



# ENGLISH COURSE LISTINGS 2015-2016

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

This document has been optimized for use on the web/Adobe Reader.

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## Calendar of Course Offerings for 2015-2016

(as of February 16, 2016)

**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 2015</u>	<u>WINTER 2016</u>	<u>SPRING 2016</u>
<i><u>Composition Courses</u></i>			
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 <a href="#">here</a> .		
<i><u>Creative Writing Courses</u></i>			
These courses count towards the Creative Writing major and minors, but do not count towards the major or minor in Literature.			
206: Poetry	<u>Curdy</u> <u>MW 3:30-4:50</u>	<u>Curdy</u> <u>MW 11-12:20</u>	<u>Price</u> <u>MW 9:30-10:50</u>
	<u>Hartsock</u> <u>TTh 9:30-10:50</u>	<u>Curdy</u> <u>MW 3:30-4:50</u>	<u>Webster</u> <u>MW 2-3:20</u>
	<u>Hartsock</u> <u>TTh 12:30-1:50</u>	<u>Hartsock</u> <u>TTh 9:30-10:50</u>	<u>Hartsock</u> <u>TTh 12:30-1:50</u>
	<u>Gibbons</u> <u>TTh 3:30-4:50</u>	<u>Hartsock</u> <u>TTh 12:30-1:50</u>	
207: Fiction	<u>Bouldrey</u> <u>MW 9:30-10:50</u>	<u>Bouldrey</u> <u>MW 2-3:20</u>	<u>Seliy</u> <u>MW 9:30-10:50</u>
		<u>Abani</u> <u>TTh 2-3:20</u>	<u>Martinez</u> <u>TTh 9:30-10:50</u>
		<u>Abani</u> <u>TTh 3:30-4:50</u>	<u>Martinez</u> <u>TTh 11-12:20</u>
208: Non- fiction	<u>Martinez</u> <u>TTh 9:30-10:50</u>	<u>Biss</u> <u>MW 9:30-10:50</u>	<u>Seliy</u> <u>MW 2-3:20</u>
		<u>Stielstra</u> <u>TTh 3:30-4:50</u>	<u>Stielstra</u> <u>TTh 11-12:20</u>
			<u>Bresland</u> <u>TTh 3:30-4:50</u>
209			<u>Literary Adaptations in Film</u> <u>(Valentine) TTh 5-6:20</u>

<u>Course #</u>	<u>FALL 2015</u>	<u>WINTER 2016</u>	<u>SPRING 2016</u>
306: Poetry			<u>Theory and Practice of Poetry</u> <u>Translation (Gibbons)</u> <u>TTh 11-12:20</u>
307: Fiction	<u>Forms of Epic—A Remix</u> <u>(Abani) TTh 2-3:20</u>	<u>Fabulous Fiction (Dybek)</u> <u>T 6-9</u>	<u>Forms of Persuasion (Bouldrey)</u> <u>MW 2-3:20</u>  <u>Fiction (Orner)</u> <u>TTh 12:30-1:50</u>
392	<u>Situation of Writing (Biss)</u> <u>MW 4-5:20</u>		
393 Poetry Sequence	<u>Curdy</u> <u>MW 12:30-1:50</u>	<u>Curdy/Webster</u> <u>MW 12:30-1:50</u>	<u>Webster</u> <u>MW 12:30-1:50</u>
394 Fiction Sequence	<u>Donohue</u> <u>MW 12:30-1:50</u>	<u>Donohue/Murr</u> <u>MW 12:30-1:50</u>	<u>Murr</u> <u>MW 12:30-1:50</u>
395 Non-fiction Sequence	<u>Bouldrey</u> <u>MW 12:30-1:50</u>	<u>Bouldrey/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>MW 12:30-1:50 plus disc. sec.</u>	<u>British Literary Traditions</u> <u>Part 2 (Lane)</u> <u>MW 12-12:50 plus disc. sec.</u>
213		<u>Intro to Fiction (Law)</u> <u>MWF 11-11:50 plus disc. sec.</u>
214		<u>Intro to Film and Its Literatures</u> <u>(N. Davis)</u> <u>MWF 1-1:50 plus disc. sec.</u>
220	<u>The Bible as Literature</u> <u>(Newman)</u> <u>MWF 10-10:50 plus disc. sec.</u>	
HUM 225		<u>Media Theory (Hodge)</u> <u>TTh 11-12:20</u>

<u>Course #</u>	<u>FALL 2015</u>	<u>WINTER 2016</u>	<u>SPRING 2016</u>
234	<u>Intro to Shakespeare (Phillips)</u> <u>TTh 11-12:20 plus disc. sec.</u>		
270-1, -2		<u>American Literary Traditions</u> <u>Part 1 (Grossman/Stern)</u> <u>MW 12-12:50 plus disc. sec.</u>	<u>American Literary Traditions</u> <u>Part 2 (Grossman/Stern)</u> <u>TTh 11-12:20 plus disc. sec.</u>
273			<u>Intro to 20<sup>th</sup> Century American Literature (Cutler)</u> <u>MW 1-1:50 plus disc. sec.</u>
275			<u>Intro to Asian American Literature (Leong)</u> <u>TTh 3:30-4:50</u>
298 Seminar in Reading and Interpretation	<u>At Home in America (Myers)</u> <u>MW 2-3:20</u>  <u>Reading Jane Austen</u> <u>(Rohrbach) TTh 12:30-1:50</u>	<u>Poe (Erkkilä)</u> <u>MW 3:30-4:50</u>	<u>Romanticism &amp; Criticism (Thompson)</u> <u>MW 3:30-4:50</u>  <u>Mysteries, Detectives, Clues (Jafri)</u> <u>MW 12:30-1:50</u>

### 300-level Literature Courses

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302	<u>History of the English Language (Breen)</u> <u>TTh 11-12:20</u>	
311	<u>Print-on-Demand Poetry</u> <u>(Snelson)</u> <u>TTh 12:30-1:50</u>	<u>Art, Writing, Technology (Snelson)</u> <u>TTh 3:30-4:50</u>
312		<u>The Drama of Homosexuality (Masten)</u> <u>MW 2-3:20</u>  <u>Dancing the Postwar Avant-Garde (Manning)</u> <u>MW 12:30-1:50</u>
313	<u>Transnational Perspectives on Uncle Tom's Cabin (T. Davis)</u> <u>MW 11-12:20</u>	

<u>Course #</u>	<u>FALL 2015</u>	<u>WINTER 2016</u>	<u>SPRING 2016</u>
324	<u>Rebellious Readers and Unruly Texts (Phillips)</u> <u>TTh 3:30-4:50</u>	<u>The Middle Ages Go to the Movies (Breen)</u> <u>MW 9:30-10:50</u>	<u>Pagan and Christian in Medieval Literature (Newman)</u> <u>MWF 10-10:50</u>
332	<u>Staging Desire in Renaissance Comedies (Taylor)</u> <u>MW 2-3:20</u>		
335			<u>Milton (Taylor)</u> <u>TTh 3:30-4:50</u>
338	<u>Early Modern Utopias (Shirley)</u> <u>MW 12:30-1:50</u>	<u>Reading the Renaissance Romance (Taylor)</u> <u>TTh 3:30-4:50</u>	
339	<u>Shakespeare in Lust (Shirley)</u> <u>MW 3:30-4:50</u>	<u>Hamlet: That is the Question (Masten)</u> TTh 9:30-10:50  <u>Pursued by a Bear: Shakespeare's Tragicomedies (Shirley)</u> MW 12:30-1:50  <u>Shakespeare's Circuits: Global, Local, Digital (Wall/West)</u> <u>TTh 2-3:20</u>	<u>Material Shakespeares (Shirley)</u> <u>TTh 9:30-10:50</u>  <u>Shakespeare in Our Time (Erickson)</u> <u>TTh 2-3:20</u>
340			<u>Sensational 18<sup>th</sup> Century (Thompson)</u> <u>MW 11-12:20</u>
344	<u>Jane Austen Judges the 18<sup>th</sup> Century (Soni)</u> <u>MW 11-12:20</u>	<u>Coquettes, Prostitutes, and Passionate Women in the 18<sup>th</sup> Century (Valvo)</u> <u>TTh 12:30-1:50</u>	
353	<u>Romantic Environments: the Poetics of Stone (Wolff)</u> <u>TTh 12:30-1:50</u>		
357			<u>Classic Victorian Fiction (Herbert)</u> MW 11-12:20
358		<u>Dickens (Herbert)</u> <u>TTh 3:30-4:50</u>	

