such, as in Franz Kafka’s *Metamorphosis*,

China Miéville's *The City and the City*, or Joss Whedon's *Buffy the Vampire Slayer*. Students will select one allegorical work as the subject for an oral presentation, and another as the subject of their final papers.

Teaching Method: Mostly discussion, some lecture.

Evaluation Method: Midterm and final papers, oral presentation, short assignments.

Texts include: Boethius, *The Consolation of Philosophy*, trans. Relihan, ISBN 1619492431; William Langland's "Piers Plowman": *The C Version*, trans. George Economou, ISBN 0812215613; a course reader.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 324

Pre 1830/TTC/Theory

Studies in Medieval Literature:

Medieval Genres, Modern Texts

Katharine Breen

MW 11-12:20

Winter Quarter

Course Description: The 1988 film *Stand and Deliver* has become part of contemporary American conversations about race, immigration, and education. Beyond providing the basic structure for a number of short-lived television series starring heroic teachers, it has attracted the attention of the Library of Congress and featured in a plagiarism scandal involving Senator Rand Paul. But have you ever considered *Stand and Deliver* as an example of the medieval literary genre of the saint's life? Or thought about the classic western *3:10 to Yuma* (remade in 2007 with Russell Crowe and Christian Bale) as a version of the medieval morality play? In this course we will consider modern and contemporary cultural objects in relation to the medieval genres that inform them. We will read a selection of medieval texts designed to produce a working definition of each genre before exploring modern instantiations of that genre in a variety of media. Beyond finding often-surprising traces of the modern in the medieval and the medieval in the modern, we will consider ways in which characteristically medieval genres and tropes are brought to bear on modern problems. In what contexts and to what ends is the medieval cited as a source of timeless truth, or as paradigmatically backward? When and why is it evoked as a site of moral or cultural purity, or as a site of unspeakable barbarity?

Teaching Method: Mostly discussion, with some lecture.

Evaluation Method: Midterm and final papers, oral presentation, short assignments.

Texts include: *Early Christian Lives*, ed. Carolinne White, ISBN 0140435253; *Medieval English Virgin Martyr Legends*, ed. Karen A. Winstead, ISBN 0801485576; *The Life of Christina of Markyate*, trans. C. H. Talbot, ISBN 9780192806772; *Three Late Medieval Morality Plays*, ed. G. A. Lester, ISBN 9780713666618; a course reader.

ENG 324

Pre 1830

Studies in Medieval Literature:

Medieval Masculinities

Mo Pareles

MW 3:30-4:50

Spring Quarter

Course Description: Images of medieval men pervade film, literature, and myth, but how well do we really know the men of the Middle Ages? In the Old English poem *The Wanderer*, an exiled warrior “dreams he clasps and that he kisses his liege-lord again, lays head and hands on the lord’s knees as he did long ago.” This is not a poem about forbidden love; rather, it glorifies the affection between warriors. How well do we know medieval heroism? Beowulf’s people call him a great king even after his exploits bankrupt them, but their tone suggests ambivalence. How many *were* medieval men, and was manliness exclusive to men? This course investigates medieval structures of manliness from *Beowulf* and the Icelandic sagas through Arthurian legends and romances, to the historical fictions of *Braveheart* and *Game of Thrones*, focusing on heroes, knights, and holy men. We examine the link between heroism and homoeroticism, the tensions between heroic and Christian ideals, the rise of chivalry, Christian images of Jewish and Muslim men (and vice versa), transgender maleness and masculinity, and the use of medieval masculinity to stand for all manner of virtues and vices in the 20th and 21st centuries.

Teaching Method: Discussion.

Evaluation Method: Active participation, midterm essay (8-10 pages), take-home essay exam.

Texts include: *The Norton Anthology of English Literature, Vol A: The Middle Ages*, ed. Greenblatt, Simpson, David (Norton); Chrétien de Troyes, *Arthurian Romances*, trans. Kibler and Carroll (Penguin).

ENG 324/co-listed with FRENCH 379

Pre 1830/TTC/Theory

Studies in Medieval Literature:

Poets without Borders

Elizaveta Strakhov

TTh 2-3:20

Spring Quarter

Course Description: What is a translation? What makes a translation “good” or “bad”? What do those criteria mean and how do they change over time? How does translation shape relationships between cultures? The late Middle Ages saw an explosion of literary translation in Francophone Europe. As they translated each other, late medieval poets also reflected on the processes of translation itself. In this course, we will concentrate on medieval French to English translation, focusing in particular on Guillaume de Machaut and Geoffrey Chaucer, as well as on contemporary French reactions—both positive and negative—to English translation work. We will then consider figures that complicate questions of translation by writing in *both* French and English (John Gower, Charles d’Orléans) and that trouble issues of gender (Thomas Hoccleve working from Christine de Pizan). Throughout we will supplement our investigation by looking at modern writing on translation by Walter Benjamin, Jacques Derrida, Lawrence Venuti, and Gayatri Spivak.

Teaching Method: Classes will be conducted in English and readings will be available in translation for non-French speakers.

Evaluation Method: Active class participation, oral presentation, and writing assignments.

Texts include: TBA

ENG 331

Pre 1830/TTC

Renaissance Poetry:

Ovid and His Afterlives in Renaissance Poetry

Chris Shirley

TTh 3:30-4:50

Fall Quarter

Course Description: Renaissance writers saw themselves as the inheritors of classical Greek and Roman literature, and one of the most influential—and troubling—ancient writers in Renaissance England was Ovid. Unlike other, more respectable poets who influenced Renaissance writers, Ovid represented explicit eroticism, gender instability, and sexual cynicism. Writers of the English Renaissance found in Ovid a precedent to justify poetry featuring similar themes, but he also remained a controversial figure. In this course, we will read several narrative poems, such as Shakespeare's *Venus and Adonis*, that were inspired by Ovid's *Metamorphoses* alongside generous selections from Renaissance translations of the epic. We will also consider several of Ovid's *Amores*, which are among the most influential erotic poems in Western literature, and examine their influence on John Donne's Elegies, probably the most popular poems in Renaissance England. Finally, we will read Ben Jonson's play *Poetaster*, which criticizes Ovid and the Renaissance poets who emulated him. By the end of this course, we will have gained an understanding of Ovid's crucial influence on Renaissance poetry, insight on how Renaissance poets understood their relation to classical antiquity, and a firm grasp on the place of eroticism in Renaissance culture.

Teaching Method: Discussion

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

Texts include: Ovid, *Metamorphoses* trans. Arthur Golding (selections), Thomas Lodge, *Scylla's Metamorphosis*, William Shakespeare, *Venus and Adonis*, Christopher Marlowe, *Hero and Leander*, John Marston, *The Metamorphosis of Pygmalion's Image*, George Chapman, *Ovid's Banquet of Sense*, Sir Edmund Spenser, *The Faerie Queene* (selections); Ben Jonson, *Poetaster*; Ovid, *Amores* trans. Christopher Marlowe; John Donne, selected elegies, Thomas Nashe, *The Choice of Valentines*; selected scholarly articles on Ovid and Renaissance poetry

ENG 331

Pre 1830

Renaissance Poetry:

Renaissance Love Poetry

Wendy Wall

TTh 9:30-10:50

Winter Quarter

Course Description: In this course, we will read English love poetry spanning from the court of Henry VIII to the Restoration, including works by William Shakespeare, Philip Sidney, Mary Wroth, Christopher Marlowe, John Donne and Andrew Marvell. We will think about why people serving in the court of Elizabeth were obsessed with writing sonnets about tortuous love. How did poets link the confusing experience of love with

other issues— how to express feeling in writing, for instance. How did narrators seek to “possess” themselves, or others, in language? How were the so-called private issues of love and desire intertwined with politics, religion, race, nationalism, and gender roles? When did desire cement social bonds and when was *eros* an unruly force that seemed to unravel the very fabric of the self? In order to understand the outpouring of great love poetry in the Renaissance, we will discuss humanist education, Reformation religious controversies, court politics, colonialism, same-sex desire, humoral theory, rhetoric, portraiture, and inherited literary forms.

Teaching Method: Discussion.

Evaluation Method: 2 papers, presentation, written assignments.

Texts include: The Oxford Shakespeare The Complete Sonnets and Poems; critical readings by scholars; poetry by Thomas Wyatt, Philip Sidney, Isabella Whitney, Mary Wroth, William Shakespeare, John Marston, Christopher Marlowe, John Donne, George Herbert, Andrew Marvell and Katherine Philips (blackboard site).

ENG 332

Pre 1830/TTC

Renaissance Drama:

Getting a Feeling for Shakespeare

Will West

MW 11-12:20

Fall Quarter

Course Description: The word theater derives from the Greek word for “seeing”, but the theaters for which Shakespeare and his contemporaries wrote their plays—noisy, open, crowded with people—demanded the investment of more senses than sight alone from the players and playgoers who shared the space. They were more than an audience and more than spectators: they were also standers (and under-standers), feelers, even smellers and tasters, engaging every kind of perception in what might better be called a sensorium than just a theater: a place for every mixture of sense and not only for sight. A fuller understanding of the other resources of the Elizabethan theaters—the material conditions in which plays were performed, the range of performance effects—will suggest further how plays of Shakespeare and his contemporaries made use of senses, and the ways in which players and playgoers made sense of the theaters.