<u>Course #</u>	<u>FALL 2015</u>	<u>WINTER 2016</u>	<u>SPRING 2016</u>
359	<u>Thomas Hardy: Distance and Desire (Lane)</u> <u>MW 11-12:20</u>	<u>The Victorians and the Hidden Self (Law)</u> <u>MW 2-3:20</u>	<u>The Brontës: Testimony, Critique, and Detachment (Lane)</u> MW 3:30-4:50
361-1			<u>Modern Poetry &amp; Poetics (Froula)</u> <u>MW 3:30-4:50</u>
363-1	<u>Modern British Fiction and the First World War (Lane)</u> <u>MW 3:30-4:50</u>		
363-2		<u>Secrets, Lies, and Henry James (Jafri)</u> TTh 12:30-1:50	
365			<u>Postcolonial Sexualities (Mwangi)</u> TTh 2-3:20
366			<u>African American Narrative Departures (Myers)</u> TTh 5-6:20
368	<u>Black British Writing/Film (Mwangi)</u> TTh 9:30-10:50	<u>Reading Joyce's <i>Ulysses</i> (Froula)</u> <u>MW 2-3:20</u>	
	<u>Beyond Shell Shock: Trauma &amp; the Modernist Novel (Wolff)</u> TTh 2-3:20	<u>Utopian &amp; Dystopian Novels of the 2nd Wave (Thompson)</u> <u>MW 3:30-4:50</u>	
369	<u>Thrillers, Graphic Novels and More (Abani)</u> TTh 3:30-4:50		
371	<u>Morrison's Narrative Rebels (Myers)</u> MW 3:30-4:50	<u>Race and Politics in Major Novels of Faulkner (Stern)</u> MW 3:30-4:50	<u>American Women Auteurs: Novels &amp; Film 1900-1962 (Stern)</u> TTh 3:30-4:50
372		<u>Walt Whitman and the Democratic Imaginary (Erkkilä)</u> <u>MW 12:30-1:50</u>	
377		<u>21st-Century Latina/o Literature (Cutler)</u> TTh 9:30-10:50	

<u>Course #</u>	<u>FALL 2015</u>	<u>WINTER 2016</u>	<u>SPRING 2016</u>
378	<u>American Gothic: Reading and Writing the Past (Jafri)</u> <u>MW 12:30-1:50</u>  <u>Art of Revolution (Erkkilä)</u> <u>TTh 11-12:20</u>	<u>Native American Literature: Place &amp; Historical Memory (Wisecup)</u> TTh 2-3:20	<u>David Foster Wallace (Cutler)</u> <u>MW 9:30-10:50</u>  <u>The Chicago Way (Savage)</u> <u>MW 2-3:20</u>
385		<u>Cowboys &amp; Samurai (Leong)</u> <u>MW 11-12:20</u>	<u>Melville and the Radical Imaginary (Erkkilä)</u> <u>TTh 3:30-4:50</u>  <u>Critical Internet Studies (Hodge)</u> TTh 2-3:20
386			<u>Manga &amp; the Graphic Novel (Leong)</u> TTh 11-12:20
397 Research Seminar		<u>Thought Experiments: An Exploration of Knowing through Neuroscience and the Humanities (Phillips &amp; Raman)</u> TTh 11-12:20	<u>Women Who Kill (Valentine)</u> <u>TTh 12:30-1:50</u>  <u>Allegory: From Rome to Star Trek (Breen)</u> <u>TTh 9:30-10:50</u>
399	Independent Study. By application only. <u><a href="#">Click here for more information.</a></u>		

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

Old Requirements (15 courses)	New Requirements (14 courses)
<i>3 introductory courses:</i> 210-1 and 210-2 OR 270-1 and 270-2, plus 298	SAME: <i>3 introductory courses:</i> 210-1 and 210-2 <i>OR</i> 270-1 and 270-2, plus 298
10 core courses, of which:	<i>11 core courses</i> 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
N/A	<u>One course in Identities, Communities, and Social Practice (ICSP)</u>
N/A	<u>One course in Transnationalism and Textual Circulation (TTC)</u>
N/A	<u>One Research Seminar (English 397)</u>
One American Literature course	SAME: One American Literature course
One course in Literary Theory	N/A
2 Related Courses	N/A

## 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 any of three ways: (1) with 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, the Indian subcontinent, or Ireland; (2) with 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) with a course that emphasizes the movement of texts and peoples across national borders. Courses that fulfill the TTC requirement are listed below and are also clearly identified in the course descriptions.

Fall Quarter:

ENGLISH 313—Transnational Perspectives on *Uncle Tom's Cabin*; Davis, T.

ENGLISH 369—Thrillers, Graphic Novels and More; Abani

ENGLISH 378—Art of Revolution; Erkkilä

Winter Quarter:

ENGLISH 324—The Middle Ages Go to the Movies; Breen

ENGLISH 368—Reading Joyce's *Ulysses*; Froula

ENGLISH 372—Walt Whitman and the Democratic Imaginary; Erkkilä

ENGLISH 385—Cowboys & Samurai; Leong

ENGLISH 397—The Age of Imperialism: Theory, History, Literature

Spring Quarter:

ENGLISH 361-1—Modern Poetry & Poetics; Froula

ENGLISH 366—African American Narrative Departures; Myers

## 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 some understanding of 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 and Afro-British, Asian American, and US Latina/o literatures, sexuality/gender and its representation in literary discourses, disability studies, and green/eco-criticism. Courses that fulfill the ICSP requirement are listed below and are also clearly identified in the course descriptions.

Fall Quarter:

ENGLISH 368—Black British Writing/Film; Mwangi

ENGLISH 371—Morrison's Narrative Rebels; Myers

Winter Quarter:

ENGLISH 344—Coquettes, Prostitutes, and Passionate Women in 18th C. British Fiction; Valvo

ENGLISH 368/GNDR ST 361—Utopian & Dystopian Fiction 2nd Wave; Thompson

ENGLISH 371—Race and Politics in Major Novels of Faulkner; Stern

ENGLISH 377/LATINA/O ST 373—21st-Century Latina/o Literature; Cutler

ENGLISH 378—Native American Literature: Place & Historical Memory; Wisecup

Spring Quarter:

ENGLISH 312/GNDR ST 362—The Drama of Homosexuality; Masten

ENGLISH 340—The Sensational 18<sup>th</sup> Century; Thompson

ENGLISH 365—Postcolonial Sexualities; Mwangi

ENGLISH 371—American Women Auteurs: Novels & Film 1900-1962; Stern

### Criticism & Theory (for the Old Major only)

Under the major requirements for students who matriculated *prior to Fall 2013*, students are required to complete a **Criticism & Theory** course. Courses that fulfill the theory requirement are listed below and are also clearly designated in the course descriptions.

Fall Quarter:

- ENGLISH 302—History of the English Language; Breen  
ENGLISH 368—Black British Writing/Film; Mwangi

Winter Quarter:

- HUMANITIES 225—Media Theory; Hodge  
GENDER ST 230—Intro to Feminism; Evans  
ENGLISH 339—*Hamlet*: That is the Question; Masten  
ENGLISH 368—Reading Joyce's *Ulysses*; Froula  
ENGLISH 368/GNDR ST 361—Utopian & Dystopian Fiction 2nd Wave; Thompson  
ENGLISH 385—Cowboys & Samurai; Leong

Spring Quarter:

- ENGLISH 340—The Sensational 18<sup>th</sup> Century; Thompson  
ENGLISH 361-1—Modern Poetry & Poetics; Froula  
ENGLISH 365—Postcolonial Sexualities; Mwangi

## Pre 1830 Courses

Fall Quarter:

- ENGLISH 220/COMP LIT 210—The Bible as Literature; Newman  
ENGLISH 234—Introduction to Shakespeare; Phillips  
ENGLISH 302—History of the English Language; Breen  
ENGLISH 324—Rebellious Readers and Unruly Texts; Phillips  
ENGLISH 332—Staging Desire in Renaissance Comedies; Taylor  
ENGLISH 338—Early Modern Utopias; Shirley  
ENGLISH 339—Shakespeare in Lust; Shirley  
ENGLISH 344—Jane Austen Judges the 18<sup>th</sup> Century; Soni  
ENGLISH 353—Romantic Environments: the Poetics of Stone; Wolff  
ENGLISH 378—Art of Revolution; Erkkilä

Winter Quarter:

- ENGLISH 324—The Middles Ages Go to the Movies; Breen  
ENGLISH 338—Reading the Renaissance Romance; Taylor  
ENGLISH 339—*Hamlet*: That is the Question; Masten  
ENGLISH 339—Pursued by a Bear: Shakespeare's Tragicomedies; Shirley  
ENGLISH 339—Shakespeare's Circuits: Global, Local, Digital; Wall/West  
ENGLISH 344—Coquettes, Prostitutes, and Passionate Women in 18th C. British Fiction; Valvo

Spring Quarter:

- ENGLISH 324—Pagan & Christian in Medieval Literature; Newman  
ENGLISH 335—Milton; Taylor  
ENGLISH 340—The Sensational 18<sup>th</sup> Century; Thompson

## 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 Vivasvan Soni](#)) 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, posted on [Facebook](#) and [Twitter](#), published in the WCAS column in the Daily Northwestern, and posted on the English Department web page at [www.english.northwestern.edu](http://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 and minors may preregister for English classes during their registration appointment times.

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 the regular advanced registration period.

## 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 should meet with potential adviser(s) as early as possible. Applications are due to the DUS by the end of registration week. 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 in early spring quarter.