Teaching Method: Seminar-style discussion.

Evaluation Method: Essays, participation, performances and other hands-on components.

Texts include: Shakespeare's *Much Ado About Nothing*, *Antony and Cleopatra*, *Taming of the Shrew*, *Coriolanus*, and *The Tempest*; Marlowe's *Tamburlaine* plays; and Jonson's *Epicoene* and *Alchemist*.

ENG 333
Spenser
Kasey Evans
TTh 11-12:20

Pre 1830

Spring Quarter

Course Description: Unlike his rough contemporaries William Shakespeare and John Milton, Edmund Spenser does not enjoy a reputation for sexiness. Milton called him “sage and serious Spenser,” a characterization that persists today in academia, where Spenser is often invoked as a representative of those dreaded DWMs—Dead White Males—who populate the stuffy, if hallowed, halls of the English canon. This course will attempt to challenge that (mis)representation of Spenser’s literary legacy. Conceptually, that aim will entail focusing on the radicalism of Spenser’s gender politics, the experimentality of his literary form, and the subversiveness of (some of!) his political agenda. Methodologically, this course will focus on the creation and curation of a digital archive of Spenserian texts, commentary, explication, illustrations—a digital “Spenserworlds” site whose content will be determined by class consensus and whose life will extend beyond the quarter and beyond the institution. Prior experience with early modern texts will be helpful but is not required; particularly helpful will be English Literary Traditions (210-1) or Introduction to Shakespeare. No special technological experience is required.

Teaching Method: Lecture, discussion, small group work.

Evaluation Method: Class participation; short papers (2-3 pages); individual and group projects in digital content production and curation.

Texts include: Edmund Spenser, *The Faerie Queene*, ed. A.C. Hamilton, 2nd ed., ISBN 1405832819; shorter readings posted on Blackboard.

ENG 335
Milton
Regina Schwartz
MW 11-12:20

Pre 1830

Spring Quarter

Course Description: We will study John Milton’s poetry and prose, emphasizing *Paradise Lost*, with sustained attention to the complexities of his art, the crisis of his times, the subtlety of his thought, and the extent of his influence. Milton’s defenses of political, personal, and religious liberty, his self-presentation, and his grappling with key ethical questions—involving free will, gender definitions, crime, loyalty, rebellion and redemption—will be among the many concerns that arise as we explore his part in the raging political and theological controversies of his time.

Teaching Method: Class discussion and lecture.

Evaluation Method: Papers—one short and one longer (8 pages), class presentation, class participation.

Texts include: TBA

ENG 338 co-listed with GNDR_ST 361

Pre 1830/ICSP/Theory

Studies in Renaissance Literature:

Early Modern Sexualities

Jeffrey Masten

TTh 11-12:20

Fall Quarter

Course Description: Before the homo/hetero divide, before what Foucault imagines as "the implantation of the perverse," before genders in their modern forms, what were the routes, locations, effects, and politics of desire? To what extent can we discuss "sexuality" in relation to "identity" in the pre-modern era? To address these complex questions, and to begin to ask new ones, we will concentrate on a range of exemplary literary and historical texts from around 1600 in England. We will be interested to explore both the multiple forms and functions of desire, eroticism, sex, gender, etc. in this culture, as well as the terms, methods, and theories we now use to read the sexual past. We will be particularly interested in gaining fluency in the seemingly familiar but simultaneously foreign languages of early modern identities and desires: sodomy, tribadism, friendship, marriage; bodies, their parts, and their pleasures.

Teaching Method: Seminar.

Evaluation Method: Papers, seminar participation.

Texts include: Historical, critical, and theoretical readings (Bray, Foucault, Halperin, Herrup, Traub, others), alongside poems, plays, essays, letters, law, including literary texts by Bacon, Beaumont and Fletcher, Cavendish, Marlowe, Montaigne, Shakespeare, others.

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 338

Pre 1830

Studies in Renaissance Literature:

Early Modern Utopias

Chris Shirley

TTh 12:30-1:50

Winter Quarter

Course Description: Sir Thomas More coined the term "Utopia" in 1516 to name the fictional society at the center of his work of the same name, and the utopian genre has retained significance in English literature ever since. In this course, we will consider several early modern utopian (and sometimes dystopian) works of literature in multiple genres to consider how early modern writers used the mode to address social problems in their native culture, to imagine new, scientific forms of knowledge, and to reframe theological issues to generate new insights. We will also discuss how European discovery of the so-called New World in the Americas shaped early modern utopian thinking and, reciprocally, how utopian thinking shaped European

imperialism. To conclude the course, we will consider one of the major modern meditations on early modern utopianism, Aldous Huxley's 1932 dystopian novel *Brave New World*.

Teaching Method: Discussion, with some brief lectures.

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

Texts include: Sir Thomas More, *Utopia*, Sir Francis Bacon, *The New Atlantis*, Henry Neville, *The Isle of Pines*, Lady Margaret Cavendish, *The Blazing World*, Sir Walter Raleigh, *The Discovery of Guiana*, Gerard Winstanley, selected short works, William Shakespeare, *The Tempest*, Aldous Huxley, *Brave New World*.

ENG 339

Pre 1830/Theory

Special Topics in Shakespeare:

Hamlet: That is the Question

Jeffrey Masten

TTh 3:30-4:50

Winter Quarter

Course Description: We will spend the term delving deeply into the meaning and significance of a play often said to be at the heart of Shakespeare's canon and of modern Western culture more generally. Devoting a full course to one play will allow us to read this enduringly important, exceptionally enigmatic tragedy intensively, scene by scene, sometimes line by line. At the same time, it will allow us to see the many and sometimes conflicting *Hamlets* that have existed since about 1600, when it was first written and performed. We will read the three early (and different) printed versions of the play from Shakespeare's time. We will also encounter the play through the lenses and tools of several modern critical approaches that have sought to address the mystery of the play and its central character: psychoanalytic *Hamlet*, post-structuralist *Hamlet*, Marxist *Hamlet*, new historicist *Hamlet*, feminist and queer *Hamlets*, alongside the critical perspectives of some film versions and Tom Stoppard's ingenious revision. "To be or not to be," as we will see, is not the only question.

Teaching Method: Seminar with some mini-lectures.

Evaluation Method: Thorough preparation and participation in our discussions; essays.

Texts include: Shakespeare, *Hamlet* (specific, required edition TBA); Stoppard, *Rosencrantz and Guildenstern are Dead*; critical, theoretical, and historical articles.

ENG 339

Pre 1830

Special Topics in Shakespeare:

Shakespeare's Histories and A Game of Thrones

Glenn Sucich

TTh 12:30-1:50

Spring Quarter

Course Description: This course will examine Shakespeare's history plays as source material for George R.R. Martin's popular series of fantastical novels, *A Song of Fire and Ice*. In addition to dramatizing a treacherous and often violent competition for political power, both authors' works feature similar characters, plotlines and

themes. The Stark and Lannister families of *A Game of Thrones*, for instance, share more than just similar sounding names with the Houses of York and Lancaster that figure prominently in the dynastic struggles, known as the War of the Roses, that Shakespeare treats in his plays. While these parallels are sometimes oblique, a careful look at Shakespeare's plays and the history that informs them raises important questions about the relationship between history and literature, as well as the process of cultural and creative adaptation. While our primary focus will be Shakespeare's works, we will also explore the ways in which those works influence contemporary conceptions of the past, forcing us to consider whether words are just wind or if they can, in fact, change the shape of history.

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts include: Shakespeare's *Richard II*, *1 Henry IV*, *2 Henry IV*, *Henry V*, and *Richard III*.

ENG 344

Pre 1830

18th Century Fiction:

The 18th Century Animal

Helen Thompson

MW 3:30-4:50

Spring Quarter

Course Description: The British eighteenth century marks the emergence of the quintessentially modern genre of the novel. Print technology, rising literacy rates, increased class mobility, and new techniques of self-representation propel the novel's popularity throughout the 1700s. But if the novel's rise is driven by changes in the historical situation of persons, the eighteenth-century novel is not a solely human concern. Eighteenth-century fiction features animal protagonists, humans taken for animals, and humanity gauged in terms of its relation to animality. In this class, we will explore the centrality of animals to developments defining both the rise of British modernity and the rise of the eighteenth-century novel: animals and experimental science; animals and political satire; animals and social class; animals and aesthetics; animals and women; and animals and human objecthood. Why, we will ask, do animals claim a central place in the novel? How are novelistic representations of humanity tied to the presence and experience of the animal? The class will include short animal-oriented readings in eighteenth-century experimental science, microscopy, political theory, and aesthetics. We'll also look at eighteenth-century visual representations of animals: portraits (Jean-Baptiste Oudry, George Stubbs, Alexandre-François Desportes), still lifes (Jean-Baptiste-Siméon Chardin and others), prints (William Hogarth), and natural history (Hans Sloane).