## **Literature Major 398 Honors Applications**

Literature majors should apply for Honors in the spring of their junior year. The department will have application forms available in early spring quarter.

*Please note that the honors sequence does not count towards the major or minor in English literature. Note, too, that the department nominates all students who successfully complete the honors program in literature for graduation “with honors,” but that final decisions are made by WCAS.*

## **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. Freshmen are NOT permitted to enroll until their spring quarter. Seniors require department permission to enroll in English 206. Course especially recommended for prospective Writing Majors. Literature Majors are 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 poems.

**Evaluation Method:** Evidence given in written work and class participation of students' understanding of poetry; improvement will count for a great deal 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:**

Averill Curdy	MW 3:30-4:50	Sec. 20
Katie Hartsock	TTh 9:30-10:50	Sec. 21
Katie Hartsock	TTh 12:30-1:50	Sec. 22
Reg Gibbons	TTh 3:30-4:50	Sec. 23

### **Winter Quarter:**

Averill Curdy	MW 11-12:20	Sec. 20
Averill Curdy	MW 3:30-4:50	Sec. 21
Katie Hartsock	TTh 9:30-10:50	Sec. 22
Katie Hartsock	TTh 12:30-9:50	Sec. 23

### **Spring Quarter:**

C. Russell Price	MW 9:30-10:50	Sec. 20
Rachel Webster	MW 2-3:20	Sec. 21
Katie Hartsock	TTh 12:30-1:50	Sec. 22

## **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 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	MW 9:30-10:50	Sec. 20
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#### **Winter Quarter:**

Brian Bouldrey	MW 2-3:20	Sec. 20
Chris Abani	TTh 2-3:20	Sec. 21
Chris Abani	TTh 3:30-4:50	Sec. 22

#### **Spring Quarter:**

Shauna Seliy	MW 9:30-10:50	Sec. 20
Juan Martinez	TTh 9:30-10:50	Sec. 22
Juan Martinez	TTh 11-12:20	Sec. 23

## **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:**

Juan Martinez	TTh 9:30-10:50	Sec. 20
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**Winter Quarter:**

Eula Biss	MW 9:30-10:50	Sec. 20
Megan Stielstra	TTh 3:30-4:50	Sec. 21

**Spring Quarter:**

Shauna Seliy	MW 2-3:20	Sec. 20
Megan Stielstra	TTh 11-12:20	Sec. 21
John Bresland	TTh 3:30-4:50	Sec. 22

**ENG 209**

**Topics in Genre Writing**

*Literary Adaptation in Film*

Sarah Valentine

TTh 5-6:20

Spring Quarter

**Course Description:** Short films are a particularly powerful means of storytelling. When done well, they convey the maximum story in the minimum amount of space. They do this by utilizing the structures of visual narrative in a condensed format: definitive, meaningful setting, strong, clear character motivation, minimum dialogue, symbolic objects and lots of observable physical action.

Though we learn the basics of screenwriting in this course, the course is not designed to help you produce or direct a short film. Rather, by learning the techniques of short film through film analysis and writing exercises designed to help you create your own short film script we will become familiar with the screenplay format, consider the differences between literary and visual narrative, and uncover the essentials of storytelling that will make you a better writer, no matter your genre.

**Teaching Methods:** Lecture, discussion and workshop.

**Evaluation Methods:** Weekly reading and writing assignments; attendance and participation in classroom discussion and completion of a final project.

**Texts include:** *Writing the Short Film, 2<sup>nd</sup> ed.; A Poetics for Screenwriters*. Available at NU Bookstore, Amazon.

## **ENG 210-1**

### **English Literary Traditions**

Kasey Evans

MW 12:30-1:50 and Friday disc. secs.

Fall 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 and minor requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement.

## **ENG 210-2**

### **English Literary Traditions**

Christopher Lane

MW 12-12:50 and Friday 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, new print and transportation technologies, rapidly increasing literacy rates, and a wealth of related cultural arguments. Readings include lyric poetry, verse romance, satirical drama, short stories, and novels, with a special emphasis on works in the Gothic mode and in the mode of the everyday. An overview of a turbulent, transformative century, English 210-2 provides excellent training in the discussion and analysis of fiction.

**Teaching Method:** Lecture with discussion sections.

**Evaluation Method:** 2 short analyses, final paper, periodic quizzes, and participation.

**Texts include:** *The Norton Anthology of English Literature: The Major Authors* (8th ed., Vol. B: ISBN 0393928314); Jane Austen, *Sense and Sensibility* (Penguin; ISBN 0141439661); George Eliot, *The Lifted Veil* (Oxford; ISBN 0199555052); Virginia Woolf, *Mrs. Dalloway* (HBJ; ISBN 0156628708). Copies will be available at the Norris Center Bookstore; please acquire new or used copies of the editions listed here.

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

**ENG 213**

**Post 1830**

**Introduction to Fiction**

Jules Law

MWF 11-11:50 and Th/F disc. secs.

Winter Quarter

**Course Description:** In this course we will read four of the greatest and most beloved novels in the English language: Jane Austen's *Pride and Prejudice*, Charlotte Brontë's *Jane Eyre*, Charles Dickens's *Great Expectations* and Virginia Woolf's *Mrs. Dalloway*. These novels offer some of our culture's deepest and most memorable accounts of the trials of maturation, and of the profound role played by language and imagination in the process. Here are four timeless stories of individuals struggling to find their place in a changing and complex world, caught up in the fierce oppositions between tradition and progress, self and society, manners and feeling, idealism and ambition. We will consider the nature of these struggles and we will explore the indispensable resources that novels provide for understanding and representing them.

**Teaching Method:** Lecture/discussion-section.

**Evaluation Method:** Midterm and final exam; occasional quizzes and short response papers; class participation.

**Texts include:** Jane Austen, *Pride and Prejudice* (Penguin, 2002), ISBN 9780141439518; Charlotte Brontë, *Jane Eyre* (Penguin, 2006), ISBN 9780141441146; Charles Dickens, *Great Expectations* (Penguin, 2002), ISBN 9780141439563; Virginia Woolf, *Mrs. Dalloway* (Harcourt, 1990) ISBN: 9780156628709.

Please note: students MUST acquire the particular editions ordered for class.

**Texts available at:** The Norris Center Bookstore.

**ENG 214**

**Post 1830**

**Introduction to Film and Its Literatures**

Nick Davis

MWF 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, industry professionals, 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:** Lectures three times per week, plus one weekly discussion section.

**Evaluation Method:** Two thesis-driven papers; shorter writing exercises; regular quizzes on course content.

**Texts include:** Exact films and readings TBA, but none are required for purchase.

**Texts will be available at:** All films will stream for free over the course website. All readings will be available on the Canvas site and/or in a course packet available at Quartet Copies.

ENG 220/co-listed with COMP\_LIT 210

Pre 1830

*The Bible as Literature*

Barbara Newman

MWF 10-10:50 and Friday disc. secs.

Fall Quarter

**Course Description:** This course is intended to familiarize students of literature with the most influential text in Western culture. No previous acquaintance with the Bible is presupposed. We will consider such questions as the variety of literary genres and strategies in the Bible; the historical situation of its writers; the representation of God as a literary character; recurrent images and themes; the Bible as a Hebrew national epic; the New Testament as a radical reinterpretation of the “Old Testament” (or Hebrew Bible); and the overall narrative as a plot with beginning, middle, and end. Since time will not permit a complete reading, we will concentrate on those books that display the greatest literary interest or influence. From the Torah we will read Genesis, Exodus, and parts of Deuteronomy; from the Prophets, Amos, Jonah, Second Isaiah, and Daniel; and from the Writings, the books of Judges, Ruth, Psalms, and the Song of Songs, along with the saga of King David and portions of the Wisdom literature. In the New Testament, we will read the Gospels according to Matthew, Luke, and John and the book of Revelation. We’ll look more briefly at issues of translation; traditional strategies of interpretation, such as midrash and allegory; and the historical processes involved in constructing the Biblical canon.

**Teaching Method:** Three interactive lectures, one discussion section per week.

**Evaluation Method:** Class participation, two lecture outlines, four in-class quizzes, eight online posts, one five-page paper. No midterm or final exam.

**Texts Include:** Bible (must be *either* New Revised Standard Version or New International Version) available at Norris or online; course packet at Quartet Copies.

**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.

**HUMANITIES 225**

**Media Theory**

Jim Hodge

TTh 11-12:20

**Theory**

Winter Quarter

**Course Description:** This course examines the significance of media for assessing the changing meaning of fundamental concepts such as personhood, social life, and time and space. It provides an introduction to the field of theoretical writing within the Humanities addressing the nature of media and the role of technology in modern and contemporary culture. Throughout the course we will scrutinize the work of key thinkers such as Benjamin, McLuhan, and Kittler. We will also analyze relevant works of art, sound, film, and literature 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:** Discussion.