Teaching Method: Discussion

Evaluation Method: TBA

Texts include: Tentative list of novels includes: Jonathan Swift, *Gulliver's Travels* (1726); Eliza Haywood, *The Adventures of Eovaai* (1736); Henry Fielding, *Joseph Andrews* (1741); Francis Coventry, *The History of Pompey the Little; or, The Life and Adventures of a Lap-Dog* (1751); *The Life and Adventures of a Cat* (1760); Frances Burney, *Evelina; or, a History of a Young Lady's Entrance into the World* (1778); Jane Austen, *Mansfield Park* (1814).

ENG 350
19th Century British Literature:
Jane Austen
Mary Finn
TTh 11-12:20

Pre 1830

Fall Quarter

Course Description: In the first edition of Jane Austen's letters edited by her great-nephew, a letter to Austen's beloved sister Cassandra reads: "I was as civil to them as circumstances would allow me." What the letter really said before he edited it? "I was as civil to them as their bad breath would allow me." Anyone who actually reads Jane Austen is not shocked by this. One of the great ironies is that Jane Austen wrote novels that satirized—sometimes scathingly—precisely the kind of novels people think she wrote. She wrote funny, incisive analyses of the interactions among men and women as they courted and schemed. The cultural landscape in which her characters operate is complex and in great flux, and the work of our class will include understanding this landscape through additional reading of historical material, as well as critical and theoretical works of both her contemporaries and ours. Written and oral assignments for this class will be parts of each student's individual quarter-long project, culminating in a final research paper.

Teaching Method: Discussion.

Evaluation Method(s): Preparation, participation, and written work.

Texts include: *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion* as well as some fragmentary pieces, both early and late and critical readings.

ENG 351
Romantic Poetry:
Romanticism & Gender
Emily Rohrbach
TTh 11-12:20

Pre 1830/ICSP

Winter Quarter

Course Description: Why has "Romanticism" been associated historically with six British male poets who wrote during and after the French Revolution? What were women poets writing, and why were they excluded for so long from literary historical consciousness? Given that so many now-significant male and female novelists (such as Jane Austen, Mary Shelley, Walter Scott, and William Godwin) were writing at the same time, why was the novel excluded from conceptions of the "Romantic Movement"? We'll explore these questions by studying the cultural-material circumstances of the period (rising literacy rates, printing press technology, emergence of a middle class) alongside the politics of gender and class as they related to the rise of professional writers in the early nineteenth century. We'll study the work of both men and women writers in order to construct a literary history of the period that recognizes both and reconsiders their relations to one another, while taking into account the political, material, and cultural circumstances that originally introduced the concept of "Romanticism" as a category for the poetry of only six men.

Teaching Method: Discussion

Evaluation Method: 2 papers, midterm and final exams. Participation, including response papers and student-led discussion.

Texts include: Readings by Barbauld, Byron, Wordsworth, Charlotte Smith, Coleridge, Hazlitt, Keats, Mary Shelley, P. B. Shelley, and Austen.

ENG 353 co-listed with COMP LIT 303

Pre 1830

Studies in Romantic Literature:

Romantic Walks

Tristram Wolff

TTh 12:30-1:50

Fall Quarter

Course Description: This course introduces students to British Romanticism, alongside some of its European and American counterparts, with special attention to the poetic and narrative forms of literary walking. In narratives of self-exile, spiritual journeying, contemplative exercise, and uncanny mobility, the privileges and stigmas of walking vividly reveal the contradictory movements known collectively as “Romanticism.” We will observe how, between the sublime experience of Alpine hikes and the detached observations of urban strolls, there arose crucial questions about ideas of the “self,” subjectivity, and modernity; how, between the privilege of leisure and the burdens of itinerancy, there arose questions about social mobility and emergent “walks of life.” Moving frequently between the literal and the figurative, we will pause over examples of those unable to walk, and those doomed to walk forever. It has often been observed that Romantic texts reveal a persistent desire to confront how we might bring the world (back) to life, a quest that may promise the re-enchantment of the world, or conversely may threaten a “night-side” or terror that animates worldly objects seemingly dead, inert, or mechanical. In this way, Romanticism inspires a modern vision of the world walking, and of history on the march. Finally, we will see how ideas active in Romantic texts, from ideologies of the “I” to mythologies of revolution, persist in contemporary habits of thought, and we will ask to what extent Romanticism “has legs” today.

Teaching Method: Brief introductory lectures, seminar-style discussion, group exercises.

Evaluation Method: Attendance and participation, one short (3 page) and one longer (6-8 page) paper, regular short writing exercises and assignments, regular contributions to online discussion forum.

Texts include: Readings will likely be drawn from the following authors: Rousseau, Goethe, Hölderlin, William Wordsworth, Dorothy Wordsworth, Coleridge, Blake, Godwin, Austen, Hazlitt, Hoffman, Byron, P. B. Shelley, Mary Shelley, Keats, De Quincey, Baudelaire, Poe, Thoreau, Whitman. Additional theoretical essays will accompany our primary texts.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 357

Post 1830

19th Century Fiction:

Classic Victorian Fiction

Chris Herbert

MW 9:30-10:50

Spring 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 2-3:20

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:

The Brontës: Testimony, Critique and Detachment

Chris Lane

TTh 2-3:20

Winter Quarter

Course Description: The Brontë sisters were a source of intense fascination to their Victorian admirers, and since their death that fascination has grown into a full-scale mythology, celebrating their genius and isolation on the Yorkshire moors. Like all myths, this one contains an element of truth, but it’s also hampered readers wanting a deeper understanding of their many, varied strengths and intellectual perspectives. In this course, we won’t ignore the mythology, but we’ll set it aside to study how several remarkable novels and poems by Anne, Emily, and Charlotte Brontë developed a subtle critique of Victorian society, including its almost unbridled support for industrialization and its barriers to public, professional roles for women. We’ll also trace the formal developments of their fiction, including its debt to Romanticism, its preoccupation with narrative voice, its

commitment to partial detachment from society, and its movement toward a distinctly “modern” narrative, full of intriguing philosophical riddles.

Teaching Method: Seminar-style discussion.

Evaluation Method: Discussion posts on blackboard; two response papers; a final essay.

Texts include: Anne Brontë, *The Tenant of Wildfell Hall*; Emily Brontë, *Wuthering Heights*; Charlotte Brontë, *Jane Eyre* and *Villette*. Please use only the editions ordered for class, to facilitate discussion.

ENG 360

Post 1830

20th-Century British & American Literature:

What is Modernism?

Christine Froula

MW 11-12:20

Spring Quarter

Course Description: “Oh, what a literary war,” observed Paul Fussell. Approaching modernism through what one historian calls the “tragic and unnecessary conflict” of the Great War (1914-1918), we’ll explore the confluence of modernist aesthetics, modern imperialism, and modern technology in this cataclysmic event through imaginative works in several genres (poetry, novel, play, nonfiction), forms (autobiography, elegy, intellectual texts), and media (writing, painting, sculpture, cinema, opera). A crucial origin of modernist sensibility, the War left millions dead, millions more physically and/or psychically wounded or disabled, and uncounted millions bereaved. As a voice in *The Waste Land* marvels of a crowd streaming over London Bridge, “I had not thought death had undone so many.” To some the War seemed “the end of a civilization” and broached the question of what to salvage from the ruins. How do art and thought created by European and colonial soldiers, by civilians, and in the war’s long aftermath depict a world remapped and transformed by war? How do they bear witness (despite government censorship) to massive destruction, diagnose its causes, negotiate the arduous path from grief and loss to consolation, and imagine, with Freud, a civilization recreated “on firmer ground and more lastingly than before”? What do they tell us about how competing visions of the future issued in the rising totalitarianisms that culminated in the Second World War?

Teaching Method: Lecture and discussion.

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

Texts include: Selections (as time permits) from Benjamin, Fussell, Keegan, British WWI poets, Eliot, Pound, Yeats, H. D., Brittain, Wharton, Stein, Joyce, Lawrence, Toomer, Apollinaire, Gaudier, newsreels and propaganda films, Cummings, Ford, Conrad, Hulme, Lewis, Epstein, Marinetti, Picasso, Büchner/Berg, Freud, Keynes, Virginia and Leonard Woolf, others.

ENG 366

Post 1830/ICSP

Studies in African American Literature:

Metropolis and AFAM Culture

Ivy Wilson

TTh 11-12:20

Fall Quarter

Course Description: Throughout the twentieth century, the terms “urban” and “black America” became so intimately connected that they are often used as synonyms. By tracing different representations of urban life, this course examines the signification of the metropolis in African American cultural production. Although our focus will primarily center on cultural texts, we will address a number of the “push and pull” factors that prompted the Great Migration and the social forces that have subsequently kept many African Americans in the city. In focusing on a set of cultural texts, we will consider the ways in which African Americans have imagined both the allure and dangers of life in the city.

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts include: Literature may include work by Nella Larsen, Ralph Ellison, and LeRoi Jones; artists may include the photographers Wayne Miller and Camilo José Vergara as well as the painter Jacob Lawrence; film media may include *Coolie High* and *Good Times*; music may include hip hop artists from Public Enemy to Common. Critics may include W.E.B. DuBois, St. Clare Drake, Raymond Williams, Mike Davis, and Mary Pattillo.

ENG 366

Post 1830/TTC

Studies in African American Literature:

African American Literary Departures

Shaun Myers

MW 2-3:20

Winter Quarter

Course Description: This course will examine the representation of travel departure in post-1954 African American literature. We will focus on depictions of border-crossing, leave-taking, and relocation in the context of latter-20th-century discourses of racial mobility, including integration, universalism, and postraciality. While paying attention to the elimination of the most conspicuous Jim Crow divisions in the decades following the *Brown v. Board of Education* ruling in 1954, we will consider the attendant consolidation of national borders, i.e., the spatial consequences of the convergence of federal Cold War and Civil Rights policies. We will also attend to the formal deviations that emerge when African American identity travels. Interested in the ways in which identity is forged through mobility, we will trace in the novel, short story, drama, and autobiography—as well as hybrid forms of these genres—representations of African Americans’ shifting location within national, diasporic, and global spaces.

Teaching Method: Seminar discussion

Evaluation Method: A Blackboard posting and informal presentation of discussion prompts or responses are required for most classes; 2 papers, occasional quizzes, participation in class discussion, and attendance.

Texts include: Lorraine Hansberry, *A Raisin in the Sun* (1959); Malcolm X, *The Autobiography of Malcolm X* (1965); James Baldwin, “This Morning, This Evening, So Soon” (1965); Toni Morrison, *Song of Solomon* (1977); Andrea Lee, *Sarah Phillips* (1984); James Alan McPherson, *Crabcakes* (1998); Danzy Senna, *Caucasia* (1998)

ENG 368

Post 1830

Studies in 20th-Century Literature:

Roadside Oddities: Lolita & Postwar Novelists

Juan Martinez

MW 2-3:20

Fall Quarter

Course Description: How odd was *Lolita*? How odd was the world that produced it? To answer these questions, we will look at salient figures from postwar American fiction and their relationship to some of the stranger, most pervasive myths and narratives of the 1950s: the rise of the teenager, the contested space of middlebrow culture, the encroachment of suburbia, and the celebration of the outsider and its concomitant critique of the conformist. The reading list will range from the well-known and the celebrated to works that are just as intriguing but a bit more obscure, so we’ll range from Vladimir Nabokov’s *Lolita*, but also his less well-known *Invitation of a Small Evening*, as well as James Baldwin’s *Giovanni’s Room*, John Updike’s *Rabbit, Run*, Walker Percy’s *The Moviegoer*, and Flannery O’Connor’s *Wise Blood*. We will also look at media that reflect, contest, or complicate these narratives: movies by Nicholas Ray, Douglas Sirk, and others, exploitation and health films, rockabilly and country songs, sitcoms, and *Mad Men*.

Teaching Method: Discussion.

Evaluation Method: An individual research paper and a collaborative wiki.

ENG 368

Post 1830

Studies in 20th-Century Literature:

Beyond Shell Shock: Trauma and the Modernist Novel

Carolina Hotchandani

TTh 3:30-4:50

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: Discussion 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/TTC/Theory

Studies in 20th-Century Literature:

Joyce Reading Ulysses

Christine Froula

MW 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/Co-listed with GNDR_ST 361

Post 1830/ICSP/Theory

Studies in 20th-Century Literature:

Utopian & Dystopian Sci-Fi of the 2nd Wave

Helen Thompson

Th 5-7:50

Winter Quarter

Course Description: The founding slogan of second-wave feminism, “the personal is political,” fuses the prospect of revolutionary transformation to the details of intimate life. At its peak in the 1970s, second-wave feminism unites radical politics and the challenge of reimagining how everyday life may be lived. As both utopia and dystopia, the genre of science fiction plays a vital role in second-wave feminism’s visions of new world orders and new modalities of power, gender, embodiment, sensation, love, and obligation. This class will explore the literary, formal, and theoretical centrality of science fiction to second-wave feminist thought. We will begin with Sylvia Plath’s *The Bell Jar*, which plots the collision of feminine normativity and the novel’s realist representational form. We’ll then read a series of second-wave utopian/ dystopian texts that far exceed the bounds of realism: Ursula K. Le Guin, *The Left Hand of Darkness*; Monique Wittig, *Le Corps lesbien/ The Lesbian Body*; Joanna Russ, *The Female Man*; Margaret Atwood, *The Handmaid’s Tale*; Octavia Butler, *Dawn*; Marge Piercy, *He, She and It*; Nalo Hopkinson, *Brown Girl in the Ring*.

We will read shorter accompanying second-wave and contemporary theory to further our exploration of embodiment, technology, feminist utopia, and/ or feminist critical methodology, including: Donna Haraway, “The Cyborg Manifesto”; Monique Wittig, *The Straight Mind*; Kimberlé Crenshaw, “Demarginalizing the Intersection of Race and Sex”; Malini Johar Schueller, “Analogy and (White) Feminist Theory: Thinking Race and the Color of the Cyborg Body”; Shulamith Firestone, *Dialectic of Sex*; Jane Bennett, *Vibrant Matter*; Karen Barad, “Posthumanist Performativity”; Anne Fausto-Sterling, *Sexing the Body*; Elizabeth Grosz, *Coming Undone*.

Teaching Method: Discussion.

Evaluation Method: TBA

Texts include: Please see above.

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 368

Post 1830/TTC/ICSP/Theory

Studies in 20th-Century Literature:

Minority British Writing

Evan Mwangi

MW 12:30-1:50

Spring Quarter

Course Description: The course examines poetry, film, and fiction by Black and Ethnic Minority (BEM) writers in the UK, reading the works of such artists as David Dabydeen, Zadie Smith, Patience Agbabi, Andrea Levy, and Hanif Kureish. Surveying the major developments in writing by British writers of Asian, African, Caribbean origins, we will analyze the formal properties of the texts against the background of post-colonial thought and transnational realities. We will also respond to theoretical statements by Paul Gilroy, Stuart Hall, Valerie Amos and Pratibha Parmar about global dynamics in British culture. We will put each text within the context of 20th-century literature in general.

Teaching Method: Interactive lectures, debates, role play, one-on-one meetings, and small group discussions.

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

Texts include: Arana, R. Victoria, and Lauri Ramey. *Black British Writing*. New York: Palgrave 2004; Kureishi, Hanif. *The black album*. New York : Scribner, 1995; Lamming, George. *The Emigrants*. 1954. Ann Arbor, Mich. : Univ. of Michigan Press, 1994; Levy, Andrea. *Small Island*. New York : Picador, 2005; Osborne, Deirdre, ed. *Hidden Gems*. London: Oberon, 2012; Selvon, Samuel. *The Lonely Londoners*. 1956. London: Longman, 1989.

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

ENG 368

Post 1830

Studies in 20th Century Literature:

Woolf, Yeats, and Joyce

Sebastian Knowles

TTh 12:30-1:50

Spring Quarter

Course Description: Too often modernism is taken for a static object, as a response that is dazzlingly new in its initial resistance to old and discarded ideas from the Victorian period, stays new from 1910 to 1939, and is abruptly discarded to make room for the even flashier postmodernist period in 1945. But modernism went through several stages, and with each level of growth it metamorphoses into something entirely different from what it had been before.

Taking the literary careers of Virginia Woolf, W. B. Yeats, and James Joyce as representative models of the development of modernist ideas, we will read a range of works by each writer, to see how modernism tracks from chrysalis to butterfly to moth dancing around a final flame. For Woolf, we will read *Jacob's Room*, *Mrs. Dalloway*, and "A Sketch of the Past." For Yeats, we will read selections from the collected poetry. For Joyce, we will read only *Ulysses*, taking it as a single metamorphic work that reaches before and after its date of origin.

You will be asked to write a paper on each writer, two of which will be short and one long. You may write your longer paper on any of the three writers. You will be asked to lead, or to help lead, discussion on one of the episodes of *Ulysses*. There will be no exams.

Teaching Method: Lecture and discussion.

Evaluation Method: 3 papers, two short (3-5 pp.) and one long (5-7 pp.); in-class presentation; active class participation.

Texts include (any edition): James Joyce, *Ulysses*. Random House: Vintage International (1990). ISBN: 0679722769; Virginia Woolf, *Jacob's Room*. Mariner Books. ISBN: 0156034794; Virginia Woolf, *Moments of Being*. Mariner Books. ISBN: 0156619180; Virginia Woolf, *Mrs. Dalloway*. Mariner Books. ISBN: 0156628708; W. B. Yeats, *The Collected Poems*. Macmillan. ISBN: 0684807319.