**Evaluation Method:** Exams, Analytical Essay.

**Texts Include:** Friedrich Kittler, *Gramophone, Film, Typewriter*. A Course Reader.

**ENG 234**

**Introduction to Shakespeare**

Susie Phillips

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

**Pre 1830**

Fall Quarter

**Course Description:** This course will introduce students to a range of Shakespeare's comedies, tragedies, histories and romances. During the quarter, we will be considering these plays in their Early Modern context—cultural, political, literary and theatrical. We will focus centrally on matters of performance and of text. How is our interpretation of a play shaped by Shakespeare's various "texts"— his stories and their histories, the works of his contemporaries, the latest literary fashions, and the various versions of his plays that circulated among his audience? Similarly, how do the details of a given performance, or the presence of a particular audience, alter the experience of the play? To answer these questions, we will consider not only the theaters of Early Modern England, but also recent cinematic versions of the plays, and we will not only read our modern edition of Shakespeare but also examine some pages from the plays as they originally circulated.

**Teaching Method:** Lectures with Q&A; required weekly discussion section.

**Evaluation Method:** Attendance and section participation, two papers, midterm, final exam.

**Texts include:** Our readings may include *Much Ado About Nothing*, *Romeo and Juliet*, *Hamlet*, *Othello*, *Macbeth*, *Henry V*, and *the Tempest*.

**Texts available at:** Beck's Bookstore. The required textbook is *The Norton Shakespeare*, ed. Stephen Greenblatt et al.

### ENG 270-1

#### American Literary Traditions

Jay Grossman and Julia Stern

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

Winter 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 19<sup>th</sup>-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 and minor 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 and Jay Grossman

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

Spring 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 and minor 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**  
John Alba Cutler  
MW 1-1:50 and Friday disc. secs.

Post 1830  
Spring Quarter

**Course Description:** When Henry Luce, the publisher of *Time* magazine, declared in 1941 that it was time to create "the first great American Century," he meant to advocate for the spread of quintessential American values—freedom, democracy—throughout the globe. But the idea of the American Century has also been invoked to call attention to the United States' perceived harmful influence in world affairs. This course surveys some of the most important works of modern American literature by examining the intense ambivalence of US writers—including Ernest Hemingway, James Baldwin, Maxine Hong Kingston, and Junot Díaz—about their place in the world. How have some writers sought to escape the perceived provincialism of their American identities? How have writers grappled with the legacy of American military interventions abroad? What are the United States' ethical obligations to the world?

**Teaching Methods:** Two lectures per week and a discussion section.

**Evaluation Methods:** Quizzes, two short essays, and a final exam.

**Required Texts:** Ernest Hemingway, *The Sun Also Rises* (978-0743297332); James Baldwin, *Giovanni's Room* (978-0345806567); Maxine Hong Kingston, *The Woman Warrior* (978-0679721888); Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (978-1594483295); Course packet including other readings.

ENG 275/Co-listed w/ ASIAN\_AM\_ST 275

Post 1830

**Introduction to Asian-American Literature**

Andrew Leong

TTh 3:30-4:50

Spring Quarter

**Course Description:** This course is an introduction to foundational works of twentieth century Asian American literature—works that are essential reading for any serious student of Asian American literature, history, and culture.

We will begin with the revolutionary autobiographies of anarchist Dhan Gopal Mukerji and labor organizer Carlos Bulosan, continue with John Okada's hard-hitting novel *No-No Boy*, and conclude with the genre-defying experiments of Maxine Hong Kingston and Theresa Hak Kyung Cha. Whether or not you have any prior experience with Asian American literature, if you are interested in the political power and legacies of Asian American writing; the daring creative experiments of Asian American writers; or the multi-generational history of Asian American literary traditions, then this is the course for you.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Weekly reading responses (1-2 paragraphs each); 1 short essay (3-4 pages); one longer essay (6-7 pages); active class participation.

**Texts Include:** Dhan Gopal Mukerji, *Caste and Outcast* (1923); Carlos Bulosan, *America is in the Heart* (1946); John Okada, *No-No Boy* (1957); Maxine Hong Kingston, *Woman Warrior* (1976); Theresa Hak Kyung Cha, *Dictée* (1982).

**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 298

**Seminar in Reading & Interpretation:**

*At Home in America*

Shaun Myers

MW 2-3:20

Fall Quarter

**Course Description:** In Toni Morrison's *Beloved*, the only way Sethe, a 19<sup>th</sup>-century enslaved woman, could feel at home on the Sweet Home plantation was "if she picked some pretty growing thing" and carried it with her. More than a century later, an ethnic Korean Japanese-American, the protagonist of Chang-rae Lee's *A Gesture Life*, feels blessed by the goods he has come to possess, his suburban New York "house and property being the crown pieces." Drawing on the tradition of historical fiction, this course will examine the centrality of home, ownership, and property to the making of national identity and the novel. As we develop our skills of close reading, interpretation, and revision, 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 across four acclaimed contemporary novels.

**Teaching Method:** Seminar.

**Evaluation Method:** Regular Canvas postings and close-reading assignments, a presentation, three formal essays, graded participation, and attendance.

**Texts include:** Chang-rae Lee’s *A Gesture Life*, Edward P. Jones’s *The Known World*, Toni Morrison’s *Beloved* and *A Mercy*, and additional critical and theoretical readings.

**Prerequisites:** One quarter of 210 or 270 or permission of DUS.

**Notes:** English 298 is an English Literature major and minor requirement. First class mandatory. No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

## ENG 298

**Seminar in Reading & Interpretation:**

*Reading Jane Austen*

Emily Rohrbach

TTh 12:30-1:50

Fall Quarter

**Course Description:** Imagining what it might mean to be in a room with Jane Austen, Virginia Woolf envisioned "a sense of meaning withheld, a smile at something unseen, an atmosphere of perfect control and courtesy mixed with something finely satirical, which, were it not directed against things in general rather than against individuals, would ... make it alarming to find her at home." What makes Austen's novels so powerfully and enduringly unnerving? In this class, we'll seek to answer this question by reading Austen's *Northanger Abbey*, *Mansfield Park*, *Emma*, and *Persuasion* alongside critical interpretations of her work. Students will read and prepare in-class presentations on interpretations of Austen grounded in historicism, feminism, and narrative theory. Together, we'll also study film adaptations of Austen's novels, including Patricia Rozema's *Mansfield Park* and Amy Heckerling's *Clueless*, analyzing the films as themselves works of critical interpretation. Throughout the course, we will devote considerable attention to the skills required for advanced work in the humanities, including skills in critical argumentation, oral presentation, and constructing an extended literary critical essay.

**Teaching Method:** Seminar.

**Evaluation Method:** TBA

**Prerequisites:** One quarter of 210 or 270 or permission of DUS.

**Notes:** English 298 is an English Literature major and minor requirement. First class mandatory. No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

## ENG 298

### Seminar in Reading & Interpretation:

#### *Poe*

Betsy Erkkilä

MW 3:30-4:50

Winter Quarter

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

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

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

**Texts include:** Edgar Allan Poe: *Poetry, Tales, and Selected Essays* (Library of America)

M. H. Abrams and Geoffrey Galt Harpham: *A Glossary of Literary Terms* (Thomson, 8<sup>th</sup> Edition); Julie Rivkin and Michael Ryan, eds.: *Literary Theory: An Anthology* (Blackwell, rev. ed.)

**Prerequisites:** One quarter of 210 or 270 or permission of DUS.

**Notes:** English 298 is an English Literature major and minor requirement. First class mandatory. No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

## ENG 298

### Seminar in Reading & Interpretation:

#### *Romanticism & Criticism*

Helen Thompson

MW 3:30-4:50

Spring Quarter

**Course Description:** This seminar pairs a series of key texts in the history of critical thought with canonical fiction and poetry of the Romantic era. You'll learn about critical movements—psychoanalysis, Marxism, feminism, and post-structuralism or deconstruction—by testing their substantive and methodological claims against poems, novels, plots, images, and fictions. As the class proceeds, you'll be able to mix and match critical and literary texts to experiment with the kinds of interpretations and arguments their conjunctions

make possible. How do entities like history, class struggle, the unconscious, manifest versus latent content, patriarchy, the body, sex, gender, signification, and textuality continue to engender literary meaning and galvanize the claims we make for the poems and novels we read?