Instructor Bio: Professor Knowles will be the Carole and Gordon Segal Visiting Professor of Irish Literature Spring 2015 in the English Department. Sebastian Knowles is Professor of English at Ohio State University, where he has taught since 1987. He is the author of *A Purgatorial Flame: Seven British Writers in the Second World War* (1990) and *The Dublin Helix: The Life of Language in Joyce's Ulysses* (2001), which was awarded the Michael J. Durkan Prize in 2001. Professor Knowles has been the recipient of the Arts & Sciences Outstanding Teaching Award (2000), English Graduate Professor of the Year (2000), College of Humanities Rodica C. Botoman Award for Distinguished Undergraduate Teaching and Mentoring (2003), Arts Professor of the Year, University of Antwerp (2005), and the English Undergraduate Professor of the Year (2007). He is currently President of the International James Joyce Foundation (2012-2018), and is the series editor of the Florida James Joyce Series.

ENG 368
Studies in 20th Century Literature
Dante Among the Moderns
Sebastian Knowles
TTh 3:30-4:50

Post 1830

Spring Quarter

Course Description: A course that travels through modernist literature with Dante as our guide. First, we will read Dante's *Inferno* (in translation), Eliot's *The Waste Land*, Pound's "Hell Cantos," and 3 episodes from Joyce's *Ulysses* ("Nestor," "Hades," "Circe") to establish beyond any doubt that the period from 1910-1922 was a Dantesque underworld. We will then read Dante's *Purgatorio* (also in translation), Eliot's *Four Quartets*, Pound's "Pisan Cantos," and Virginia Woolf's *Between the Acts* to establish that the period from 1936-1944 was a limbo world of anxious waiting. Additional materials by Wilfred Owen, Charles Williams, H.D., Louis MacNeice, and Hieronymus Bosch may make an appearance. We will not read the *Paradiso*, but will gesture towards paradise in a brief conclusion.

Teaching Method: Lecture and discussion.

Evaluation Method: 2 papers (5-7 pp.), one on early modernism, and one on late modernism; in-class presentation; active class participation.

Texts include: Dante, *The Divine Comedy*, I (Hell). Trans. Dorothy Sayers. Penguin. ISBN: 0140440062; Dante, *The Divine Comedy*, II (Purgatorio). Trans. John Sinclair. Oxford. ISBN: 0195004132; T. S. Eliot, *Collected Poems, 1909-1962*. Harcourt Brace Jovanovich. ISBN: 015118978; James Joyce, *Ulysses*. Random House: Vintage International (1990). ISBN: 0679722769; Ezra Pound, *The Cantos*. New Directions. ISBN: 0811213269; Virginia Woolf, *Between the Acts*. Mariner Books. ISBN: 015611870X.

Instructor Bio: Professor Knowles will be the Carole and Gordon Segal Visiting Professor of Irish Literature Spring 2015 in the English Department. Sebastian Knowles is Professor of English at Ohio State University, where he has taught since 1987. He is the author of *A Purgatorial Flame: Seven British Writers in the Second World War* (1990) and *The Dublin Helix: The Life of Language in Joyce's Ulysses* (2001), which was awarded the Michael J. Durkan Prize in 2001. Professor Knowles has been the recipient of the Arts & Sciences Outstanding Teaching Award (2000), English Graduate Professor of the Year (2000), College of Humanities Rodica C. Botoman Award for Distinguished Undergraduate Teaching and Mentoring (2003), Arts Professor of the Year, University of Antwerp (2005), and the English Undergraduate Professor of the Year (2007). He is currently President of the International James Joyce Foundation (2012-2018), and is the series editor of the Florida James Joyce Series.

ENG 369 co-listed with COMP_LIT 304

Post 1830/TTC/ICSP/Theory

Studies in African Literature:

Ubuntu and Queer Africa

Evan Mwangi

MW 9:30-10:50

Spring Quarter

Course Description: While outlining the major developments in African literary studies, this course responds to the notion of *Ubuntu* (human-ness) as an African indigenous expression of cosmopolitanism and restorative justice. It examines the intersection of *ubuntu* philosophy and queer theory in African contexts. We will read philosophical work by such thinkers as Desmond Tutu, Steve Biko, Mogobe B. Ramose, and Mfuniselwa John Bhengu alongside literary works with queer motifs by Jude Dibia, Bessie Head, Rebeka Njau, Ngugi wa Thiong'o, Kabelo Sello Duiker, Chinua Achebe, Wole Soyinka. The course will particularly question whether *ubuntu* is possible in cultures that discriminate against some minorities within Africa.

Teaching Method: Interactive lectures, debates, role play, one-on-one meetings, and small group discussions.

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

Texts include: Abani, Chris. *Graceland: A Novel*. New York : Farrar, Straus, and Giroux, 2004; Amadiume, Ifi. *Male Daughters, Female Husbands : Gender and Sex In An African Society*. Highlands, N.J. : Zed Books, 1987; Behr, Mark. *The Smell of Apples*. New York: St. Martin's Press, 1995; Beyala, Calixthe. *The sun hath looked upon me*. Trans. Marjolijn De Jager. Oxford: Portsmouth, NH, USA : Heinemann, 1996; Dibia, Jude. *Unbridled : A Novel*. Cape Town: South Africa: Jacana Media, 2008.

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

Note. The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 369

Post 1830

Studies in African Literature:

War and Other Encounters

Maaza Mengiste

MW 11-12:20

Spring Quarter

Course Description: It seems impossible to ignore all the news in recent months about revolutions and wars. In this class, we will look at how literature has dealt with conflict and its consequences. We will examine lives beyond battlefields to consider how fiction depicts both forced and necessary encounters between different groups of people. Though we will inhabit the world of literature, you will be asked to consider past and current events and determine how fiction can inform what is happening around you. What kind of truth emerges through fiction that is absent in history? What assumptions are challenged? What stereotypes are created? You will be given a series of short writing assignments and a larger paper due at the end of the semester.

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts include: V.S. Naipaul, *A Bend in the River* / 0-679-72202-5; Esi Edugyan, *Half-Blood Blues* / 9781250012708; Mohsin Hamid, *The Reluctant Fundamentalist* / 978-0-15-603402-9; Chimamanda Adichie, *Purple Hibiscus* / 1-4000-7694-3; Hassan Blasim, *The Corpse Exhibition: And Other Stories of Iraq* / 978-0143123262; Hisham Matar, *In the Country of Men* / 0-670-91643-9; Nadine Gordimer, *July's People* / 978-0140061406.

Instructor Bio: Maaza Mengiste is a Fulbright Scholar and the award-winning author of *Beneath the Lion's Gaze*, selected by the *Guardian* as one of the 10 best contemporary African books. The novel was named one of the best books of 2010 by *Christian Science Monitor*, *Boston Globe*, *Publishers Weekly* and other publications. Her fiction and nonfiction writing can be found in the *Guardian*, the *New York Times*, BBC Radio 4, *Granta*, and *Lettre International*, among other places. Her second novel, *The Shadow King*, is forthcoming. Mengiste writes fiction and nonfiction dealing with migration, the Ethiopian revolution, and the plight of sub-Saharan immigrants arriving in Europe. She has completed a documentary project, *GIRL RISING*, with 10x10 Films, that focuses on girls' education globally and features the voices of several noted actors, including Meryl Streep, Anne Hathaway, Alicia Keys, and Cate Blanchett.

ENG 371

Post 1830/ICSP

American Novel:

Morrison's Narrative Rebels

Shaun Myers

MW 3:30-4:50

Fall Quarter

Course Description: In this course we will study a number of Toni Morrison novels, including *Sula* (1973), *Beloved* (1987), *Jazz* (1992), *Paradise* (1997), and *A Mercy* (2008). We will examine these texts through the lens of Morrison's abiding interest in the outlaw woman: the fugitive, the eccentric, the jazz soloist, and the preacher, among others. While considering the formal structures that animate these narrative rebels, we will discuss how the narratives themselves rebel, refuse to conform. We will continually address questions of gender, race, and embodiment in the historical context of African American rebellion. Through this frame we will consider several questions: What do rebellious or contrary narrative forms demand of the reader? What are the consequences of "race-ing" and "en-gendering" outlaw practices? How is the union of marginality and power imagined differently across texts and for what purposes? Our discussions will place Morrison's novels in conversation with critical and theoretical work on the outlaw and the blues woman, likely including that of Daphne Duval Harrison, Houston Baker, Angela Davis, Cheryl Wall, Audre Lorde, Fred Moten, Julia Kristeva, and Michel Foucault.

Teaching Method: Seminar discussion.

Evaluation Method: A Blackboard posting and informal presentation of discussion prompts or responses are required for most classes; 2 papers, occasional quizzes, participation in class discussion, and attendance.

Texts include: *Sula* (1973), *Beloved* (1987), *Jazz* (1992), *Paradise* (1997), and *A Mercy* (2008). A course packet containing excerpts of critical and theoretical works will be available.

ENG 371

Post 1830/ICSP

American Novel:

Race and Politics in Major Novels of Faulkner

Julia Stern

TTh 11-12:20

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/ICSP

American Poetry:

Girl on Girl Culture: Feminism and Poetry in 20th-Century America

Laura Passin

MWF 1-1:50

Fall Quarter

Course Description: The legal and cultural status of women changed radically in 20th-century Western culture. In this class, we will read poetry written by women, including many self-identified feminists, that addresses key questions arising from this massive cultural shift. How can women writers enter a tradition that has largely excluded their voices? How closely tied are the various "waves" of feminism and various schools of modern poetry? What concerns do feminist women bring to the poems they write, and how are these concerns related to formal practice? Is "poetry written by a feminist" the same thing as "feminist poetry"? We will read poems and essays by key figures in 20th-century poetry, exploring the connections between feminist philosophies and artistic practices, and examining how feminist criticism influences contemporary literary studies.

Teaching Method: Discussion.

Evaluation Method: Class participation, essays, and short writing assignments.

Texts include: Gwendolyn Brooks, *Selected Poems*; Rory Dicker, *A History of U.S. Feminisms*; Audre Lorde, *The Complete Poems*; Honor Moore, ed. *Poems from the Women's Movement* (listed below as PWM); Sylvia Plath, *Ariel: The Restored Edition* (ed. Frieda Hughes); Adrienne Rich, *The Fact of a Doorframe*; Other readings will be available on Blackboard or library reserve.

ENG 377/co-listed with LATINO/A STUDIES 393

Post 1830/ICSP

Topics in Latina/o Literature:

21st C Latina/o Literature

John Alba Cutler

TTh 2-3:20

Fall Quarter

Course Description: This course will examine some of the exciting and innovative Latina/o literary works produced since the beginning of the new millennium, including novels by Cristina Henríquez and Junot Díaz, poetry by Urayoán Noel and Rosa Alcalá, and short stories by Manuel Muñoz. *Latinidad* as an umbrella category comprising many diverse groups, each with its own history and cultural traditions, is a relatively recent phenomenon. But how did this group come into existence as a social phenomenon, let alone as a literary field? In addition to considering this question, we will pay special attention to how the works we study portray

relationships among different U.S. Latino groups and between Latinos and other U.S. ethnic and minority groups. The tensions between the internal divisions of *latinidad* and its lateral affiliations make this body of literature vital for anyone interested in understanding the complexity of twenty first-century American racial formations.

Teaching Method: A mix of lecture and discussion.

Evaluation Method: Quizzes, three essays, and an exit interview.

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

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 378/co-listed with COMP_LIT 390

Post 1830/TTC

Studies in American Literature:

Comparative Expatriation

Brian Edwards

MW 9:30-10:50

Fall Quarter

Course Description: Expatriates and exiles, travelers and tourists, American writers have produced a rich body of fiction and non fiction about the rest of the world, much of it seen as authoritative accounts of what those places and peoples are like and mean. Less well known to most Americans are literary portraits of the United States by prominent foreigners. In this course we will read fiction and literary non fiction about the United States by outsiders and about foreign spaces by Americans. This will allow us not only to read major work by major writers, but to ask questions about the relationship of place to fiction, of the expectations we attach to narrative representation of difference, about the ways in which transnational currents among writers undergird national literatures.

Teaching Method: Seminar

Evaluation Method: Essays, class presentation, reading quizzes.

Texts include: Works by Henry James, Edith Wharton, Gertrude Stein, Ernest Hemingway, Franz Kafka, Richard Wright, Jean-Paul Sartre, Paul and Jane Bowles, Mohammed Mrabet, James Baldwin, Sayyid Qutb, Patricia Highsmith, Nawal El Saadawi, Jean Baudrillard, Jhumpa Lahiri, Alaa Al Aswany, Bernard-Henri Levi. This is not a definitive list, but a suggestion of authors who may be included. Substitutes will be satisfying.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 378

Post 1830

Studies in American Literature:

Hawthorne, Poe, Melville

Chris Shirley

TTh 12:30-1:50

Fall Quarter

Course Description: This course will explore the works of some of the most influential nineteenth-century American writers: Nathaniel Hawthorne, Edgar Allan Poe, and Herman Melville. We will consider such issues as their use of the supernatural, their exploration of human psychology (especially the psychology of sin, crime, and hate), their critiques of traditional organized religion, and their literary innovations. How do we interpret narratives that include ghosts, omens, and other supernatural elements? How do these writers think about the relationship between the human and the natural worlds? How do these writers reflect on—and reshape—American national history and identity?

Teaching Method: Seminar.

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

Texts Include: Hawthorne, *The Scarlet Letter*, selected short stories; Poe, “The Gold-Bug,” “The Tell-Tale Heart,” “The Fall of the House of Usher”; Melville, *Billy Budd, Sailor*, “Bartleby, the Scrivener”; Selected literary criticism.

ENG 378

Post 1830

Studies in American Literature:

Obsessions and Transgressions: Breaking the Rules in 19th-Century America

Laura Passin

MW 12:30-1:50

Winter Quarter

Course Description: You might not know it from a typical high school English class, but some of our most “respectable” American writers were obsessed with sex and death. Many of the classic works of mainstream American literature feature characters enthralled with breaking the unwritten rules of their culture. In Edgar Allan Poe’s uncanny horror, Walt Whitman’s thinly veiled homoeroticism, Charlotte Perkins Gilman’s imprisoned housewives, and more, we find stories of transgression and its consequences. What happens when characters become obsessed with the supernatural? Which cultural norms can be defied without losing one’s mind or one’s life? Which kinds of desires are seen as acceptable, and which are considered outrageous? Primary texts may include works by Chopin, Gilman, Hawthorne, James, Melville, Poe, Wharton, and Whitman. Through our reading, writing, and discussion, we will develop skills of critical thinking and cultural analysis. Evaluation will be based on class participation, essays, and short writing assignments.

Teaching Method: Discussion.

Evaluation Method: Class participation, essays, and short writing assignments.

Texts include: Primary texts may include works by Chopin, Gilman, Hawthorne, James, Melville, Poe, Wharton, and Whitman.

ENG 378

Post 1830

Studies in American Literature:

Emerson and Whitman: Writing and Reception

Jay Grossman

TTh 2-3:20

Winter Quarter

Course Description: This course has three goals: to provide an opportunity for intensive close analysis of a wide sampling of the writings of Emerson and Whitman, including many of the "major" works, as well as some writings that have been under-canonized or under-utilized (including Whitman's early fiction and newspaper writings, and Emerson's journals); to gain perspective on the (literary) relationship between these two "major" figures as it has been variously projected since the nineteenth century; and, finally, to use the occasion of these writings to examine the concept of literary history itself-including, for example, the word "major" in this course description.

Teaching Method: Mostly discussion.

Evaluation Method: Class participation; in-class presentation; probably two papers; probably no exams.

Reading: Texts Include: (partial list) Emerson: "The Poet," "Self-Reliance," "American Scholar" Divinity School "Address," Nature, selected poetry; Whitman: First three editions of Leaves of Grass, 1855, 1856, 1860; "The Child and the Profligate," "The Eighteenth Presidency!"

ENG 378

Post 1830/TTC

Studies in American Literature:

American Dreams -- and Nightmares -- in the 19th Century Canon

Laura Passin

TTh 9:30-10:50

Spring Quarter

Course Description: Even in the 21st century, we still wrestle with the idea of the "American Dream," the promise that The United States uniquely allows individuals to achieve financial prosperity and social mobility through hard work and dedication. Rooted in the idea that "all men are created equal," it's a beautiful dream for many--but like most dreams, it tends to dissolve when scrutinized. Behind the American Dream lurks an American Nightmare, rooted in slavery and the oppression of women. In this course, we will read major prose works of 19th-century American literature with an eye toward the ways American ideals have coexisted with nightmares. We'll explore several tropes that are often associated with the American Dream and discuss how they can portray both the ideal and the uncanny: nature, the open road, individual autonomy, and more. We'll discuss the uses of the gothic, the erotic, and the realist modes in key novels, short stories, and essays from the century punctuated by the Civil War.

Teaching Method: Discussion.

Evaluation Method: Essays, short writing assignments, participation.

Texts Include: Tentative reading list: Emerson, Hawthorne, Poe, Thoreau, Douglass, Melville, Twain, Chopin.

ENG 378

Post 1830

Studies in American Literature:

Chicago Way: Urban Spaces and American Values

Bill Savage

TTh 3:30-4:50

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/TTC/Theory

Studies in Theory and Criticism:

Theories of the Sublime: Longinus, Burke, Kant, and Gnaï

Emily Rohrbach

MW 2-3:20

Spring Quarter

Course Description: This course devotes considerable attention to key theoretical accounts of the concept of the sublime from antiquity to the present: theories by Longinus, Edmund Burke, Immanuel Kant, and Sianne Gnaï. The first aim of the course is to get our minds around this intriguing concept in its theoretical forms. Alongside these theories, we will read poetry and fiction and view several paintings that employ, inflect, extend, or critique those theoretical accounts. The second aim is to start to imagine the life of the sublime in cultural (including pop-cultural) history, art, and literature. The course concludes with class presentations in which students will put to use their theoretical understanding of the sublime by evaluating an instance in which either the concept or the term plays a role in contemporary art or culture. (The last time the course was offered, students compared and applied theories of the sublime to a range of cultural objects and discourses: a music composition, a contemporary art exhibit, a horror film, and a cake recipe, among them.)

Teaching Method: Discussion

Evaluation Method: 2 essays, midterm, in-class presentation, active participation.