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

**Teaching Method:** Seminar-style discussion.

**Evaluation Method:** TBA

**Texts include:** TBA

**Prerequisites:** One quarter of 210 or 270 or permission of DUS.

**Notes:** English 298 is an English Literature major and minor requirement. First class mandatory. No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

## ENG 298

### Seminar in Reading & Interpretation:

#### *Mysteries, Detectives, Clues*

Maha Jafri

MW 12:30-1:50

Spring Quarter

**Course Description:** Unexplained disappearances, stolen treasures, shocking murders: to solve such mysteries, detectives must interpret the clues. In this course on detective fiction and literary interpretation, we'll follow various fictional sleuths as they encounter secret letters and broken locks, inscrutable puzzles and explosive twists, devious criminals and revelations about themselves. We'll see that detective work echoes literary criticism in many ways: detectives identify relevant details, track signs and patterns, scrutinize character, and look closely as well as broadly to determine the implications of their evidence—just as we do when analyzing the images, metaphors, and narrative structures that supply proof for our scholarly claims. How do fictional detectives model the art of interpretation, and what are the limits of their methods? We will read classics drawn from the American, Victorian, and contemporary traditions, as well as secondary scholarship on the history and formal trademarks of detective fiction. We'll trace the 19<sup>th</sup>-century origins of the genre in short

works by Arthur Conan Doyle and Edgar Allan Poe, study the relationship between detection and narration in Wilkie Collins' *The Moonstone*, and examine how postmodernism transforms the quest for truth in Thomas Pynchon's *The Crying of Lot 49*. How do these texts play on our ideas about knowledge, criminality, and narrative form? What makes a mystery solvable? How does detective fiction comment on cultural questions of gender, class, race, and nationality? To fully explore such questions and expand students' methodological repertoires, this course will also include readings drawn from several schools of literary theory, including psychoanalysis, post-structuralism, Marxism, feminism, and postcolonial studies.

**Teaching Method:** Seminar.

**Evaluation Method:** Essays, Canvas posts, participation.

**Texts include:** *A Study in Scarlet*, “A Scandal in Bohemia” (Arthur Conan Doyle); “The Murders in the Rue Morgue,” “The Purloined Letter,” “The Fall of the House of Usher,” “William Wilson” (Edgar Allan Poe); *The Moonstone* (Wilkie Collins); *The Crying of Lot 49* (Thomas Pynchon); additional theoretical and scholarly readings.

**Prerequisites:** One quarter of 210 or 270 or permission of DUS.

**Notes:** English 298 is an English Literature major and minor requirement. First class mandatory. No P/N registration. This course does NOT fulfill the WCAS Area VI distribution requirement.

ENG 302

**The History of the English Language**

Katharine Breen

TTh 11-12:20

**Pre 1830/Theory**

Fall Quarter

**Course Description:** Have you noticed that, unlike many other languages, English has often has two different names for the same animal? These double names can be traced back to 1066, when the French-speaking Normans, led by William the Bastard, conquered England and installed their countrymen in almost every position of power. In the aftermath of this victory, William the Bastard became William the Conqueror and *cow*, *pig*, and *sheep* became *beef*, *pork*, and *mutton* – at least as served up to the Normans at their banquets. Like many other words associated with aristocratic life, these terms all derive from French. In this course we will investigate this and many other milestones in the history of the English language, focusing on the period from the early middle ages through the eighteenth century. We will pay particular attention to the relationship between language and power, and to the ways people in these periods conceived of their own language(s) in relation to others. In addition to offering an introduction to the linguistic, literary, and social history of English, this class will help you to develop a more sensitive understanding of modern English that you can bring to other classes and to life in general.

**Teaching Method:** Mostly discussion, some lecture.

**Evaluations Method:** Midterm and final exams, paper, short written exercises, oral report.

**Texts include:** David Crystal, *The Stories of English*, ISBN 1-58567-719-1; Tore Janson, *The History of Languages*, ISBN 978-0-19-960429-6; course reader.

**Texts will be available at:** Norris Bookstore, Quartet Copies.

**ENG 306/co-listed with COMP LIT 311**

**Advanced Poetry Writing:**

*Theory and Practice of Poetry Translation*

Reg Gibbons

TTh 11-12:20

Spring Quarter

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

Prerequisite: A reading knowledge of a second language and experience reading literature in that language. If you are uncertain about your qualifications, please e-mail the instructor at [rgibbons@northwestern.edu](mailto: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 ("Canvas" 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 ("Canvas").

**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**

**MIXED-GENRE**

**Advanced Creative Writing:**

*Forms of Epic—A Remix*

Chris Abani

TTh 2-3:20

Fall Quarter

**Course Description:** An epic is a long, often book length, narrative in verse and sometimes prose that retells the heroic journey of a single person, or group of persons. Elements that typically distinguish epics include

superhuman deeds, fabulous adventures, highly stylized language, and a blending of lyrical and dramatic traditions.

Many of the world's oldest written narratives are in epic form, including the Babylonian *Gilgamesh*, the Sanskrit *Mahâbhârata*, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid* and Africa's *Sundiata* and *Mwindo*.

Armed with a deep education in these forms and a deep knowledge of mythology, contemporary writers and graphic novelists have attempted to recreate epic in mixed genre styles they have led to work like *The Sandman Series*, *The Watchmen* and so forth.

In this class we will start to look at new ways of recognizing and creating the epic form for the 21<sup>st</sup> century. We will read a variety of old epics and new attempts at the epic and we will play with ways of telling using text, found text, collage, photographs, drawings and other forms of multi-genre experimentation to create mini-epics of our own.

**Teaching Method:** Lecture and workshop.

**Evaluation Method:** TBA

**Texts include:** TBA

ENG 307	FICTION
Advanced Creative Writing:	
<i>Fabulous Fiction</i>	
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 term 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	MIXED-GENRE
<b>Advanced Creative Writing:</b>	
<i>Forms of Persuasion</i>	
Brian Bouldrey	
MW 2-3:20	Spring Quarter

**Course Description:** As avid readers and creative writers, we are always working with or against a long tradition, one that dates back to days when most of our literature was transmitted orally. Almost 150 years ago, Northwestern University was known for its certificate program in elocution. The bardic boom, the pulpit pitch, the futurist with a megaphone—so many of the great works of literature were first delivered orally, then placed on the page and called literature. Speeches, psalms, manifestos, sermons, lectures, storytelling, poems and songs of revolution and reinvention—all of these will be investigated in reading and performance, and then students will find a way to get their own performative narratives of poetry, fiction, and nonfiction onto the page. How does the word in the air differ from the word on the page?

We will discuss the instructive aspect of art and literature, the difference between style and voice, how delivery by great orators can change the meaning of the material, and how the speech on the page has its own specific power that makes it, in its way, a second, separate work of literature. A solid knowledge of prosody and poetic form is necessary for class and workshop discussion.

**Teaching Method:** Discussion.

**Evaluation Method:** Students will write 4-5 works on prompts from speeches, sermons, and lectures, and be challenged to transform oral work for the page.

**Texts include:** Readings may include sermons by John Donne, Laurence Sterne, and Jonathan Swift; Psalms; Virgil's Georgics; 20<sup>th</sup> century manifestos by various modernist movements; speeches by Frederick Douglass, Susan B. Anthony, and Winston Churchill; and an examination of the history of the video and radio essay.

ENG 307	FICTION
<b>Advanced Creative Writing</b>	
<i>Fiction</i>	
Peter Orner	
TTh 12:30-1:50	Spring Quarter

**Course Description:** The playwright Anna Deveare Smith has written that to develop an ear, one must develop an ear. This class for fiction writers will be all about paying attention, with particular focus on the myriad ways writers *listen* – to themselves, to their characters, to the world – in order to create moving stories. We will closely read published stories in order to discuss and write about their impact, zeroing in on such key

elements as characterization, tension, and compression. The class will also be reading Italo Calvino's *Six Memos for the Next Millennium* with an eye toward how the future of storytelling might be influenced by the past. Students will write 2 to 3 stories of their own, revising one of them. Student work will be workshopped and also reviewed during student-teacher conferences.

**Instructor Bio:** Peter Orner is the author of four books of fiction, most recently *Last Car Over the Sagamore Bridge*, a New York Times Editor's Choice book. Orner is also the editor of two books of non-fiction, including *Underground America*, an oral history of undocumented people living in the U.S., and *Hope Deferred: Narratives of Zimbabwean Lives*. His fiction and non-fiction has appeared in the *Atlantic Monthly*, *The New York Times*, *The Paris Review*, *Granta*, *Best American Stories*, and received two Pushcart Prizes.

ENG 311

Post 1830

**Studies in Poetry:**

*Print-On-Demand Poetry: Making Books After the Internet*

Danny Snelson

TTh 12:30-1:50

Fall Quarter

**Course Description:** This course operates at the intersection of creative writing, media theory, and the history of the book. Since the written word overtook the Homeric epic poem as a kind of communal Wikipedia, poetry has been less about communicating information and more about lyric expression. Recently, digital technologies have been seen to present this same challenge to the book. Like poetry, we might say that the book isn't dead, it has simply lost its claim as the primary source of information. Over the last two decades, some of the most interesting works of art and poetry have turned to the book in both form and content, as both inspiration and fallen idol. It has never been easier for writers to publish, not just on Twitter and Facebook, but across a range of Print on Demand (POD) platforms for the printed book. This course examines recent works of poetry alongside new developments in print technologies. From Seth Siegelaub's *The Xerox Book* (1968) to new works of POD poetry published throughout the quarter (TBA, 2015), we will study the emergence of innovative forms of writing the book under the influence of digital networks. Additionally, we will conduct our own creative experiments using print on demand in a series of collaborative and independent scholarly projects. No previous experience with either poetry or publishing is required. All students will publish books about poetry made on the internet.