Texts include: *Classical Literary Criticism* (Penguin); Burke, *A Philosophical Enquiry into the Sublime and the Beautiful* (Penguin); Kant, *Critique of the Power of Judgment* (Cambridge); M. Shelley, *Frankenstein* (Norton); Gnai, *Ugly Feelings* (Harvard).

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

ENG 383/ co-listed w/ COMP_LIT 383

Post 1830/Theory

Studies in Theory and Criticism:

Critical Theory: Natural Language & Green Worlds

Tristram Wolff

MW 2-3:20

Spring Quarter

Course Description: How have literary forms caused some language to appear natural or claimed language as what precisely separates its users from "nature"? How do our ideas about language draw lines that carve up the world between humans, animals, and the natural world, whether language itself is imagined as natural faculty, cultural convention, or something else altogether? How does language consolidate differences that license segregation by idiom, ethnicity, gender or class, on the basic pattern of native vs. barbarian? By reading theories of language alongside literary forms that will likely range from the pastoral to Romantic and contemporary lyric poetry, and from ethnographic accounts to sci-fi, this course takes up some of the unexamined premises of "natural language" as these appear in their literary environments and in mass media or the popular imagination. Alongside our literary and linguistic texts, the class introduces students to the growing field of "ecocriticism," while also focusing on its limitations. Our goal will be to grow familiar with the literatures and languages of nature 1) so that we come to recognize the various ideologies served by retreating into new forms of pastoral, or by inventing new "green worlds" and other heterocosms, and 2) in order to consider together how a broader ethics of speech might alter our daily encounters with the world, its inhabitants, and ourselves. Some background in literary or critical theory strongly recommended.

Teaching Method: Lecture.

Evaluation Method: 10% Presentation, 15% Weekly Reading Responses, 15% Midterm Paper, 30% Final Paper, 30% Attendance & Participation.

Texts Include: Epicurus, Shakespeare, Marvell, Rousseau, Herder, Blake, Wordsworth, Clare, Emerson, Thoreau, Dickinson, Whitman, Levi-Strauss, Le Guin, Oswald, Mullen. Critical readings may include: Harry Berger, William Empson, Raymond Williams, Jacques Derrida, Marshall Sahlins, Bruno Latour, Donna Haraway, Timothy Morton. Film: François Truffaut, *The Wild Child*.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 385/co-listed with HUMANITIES 395

Post 1830

Topics in Combined Studies:

New Media Art

Jim Hodge

TTh 2-3:20

Fall Quarter

Course Description: This course surveys the field of what is variously referred to as “new media” or “digital art.” It considers Western art and artistic practices that employ digital computational technologies from the room-sized mainframe computer to today’s mobile and ubiquitous media, roughly from the 1960s to the present. We will attend to the work of a variety of artists working in a host of emergent genres (net.art, glitch art, interactive art, bio art, etc.) in order to gauge the ways in digital media has changed, continues to change, and has failed to change contemporary art, culture, and experience more broadly. Possible topics to be studied include the intersections of art and corporate research and design, new media art’s vexed relation to the art world, networks, interactivity, and tactical media. Possible artists to be studied include Cory Arcangel, Mouchette, Eduardo Kac, Lynn Herschman Leeson, Thomson & Craighead, Scott Snibbe, Evan Meaney, and others.

Teaching Method: Lecture and discussion.

Evaluation Method: Short Essays, Exams, Research Paper

Texts include: David Joselit, *After Art* [978-0691150444, Princeton UP]; Christiane Paul, *Digital Art* (2nd Edition) [978-0500203989, Thames & Hudson]

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 385/co-listed with BUS_INST 390

Post 1830

Topics in Combined Studies:

Financial Crises in Literature

Nathan Leahy

TTh 2-3:20

Fall 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 be 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*.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 385 co-listed with COMP_LIT 375

Post 1830/TTC/Theory

Topics in Combined Studies:

Manga and the Graphic Novel

Andrew Leong

MW 11-12:20

Winter Quarter

Course Description: In this seminar, students will develop their own research projects on manga, comics, or graphic novels while working together through a comparative reading list of Jewish, Japanese, and American graphic narratives. Although the course readings will focus primarily on documentary, historical, and realist works, students are encouraged to pursue interests in other genres and styles.

The point of departure for our collective readings will be the rhetorical figure of "metastasis" or displacement. We will examine metastasis not only in formal terms—as the production of narrative movement through sequences of static images, but also in historical terms—as psychological and physical displacements wrought by Japanese and Jewish immigration to the United States, Japanese American internment, and the Holocaust.

Teaching Method: Lecture, discussion, writing and drawing exercises (no previous artistic experience assumed or required).

Evaluation Method: Class participation; Weekly exercises culminating in a final presentation and research paper (12-15 pages).

Texts Include (subject to change): Henry Kiyama, *The Four Immigrants Manga* (1904-1924); Liana Finck., *A Bintel Brief: Love and Longing in Old New York* (2014); Michael Chabon, *The Adventures of Kavalier & Clay*

(2000); Taro Yashima, *The New Sun* (1943); Miné Okubo, *Citizen 13660* (1946); Art Spiegelman, *Maus I: A Survivor's Tale* (1986); Yoshihiro Tatsumi, *A Drifting Life* (2009); Will Eisner, *A Contract with God* (1978).

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

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 385 co-listed with HUMANITIES 302

Post 1830/TTC/ICSP/Theory

Topics in Combined Studies:

Oceanic Studies: Literature, Environment, History

Harris Feinsod

TTh 11-12:20

Winter Quarter

Course Description: This course offers an overview to the interdisciplinary field of "oceanic studies," focusing on the great literary, scientific, and cinematic documents of modern seafaring. Writers may include Columbus, Cook, Darwin, Coleridge, Dana, Melville, Conrad, Woolf, O'Neill, Joji, Traven, Mutis, and/or Goldman. How have seas, sailors, ships and their cargoes helped to shape our imagination and understanding of major events and processes of modernity, such as the discovery of the New World, slavery, industrial capitalism, marine science, the birth of environmental consciousness, and contemporary globalization? What part did seafaring play in the formation of international legal systems, or in epochal events such as the American and Russian Revolutions? How does the rise in contemporary piracy compare to its "golden age" forerunners? How can we discern the history of the "trackless" oceans, and how do we imagine their future now that "90% of everything" crosses an ocean, and the seas are variously described as rising or dying? Our focus in the course will be on writers listed above, but our approach will be radically interdisciplinary, so we will also watch a few films (by Jacques Cousteau, Gillo Pontecorvo and Allen Sekula), and we will read short excerpts from the disciplines of "critical theory" (Heller-Roazen, Foucault, Deleuze, Corbin), labor and economic history (Rediker, Fink, Levinson), and environmental thought (Carson, Alaimo).

Teaching Method: Discussion.

Evaluation Method: Short writing exercises and midterm essays; experimental in-class presentations; final projects developed in consultation with instructor.

Texts include: See above. Contact instructor nearer to enrollment for final list.

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 385

Post 1830/ICSP/Theory

Topics in Combined Studies:

Identification

Jim Hodge

TTh 3:30-4:50

Winter Quarter

Course Description: How do media compel their audiences to invest in particular forms of pleasure? This course takes a comparative media studies approach to the problem of identification in cinema and various new media genres (videogames, digital literature, social media). It begins with feminist and apparatus film theory's appropriation of psychoanalysis as a means to explain how cinema formally "sutures" viewers to narrative. We next examine accounts of interpolation in order to re-frame the question of narrative identification through the problem of how different media address or "hail" human experience in ways that exceed narrative. Overall the course attends to the meaning of identification in the era of digital networked media. What might it mean, for instance, to argue that social relations are now predicated just as much upon the sensation of being connected via digital networks than upon identities defined in large part by race, class, or gender?

Teaching Method: Lecture and discussion.

Evaluation Method: TBA

Texts include: TBA

Note: The above course fulfills the Theory requirement under the old major guidelines. There is no Theory requirement for students who declared during or after Fall 2013.

ENG 386/co listed with COMP_LIT 304

Post 1830

Studies in Literature & Film:

Women Who Kill: Portrayals of Women & Violence in Lit & Film

Sarah Valentine

TTh 12:30-1:50

Winter Quarter

Course Description: Women and violence is growing topic of interest in our media culture, with entire channels like ID Discovery devoted to marketing true-crime dramas to a mostly female viewership. In this course we examine cultural perceptions about women and violence, both as victims and perpetrators. We examine real-life stories of female serial killers and fictional portrayals in literature and film.

Teaching Method: This course is a combination of lecture and discussion.

Evaluation Method: Evaluation is based on completion of weekly quizzes, reading, writing and viewing assignments, attendance, midterm and final exams.

Texts include: TBA

Note: The above course is combined with another department. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

ENG 386

Studies in Literature & Film

The New West in Literature & Film

Harris Feinsod

MW 11-12:20

Post 1830/ICSP

Spring Quarter

Course Description: The American West (especially as envisioned by the genre of the Western) has long enjoyed "pride of place" in the U.S. cultural imagination. However, at least since the early 1960s, a generation of experimental writers, filmmakers, artists and activists has revised the cliché visions of sublime landscapes and manifest destinies in order to represent the complex realities of a "New West." This is a West of oil money, aerospace and sunbelt cities, a West polarized by snow birds, middle class suburbanites, radical social and environmental movements, libertarian individualists, and anarchic teenagers. These collisions are the subjects of the films, narratives, artworks and poems we will study in this course.

Focusing primarily on the desert Southwest, with some excursions into California and the Rockies, we will bring the major exponents of environmentalist, Chicano, and Native American literature into pluralistic conversations with postmodern literature and film, and we will read literary critics, historians, and architects who have theorized the New West. We will also pay attention to a singularly rich "visual culture" that includes "New Topographics" photography, Land Art, the design utopianism of Soleri, and the paintings of Scholder and Cannon. Major topics include intersections of postmodern aesthetics, race, ethnicity and environmentalism; performances of masculinity; and the elements of literary and cinematic experimentation. Together we will describe a shared culture of innovation written in (and upon) Western spaces.

Teaching Method: Mini-lectures and collective discussion. Participation is crucial.

Evaluation Method: Regular discussion board contributions; one experimental in-class presentation; two short essays (~3 pages) and one final research paper (~10 pages)

Texts include: Abbey, *The Monkey Wrench Gang*, Zeta Acosta, *The Autobiography of Brown Buffalo*; Silko, *Ceremony*, Anzaldúa, *Borderlands/La Frontera*, Shepard, *True West*, Dorn, *Gunslinger*, short poems by González, Ortiz, Rothenberg and others. Film: Altman, Peckinpah, Antonioni, Mazursky, Teatro Campesino, etc. Theory: White, Limerick, Saldívar, Baudrillard, Jameson, Venturi & Scott Brown.

ENG 392

The Situation of Writing

Eula Biss

MW 9:30-10:50

Fall Quarter

Course Description: Writers are the inheritors, perpetuators, and innovators of literary culture. In this class we will explore the contemporary landscape of creative writing, with a particular emphasis on the role of small

presses and small journals and magazines. We will explore how venues for writing, including online publications, shape contemporary literature. We will discuss the distinct missions and personalities of a number of presses, while exploring the relationship between press and practitioner. This course is 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 society.

Teaching Method: Seminar/discussion.

Evaluation Method: TBA

Texts include: TBA

ENG 393

Theory & Practice of Poetry

Rachel Webster MW 12:30-1:50 Fall/Winter

Averill Curdy MW 12:30-1:50 Winter/Spring

Course Description: This selective, yearlong “Sequence” is designed to make students increasingly informed readers and self-sustaining apprentices of poetry. The Fall half of the course begins with summer reading—this year, a host of collections by contemporary poets including Patricia Smith, Cathy Park Hong, Matthew Dickman and Anne Carson. We then begin the quarter by identifying operative modes in poetry—including description, rhetoric, story and song—and connecting contemporary participants with root systems in the tradition. Although it is not possible to present an overview of American poetry in one semester, we sketch the scene by focusing on a few masters and discussing ways they influenced later movements and still charge us to be alert and original. We will study figures including T. S. Eliot, Robert Frost, Muriel Rukeyser, Jean Toomer, Elizabeth Bishop, Gwendolyn Brooks, Sylvia Plath and John Ashbery, and will support our studies with close reading exercises and “imitation” assignments, in which students learn to convert close reading into fodder for original writing. Students will complete at least four papers and four polished poems during the Fall term, and will lead presentations on one chosen poet and one classmate during workshop. In our portion of the Winter term, students will complete a week of “Daily Poems,” thereby drawing on original energy and stamina to bring their work to the next level of accomplishment. Our close reading assignments hone skills in sensitive and critical thinking; our imitation poems will challenge existing habits as they provide students with new tools; our daily poems will exercise agility and confidence; and our workshops will cultivate the openness and humility necessary to serious writing and lifelong learning. Ideally, students complete this course with sustaining writerly habits, a sincere and supportive workshop community, and a portfolio that can be built upon during the Spring semester of the “Sequence in Poetry.”

ENG 394

Theory & Practice of Fiction

Juan Martinez MW 12:30-1:50 Fall/Winter

Chris Abani MW 12:30-1:50 Winter/Spring

Course Description: This course will allow you to explore how fiction works. We’ll be looking at, discussing, writing about, commenting on, and researching the elements of fiction, but mostly what we’ll be doing is

writing buckets (you will be turning in a completed piece every other week during the Fall quarter), so we'll be reading mostly to steal: we'll figure out what works and we'll use it for our own material. We'll be engaged in the reading of a concise, funny book on the craft of fiction, and we'll also be reading a wide and varied array of short stories. Again, though, this work is geared to do one simple thing: to find out what means and modes of expression you best respond to, and to figure out ways to approach this question: *Given all the other potentially more awesome forms of entertainment out there, what is the role of sitting around scribbling things and reading other people's scribbles? Why do it?* Just so you know, what we're doing in class closely replicates what all successful fiction writers do on a daily basis: reading the work of their peers and those of established and emerging authors with care, attention, and greed, and writing copious amounts to see what sticks. The more you do both of these activities, the better and more confident you'll get.

Teaching Method: Lectures, discussion, small- and large-peer workshops.

Evaluation Method: This is a portfolio- and participation-based course. Grade based on timely delivery of all assigned work, with equal weight placed on your own stories and revisions as well as on your peer feedback.

Texts Include: Anne Lammott's *Bird by Bird: Some Instructions on Writing and Life*, Brian Kiteley's *The Three AM Epiphany*, and *The Anchor Book of New American Short Stories* (Edited by Ben Marcus).

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: Varies each quarter. Texts will be available at Norris Center Bookstore and Quartet Copies.

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.

ENG 397 Fall Quarter *19th Century American Poetry*

Jay Grossman
TTh 3:30-4:50

Course Description: Nineteenth-century 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 that word always-already enacts in relation to the *texts* that lie within it.

Teaching Method: Mostly discussion.

Evaluation Method: Mandatory attendance and active, informed participation. No exams, but possible quizzes. The major work of the course, as in all Research Seminars, is the research and writing of a 15-page research paper that takes as its subject a nineteenth-century book of poetry found in the NU Library stacks or in Special Collections.

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 397 Winter Quarter *Woolf & Bloomsbury*

Christine Froula
MW 11-12:20

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 research, analytic and discussion assignments; project proposal; final research paper (12-15pp).

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 397 Spring Quarter

Historiography of Popular Film

Nick Davis

TTh 2-3:20

Course Description: This class will familiarize some experienced English majors with key concepts in the history, theory, aesthetics, and politics of commercial filmmaking. Specifically, we will delve into two moments of crisis in the American film industry's artistic standards, social relevance, and modes of production. One is the mid-1960s, when collapsing studios, competition from TV and foreign cinemas, and political turmoil at home and abroad sparked new styles in Hollywood films, and also new strategies for making, marketing, and writing about them. The second moment is the early 2000s, when "quality" television and new technologies have again eroded the audience for movies. Precarious budgets and international release patterns have forced further changes in how movies look, what stories they tell, and where or how they get made.

To better assess the causes, contexts, and effects of these patterns, students will learn to read film sequences for formal nuance; to write about movies in a variety of academic, creative, and journalistic voices; and to evaluate the claims made in different genres of film history and analysis. Beyond gaining fluency in these diverse forms of scholarship, students will conduct their own original research throughout the quarter, drawing on industry publications, film-specific databases, pertinent historical documents, and newly conducted interviews in order to gain a fuller understanding of the movies they are studying. These labors, performed in close concert with

each other and with the instructor, will culminate in a final paper of 12-15 pages—more or less the length of one chapter in an English honors thesis.

Teaching Method: Seminar discussions twice a week, with short lecture components.

Evaluation Method: Regular short writing assignments, including film reviews, scene analyses, DVD commentary scripts, and article abstracts; a research bibliography, developed across the term; one midterm paper (6pp.); a final research-based essay (12-15pp.); graded participation.

Texts include: Excerpts of 60s-focused film writing by Sheldon Hall, Mark Harris, Jim Hoberman, Pauline Kael, Robert Kolker, Andrea Levine, Clifford Mason, Andrew Sarris, and others; excerpts of 00s-focused film writing by Dudley Andrew, David Denby, Edward Jay Epstein, Peter Hitchcock, Jim Hoberman, María Josefina Saldaña-Portillo, Steven Shaviro, Anita Shaw, and others. Films include *Bonnie and Clyde*, *Doctor Dolittle*, *The Graduate*, *Guess Who's Coming to Dinner*, and *In the Heat of the Night* (all from 1967) and *Atonement*, *Juno*, *Michael Clayton*, *No Country for Old Men*, and *There Will Be Blood* (all from 2007).

Texts will be available at: Readings on Blackboard and/or in a course packet at Quartet Copies; assigned films will stream on Blackboard but may also be viewed at library reserve or purchased on DVD.

ENG 398-1, 2

Honors Seminar

Chris Lane	W 3-5	Fall Quarter
Chris Lane	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.