**Teaching Method:** Seminar conversations, online threads, individual and collective publication workshops.

**Evaluation Method:** Collaboration, participation, short creative publications, and a final essay delivered as a print on demand book.

**Texts Include:** All theoretical and critical readings will be made available online, including works by Lisa Gitelman, Marshall McLuhan, Paul Soulellis, Marjorie Perloff, Peter Shillingsburg, Tan Lin, Amaranth Borsuk, Alessandro Ludovico, Johanna Drucker, Friedrich Kittler, Florian Cramer, Lori Emerson, Randall McLeod, Dexter Sinister, and others. Selected works of poetry will be purchased through Print on Demand services, as hosted or featured on Troll Thread, Library of the Printed Web, Gauss PDF, Information as Material, Poetry will be made by all!, Orworse Press, Post-Digital Publishing Archive, Hysterically Real, and elsewhere.

ENG 311/Co-listed w/ HUM 370-6

Post 1830

**Studies in Poetry:**

*Art, Writing, Technology: New Approaches to the Digital Humanities*

Danny Snelson

TTh 3:30-4:50

Spring Quarter

**Course Description:** In 1882, Friedrich Nietzsche used his typewriter to declare: "Our writing tools are also working on our thoughts." How might we reconsider the history of art and literature in a time when our thoughts are being worked over by iPhones, YouTube, and Google? Can we rewrite this archive using tactics found in contemporary art and poetry? This class follows new trends in art and writing to construct new approaches to historical objects that are equally likely to appear in a book, in a PDF, through online videos, or even on Facebook. Studying the digital humanities alongside modes of contemporary art and letters, we'll reimagine historical works through today's emerging forms and formats. Through readings and class visits from artists and poets, we will explore works that translate established forms into a variety of new media formats. How might Twitter facilitate works of art? What does YouTube demand of poetry? Using a combination of seminar conversations and collaborative workshops, we'll engage in a series of weekly experiments that attempt to reconfigure the history of art and literature through the filter of contemporary writing tools. No previous training in art, poetry, or new media is required.

**Teaching Method:** Seminar conversations, online threads, individual and collective creative workshops.

**Evaluation Method:** Collaboration, participation, short weekly experiments, and a final project in the form of a website.

**Texts Include:** All theoretical and critical readings will be made available online, with a focus on conversations within the digital humanities, new media art, and contemporary poetics. Selected texts will include writing by Wendy Chun, Anna Everett, Lisa Gitelman, Matthew Kirschenbaum, Alan Liu, Jerome McGann, Fred Moten, Rita Raley, Mark Sample, Lisa Samuels, and Hito Steyerl, among others. Creative works will also be available online, including works by Caroline Bergvall, Nick Briz, Alejandro Crawford, Gaby Cepeda, Craig Dworkin, Tan Lin, Holly Melgard, Tracie Morris, Yedda Morrison, Takeshi Murata, Allison Parrish, Rosmarie Waldrop, and Wilmer Wilson IV, among others.

**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 with GNDR\_ST 362

Post 1830/ICSP

**Studies in Drama:**

*The Drama of Homosexuality*

Jeffrey Masten

MW 2-3:20

Spring Quarter

**Course Description:** Our focus will be the homosexuality in drama, and the drama of homosexuality, in Anglo-American theatre and culture, from Christopher Marlowe through Angels in America. Thus, in one sense, the course functions as a version of a traditional "survey" course, treating "gay" male characters,

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

**Teaching Method:** Seminar, with some brief lectures.

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

**Texts include Plays:** *The Two Noble Kinsmen*, *Philaster*, *Edward II*, *The Man of Mode*, *Sodom*, *The Importance of Being Earnest*, *Patience*, *A Streetcar Named Desire*, *Angels in America*. **Films:** *An American in Paris*, *Tea and Sympathy*, *The Boys in the Band*. **Theory:** Butler, Dryden, Edelman, Foucault, Halperin, Koestenbaum, Miller, Montaigne, Sedgwick, Sontag, others.

**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 with DANCE 335

Post 1830

Studies in Drama:

*Dancing the Post-War Avant-Garde*

Susan Manning

MW 12:30-1:50

Spring Quarter

**Course Description:** "Dancing the Postwar Avant-Garde" surveys experimental dance performance from the 1960s to the present in the U.S., Europe, and Japan. We'll focus on four artistic movements—Judson Dance Theater, Butoh, Tanztheater ("dance theatre"), and black postmodernism. After situating each movement within the time and place of its initial formation, we'll follow its ideas and practices across national borders. Readings and viewings are supplemented by attendance at live performance and at a related exhibit and symposium at the Block Museum. Required are short writing assignments throughout the quarter and a major research project on an artist of the student's choice. This course does not require permission and is open to all interested students. It fulfills the history/ literature/theory requirement for Dance and Theatre majors and carries graduate credit for masters and doctoral students in Performance Studies and Theatre and Drama.

**Teaching Method:** Discussion

**Evaluation Method:** Short writing assignments throughout the quarter and a major research project on a Chicago choreographer in the postwar period.

**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 313  
Studies in Fiction

*Transnational Perspectives on Uncle Tom's Cabin*

Tracy Davis  
MW 11-12:20

Post 1830/TTC

Fall Quarter

**Course Description:** *Uncle Tom's Cabin* has been translated into at least sixty-three languages and adapted into every mass medium of the nineteenth, twentieth, and twenty-first centuries: newspaper serialization, theatre, dance, opera, film, and telenovela. The US and British reactions initially associated the book with sensationalism of slavery as well as highly conservative views of resettlement; since then, an evolving Anglo-American tradition allocates it to literature for children and reactionary "tomist" stereotypes.

Unquestionably, in the mid-nineteenth century *Uncle Tom's Cabin* galvanized freedom movements in urbane capitals and the outposts of empire. Yet it has also been used to justify causes as different as antislavery and temperance, and its readers have associated it with Islamist values in Tehran as well as anti-colonialism in Eastern Europe. This transnational history significantly challenges the literary interpretative traditions of the English-speaking world. In the early-1850s, the immense international circulation of *Uncle Tom's Cabin* helped readers throughout Europe, Latin America, Africa, and Asia understand the "peculiar institution" of slavery in the American South at the same time that it was transformed into a global paradigm for understanding race relations, social discrimination more generally (including class and religious discrimination), and local forms of oppression. The book's abolitionist agenda inspired multiple social-activist and liberation causes: from nationalist movements of Christian peoples in the Ottoman Empire to the movements against serfdom in Russia and Moldavia to evangelical Christianity in the Asian archipelago. Stowe's story has been used to support the end of serfdom as well as the onset of nationalisms; its depiction of racism has sparked antislavery activists and been cited by the Irish, Romanian, and French authors as a model for understanding indigenous self-determination. In the twentieth century, the book served as a powerful tool of pro-Soviet propaganda both within the Soviet bloc and as part of the effort to spread communism in third-world countries. These multiple cultural, political, and commercial uses render Stowe's novel unique among other globally circulated Anglo-American cultural products, whether Shakespeare's plays, Hollywood cinema, or any work of fiction. We will explore how this varied political reception is equally rich as a history of the book, history of politics, and as a vehicle in national and globalized entertainment industries.

**Teaching Method:** Discussion.

**Evaluation Method:** Participation, close reading assignment, and research assignment.

**Texts include:** *Uncle Tom's Cabin* and a reading packet. Available at Norris and on Canvas.

ENG 324

Pre 1830

**Studies in Medieval Literature:**

*Rebellious Readers and Unruly Texts*

Susie Phillips

TTh 3:30-4:50

Fall Quarter

**Course Description:** Fifteenth-century heretics whose secret reading communities appropriated “authoritative” texts, fourteenth-century peasants who both attacked and manipulated official textual culture, unruly women who challenged the idea of the authorized textual apparatus by creating glosses of their own, and subversive poets who circulated illicit texts—these are some of the figures whose textual enterprises shaped the landscape of late medieval heresy and rebellion. Over the course of the quarter, we will be exploring the roles that these rebellious readers and their texts played in the major social, political, and religious upheavals in late medieval England. As we explore medieval manuscript culture, investigating the ways in which these texts were produced, circulated and read, we will consider not only the texts produced by these heretical and rebellious communities, but also those orthodox and conservative texts that attempted to silence them. In between these two extremes, we will read works like Langland’s *Piers Plowman* and the *Book of Margery Kempe*—books whose unstable texts tread the line between reform and rebellion, between heresy and doctrine.

**Teaching Method:** Mostly discussion, some lecture.

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

**Texts include:** TBA

ENG 324

Pre 1830/TTC

**Studies in Medieval Literature:**

*The Middle Ages Go to the Movies*

Katharine Breen

MW 9:30-10:50

Winter Quarter

**Course Description:** This course will set two famous medieval legends – the adventures of Robin Hood and the quest for the Holy Grail – in conversation with their modern film treatments. In investigating the legend of Robin Hood, we’ll look at a series of popular medieval outlaw tales, including the scurilous *Reynard the Fox* and the *Gest of Robin Hood*, in conjunction with the *Adventures of Robin Hood* (starring Errol Flynn, 1938), *Robin Hood: Prince of Thieves* (starring Kevin Costner, 1991), and perhaps *Robin and Marian* (starring Sean Connery and Audrey Hepburn, 1976). Our study of the Holy Grail will focus on the death of King Arthur and the accompanying disintegration of the Arthurian world, pairing the anonymous *La Mort le Roi Artu* with its retelling in *Lancelot du Lac*, and Sir Thomas Malory’s *Le Morte D’Arthur* with *Monty Python and the Holy Grail*. In what ways do the modern retellings of these medieval tales give us new insight into the tales themselves? In what ways does the reconstruction of the middle ages serve purely modern ends? What kinds of different “middle ages” do these texts and their retellings imagine? In addition to this comparative work, we will pay attention to the films as films and to the medieval works as both oral performances and textual objects in order to think about the relationship between medium and message.

**Teaching method(s):** Mostly discussion, some lecture.

**Evaluation method:** Short writing exercises, oral presentation, one longer paper.

**Texts will include:** *Reynard the Fox: A New Translation*, ISBN 0871407361; *Robin Hood and Other Outlaw Tales*, ISBN 1580440673; a course reader.

**Texts available at:** Norris Bookstore, Quartet Copies.

ENG 324

Pre 1830

**Studies in Medieval Literature:**

*Pagan and Christian in Medieval Literature*

Barbara Newman

MWF 10-10:50

Spring Quarter

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

**Teaching Method:** mainly discussion; a few lectures

**Evaluation Method:** class participation, four 10-minute quizzes, three 5-7 pp. papers (creative options allowed)

**Texts include:** *Beowulf*, trans. Seamus Heaney (Norton); *The Canterbury Tales*, 2nd ed., ed. V. A. Kolve and Glending Olson (Norton Critical Edition); *Sir Gawain and the Green Knight*, trans. Marie Boroff, ed. Laura Howes (Norton Critical Edition); Chrétien de Troyes, *Perceval*, trans. Ruth Harwood Cline (U. of Georgia Press); Robert de Boron, *Merlin and the Grail*, trans. Nigel Bryant (D. S. Brewer); *The Quest of the Holy Grail*, trans. P. M. Matarasso (Penguin); Sir Thomas Malory, *Le Morte D'Arthur*, ed. William Caxton, Vol. 2 (Penguin). Please buy *only* these editions and translations. Books are available at Norris; course packet at Quartet Copies.

ENG 332

Pre 1830

Renaissance Drama

*Staging Desire in Renaissance Comedies*

Whitney Taylor

MW 2-3:20

Fall Quarter

**Course Description:** What happens when the conceits of poetry – gazes piercing hearts, floods of tears, women with rosy cheeks and pearl-like teeth – are acted out in a play? This course will consider how English Renaissance poetic conventions are worked out and problematized in comedies of the same period. Specifically, we will focus on questions of desire, sexuality, the body, and gender raised by poetic tropes and conventions that the English import and adapt from Petrarch and Ovid. Two themes in particular will continue to surface: (1) representations of the (usually female) body in relation to theories of the blazon, the male gaze, and early modern models of exchange and colonization, and (2) ways that women respond to these figurings of the body in early modern comedies. This course is designed for students to develop a foundation of knowledge with which to recognize poetic convention sand allusions in Renaissance drama as well as contextualize these conceits in discourses of desire, love and gender in the Renaissance and contemporary culture.

**Teaching Method:** Discussion.

**Evaluation Method:** Participation, two papers, and a brief oral presentation.

**Texts include:** William Shakespeare's *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Merchant of Venice*, and *Henry V*; Thomas Middleton and Thomas Dekker, *The Roaring Girl*. Throughout the course, plays will be paired with short readings or poems from Petrarch, Ovid, John Donne, Philip Sidney, William Shakespeare, Edmund Spenser, Isabella Whitney and Mary Wroth.

**Texts will be available at:** Norris University Bookstore

ENG 335

Pre 1830

Milton

Whitney Taylor

TTh 3:30-4:50

Spring Quarter

**Course Description:** John Milton composed extraordinary poetry in every major mode of Renaissance verse – lyric, dramatic, and epic. In this course, we will study in detail many of these poetic works, focusing especially on Milton's inspired and breathtaking epic, *Paradise Lost*. We will frame our readings by considering the shape of Milton's authorial career and his often radical views on politics, theology, and poetics. Milton's poetry invites us to explore questions regarding free will, justice, good and evil, revolution, and desire.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** TBA

**Texts include:** Beginning with Milton's sonnets and shorter lyric poetry, we will go on to read brief selections from Milton's prose, his short drama *Comus*, and conclude the course with an in depth study of *Paradise Lost*.

ENG 338

Pre 1830

Studies in Renaissance Literature:

*Early Modern Utopias*

Christopher Shirley

MW 12:30-1:50

Fall 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:** Three papers 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 Ralegh, *The Discovery of Guiana*, William Shakespeare, *The Tempest*, John Milton, *Paradise Lost* (selections), Aldous Huxley, *Brave New World*.

ENG 338

Pre 1830

Studies in Renaissance Literature:

*Reading the Renaissance Romance*

Whitney Taylor

TTh 3:30-4:50

Winter Quarter

**Course Description:** Romances promise the excitement of many of our favorite literary set pieces, from “far off places and daring sword fights” to “magic spells and a prince in disguise!” De-familiarizing our contemporary notion of romantic fiction, this course examines the literary genre of romance in Renaissance England. Although Renaissance writers often disparaged and satirized the romance narrative tradition they inherited from their Medieval predecessors, romance was both a popular form of literature and a laboratory for innovation in late 16th and early 17th century England. The enchanted world of the romance, seemingly isolated from the real world, offers a vantage point for exploring pressing questions regarding the body politic, gender and sexuality, and national identity. Students will learn to navigate these questions as well as learn conventions of the genre – from epic quests and courtly love to knights errant and long lost siblings – and investigate its limitations as a category. Beginning with a brief background in the Medieval tradition of

chivalric romance, we will go on to investigate the romance in Renaissance prose and drama, including a discussion of Shakespeare's later plays, which have been described (sometimes controversially) as romances.

**Teaching Method:** Discussion and some brief lectures.

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

**Texts include:** *Sir Gawain and the Green Knight* and selections from Sir Thomas Malory's *Le Morte d'Arthur*, Thomas Lodge's *Rosalynde*, Philip Sidney's *The Old Arcadia*, and Mary Wroth's *The Countesse of Mountgomerie's Urania*; we will conclude with two plays, John Fletcher's *The Island Princess*, and William Shakespeare's *The Winter's Tale*. We may also read translated selections from the Portuguese Renaissance romance, *Maiden and Modest*, by Bernardim Ribeiro.

ENG 339

Pre 1830

**Special Topics in Shakespeare:**

*Shakespeare in Lust: Illicit Desire in the Works of William Shakespeare*

Christopher Shirley

MW 3:30-4:50

Fall Quarter

**Course Description:** William Shakespeare is often considered one of the preeminent authorities on love in English literary history, the spinner of tales of "star-crossed lovers" no less than the poet of love's "eternal summer." Less frequently considered are his stories of desire gone wrong: in Shakespeare's works, we find that desire leads to loss, despair, and sexual violence just as frequently as to wedded bliss. In this course, we will consider texts in all the genres in which Shakespeare wrote—plays, lyric poetry, and narrative verse—to investigate his treatment of the dark side of lust. By the end of the course, we will have developed an understanding of how Shakespeare's representations of sexual desire challenge idealizations of romantic love, both in his culture and in our own.

**Teaching Method:** Discussion.

**Evaluation Method:** Three papers and class participation.

**Texts include:** William Shakespeare, *Titus Andronicus*, *The Taming of the Shrew*, *Venus and Adonis*, *The Rape of Lucrece*, *Troilus and Cressida*, *Sonnets*, *Othello*, *Antony and Cleopatra*, *Hamlet*.

ENG 339

Pre 1830/Theory

**Special Topics in Shakespeare:**

*Hamlet: That is the Question*

Jeffrey Masten

TTh 9:30-10:50

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:	
<i>Pursued by a Bear: Shakespeare's Tragicomedies</i>	
Christopher Shirley	
MW 12:30-1:50	Winter Quarter

**Course Description:** One of Shakespeare's most famous stage directions, "Exit, pursued by a bear," occurs in one of his late tragicomedies, *The Winter's Tale*. This strange beast can be taken as a symbol of tragicomedy itself: many of Shakespeare's contemporaries preferred the classical division of drama into comedy, tragedy, and history, and repeatedly characterized tragicomedy as a "mongrel" devaluation of these categories. Shakespearean tragicomedies defy the formal boundaries and tonal expectations of more settled genres; by reading several of these hybrid plays, we'll form a picture of how dramatic genre shapes plot—and how Shakespeare's tragicomic plots blend genres. We'll also consider how genres and Shakespeare's blending of them influence dramatic representations of gender, social class, and ethnicity; why Renaissance literary theorists disliked tragicomedy, sometimes fiercely; and what the often-spectacular stage effects required by tragicomedy—from statues coming to life to characters' being chased off stage "pursued by a bear"—reveal about Renaissance theatrical practice. By the end of the course, we will have developed an understanding of Renaissance dramatic genre theory and the theatrical practices that challenged that theory, especially Shakespeare's.

**Teaching Method:** Discussion

**Evaluation Method:** Three papers and class participation

**Texts include:** William Shakespeare, *The Merchant of Venice*, *The Winter's Tale*, *Measure for Measure*, *All's Well That Ends Well*, *Troilus and Cressida*; Middleton and Rowley, *The Changeling*; selections from Aristotle, *Poetics*, Sir Philip Sidney, "Defence of Poesy," Samuel Johnson, "Preface to Shakespeare".

ENG 339/Co-listed w/ HUM 325-6

Pre 1830

Special Topics in Shakespeare:

*Shakespeare's Circuits: Global, Local, Digital*

Wendy Wall and Will West

TTh 2-3:20

Winter Quarter

**Course Description:** What can you do with Shakespeare's plays? Perform them, behold them, read them, interpret them, imitate them, adapt them? Track them as they travel the globe and mutate into new forms? Shakespeare's infinite variety—in diverse applications—has traveled everywhere: in Renaissance London and Germany, nineteenth and twentieth century India, South Africa before and after apartheid, Israel, modern China. In this class we will reflect on the unique position of Shakespeare in cultures of the world at every scale, from local to global, and through a range of media—from the digital to traditional forms like print, theater, or opera. Learning in this course will take place in the classroom, the computer lab, and spaces for experiencing Shakespeare around Chicago, from rare book rooms at the Newberry Library, to the Lyric Opera and the Chicago Shakespeare Theater. Students will discuss *The Tempest*, *Othello*, and *The Merchant of Venice* not only in Shakespeare's time but across the globe in many eras and in many media (visual arts, film, print, and performing arts). Our study will culminate with students collaborating to create a digital interactive map of Shakespeare's influences over time and across the globe.

**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 339

Pre 1830

Special Topics in Shakespeare:

*Material Shakespeares*

Christopher Shirley

TTh 9:30-10:50

Spring Quarter

**Course Description:** Contemporary audiences and readers now most commonly encounter Shakespeare's works in modern theatres and in annotated scholarly texts, but Shakespeare's contemporaries consumed his works in considerably different material circumstances, whether standing among the "groundlings" in open-air theatres or reading unadorned and inexpensive printed texts. In this course, we'll consider several of Shakespeare's plays and his poem *Venus and Adonis* as they appeared on the early modern stage and page, consulting scholarly reconstructions of Renaissance theatrical techniques, printing procedures, and overall cultural contexts to aid our inquiry. We may also make trips to the Newberry Library to view sixteenth- and seventeenth-century printings of Shakespeare's texts and the Chicago Shakespeare Theater to experience "material Shakespeares" in person. Ultimately, this course will allow us to consider how the material conditions of theatrical and literary practice influenced Shakespeare's work and how, in turn, he helped shaped the material conditions of his culture.

**Teaching Method:** Seminar

**Evaluation Method:** Class participation and essays

**Texts include:** Shakespeare, *The Merry Wives of Windsor*, *Hamlet*, *Venus and Adonis*, *Twelfth Night*, *Othello*; viewings of Globe Theater productions; selections from: Leah Marcus, *Unediting the Renaissance*; Bruce Smith, *The Acoustic World of Early Modern England*; David Crystal, *Pronouncing Shakespeare*; scholarly articles.

ENG 339/Co-listed w/ HUMANITIES 370-6

Pre 1830

Special Topics in Shakespeare

*Shakespeare in Our Time*

Peter Erickson

TTh 2-3:20

Spring Quarter

**Course Description:** In the context of the 400th anniversary of Shakespeare's death, this course undertakes close reading of selected plays divided into three distinct sections, each of which raises a different set of questions and thus presents a different vantage point. The first cluster of plays focuses on examples of "Performing Race in Shakespeare." The second group on "Shakespeare's Women" explores the range and variety of the roles and identities available to female characters. The third section examines how "Shakespeare's Endings" are constructed in generic forms from comedy to tragedy and inquires to what extent these conclusions resolve the problems that have emerged over the course of an individual drama.

Ultimately our goal will be to combine these three perspectives as overlapping approaches that lead to a comprehensive discussion of the complexities of Shakespeare's work.

Finally, the title "Shakespeare in Our Time" asks us to reflect on our contemporary position with regard to Shakespeare as an author who is located in both past and present. How can the two points—1616 and 2016—on the long historical timeline be linked without being simply equated?

**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 340

Pre 1830/ICSP/Theory

Restoration and the 18<sup>th</sup> Century

*The Sensational 18<sup>th</sup> Century*

Helen Thompson

MW 11-12:20

Spring Quarter

**Course Description:** This class is structured as an introduction both to the literature of the long eighteenth century (from the restoration of England's monarch in 1660 to the rise of Romanticism in the early 1800s) and to a topic which defined the form and content of that literature: perception. Inaugurated by the end of the English Civil War and the beginning of the Scientific Revolution, the long eighteenth century produced texts preoccupied with vision, touch, smell, and taste as well as with the transmission of feeling. This century heralded the rise of the novel, the rise of the genre of pornography, the rise of the discourse of aesthetics, and the rise of scientific experiment. In class, we'll investigate whether these various forms share a common concern with the act of perception. How might these diverse forms articulate a complex and even critical

investment in perception as the act that forges a modern medium of social consensus, promises new pleasures, and mingles with the matter of external objects? We'll also ponder the contemporary legacy of this eighteenth-century preoccupation: has the eighteenth century bequeathed us literary forms which represent perception as a volatile and generative practice?

**Teaching Method:** Discussion.

**Evaluation Method:** TBA

**Texts include:** Jane Austen, *Pride and Prejudice*; Aphra Behn, "The Lucky Mistake," "The Dumb Virgin"; Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*; John Cleland, *Memoirs of a Woman of Pleasure*; William Godwin, *Caleb Williams*; Eliza Haywood, *Fantomina*; Robert Hooke, *Micrographia*; John Locke, *An Essay concerning Human Understanding*; Isaac Newton, *Opticks*; Jonathan Swift, *Gulliver's Travels*; William Wordsworth, *Lyrical Ballads*.

ENG 344

Pre 1830

18<sup>th</sup> Century Fiction:

*Jane Austen Judges the 18<sup>th</sup> Century*

Viv Soni

MW 11-12:20

Fall Quarter

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

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

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

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

ENG 344

Pre 1830/ICSP

18<sup>th</sup> Century Fiction:

*Coquettes, Prostitutes, and Passionate Women in 18<sup>th</sup> C. British Fiction*

Nick Valvo

TTh 12:30-1:50

Winter Quarter

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

**Teaching Method:** Discussion and presentations

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

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

ENG 353/co-listed with COMP\_LIT 304

Pre 1830

Studies in Romantic Literature:

*Romantic Environments: the Poetics of Stone*

Tristram Wolff

TTh 12:30-1:50

Fall Quarter

**Description:** Answering Paul Fry's call for a “stone-colored criticism,” this course situates the study of Romanticism within the contemporary environmental humanities by concentrating on deep time and the poetics of stone. Romanticism's critique of industry has played an important role in historicizing nature's forms and making visible the world's fragile “greenness.” But as we will see, behind these organic and lively forms there looms the inanimate figure of stone. In the age between the publication of key texts by architects of the modern study of geology James Hutton and Charles Lyell (1780s-1830s), Romantic poets introduced a range of possible meanings for geological change, adapting it to various political ends; in addition to “revolution” itself, they gave new resonance to slow inhuman processes like petrification, weathering, fossilization, and sedimentation. Drawing also on European reference points and more recent instances of the

poetics of stone, we will look at the meeting ground of philosophy, science, and poetry, and consider what happens when we see the world in deep time.

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

**Evaluation Method:** Attendance and participation, weekly writing assignments, short presentation, midterm paper, final paper.

**Texts Include:** Selections from the poetry of William Blake, Charlotte Smith, Erasmus Darwin, William Wordsworth, John Keats, Percy Shelley, Alfred Tennyson; background readings from science and philosophy (James Hutton, Denis Diderot, Johann W. v. Goethe, Novalis, Charles Lyell); select 20th-century poets (Yeats, de Melo Neto, Ponge, Oswald).

**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
19 <sup>th</sup> Century Fiction:	
<i>Classic Victorian Fiction</i>	
Christopher Herbert	

**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	
Christopher Herbert	
TTh 3:30-4:50	Winter Quarter

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

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

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

ENG 359	Post 1830
<b>Studies in Victorian Literature:</b>	
<i>Thomas Hardy: Distance &amp; Desire</i>	
Christopher Lane	

**Course Description:** This course examines the major works of an exceptional nineteenth-century novelist and poet. One of the first English writers to experiment with impressionist ideas and techniques, and a key contributor to naturalism, Hardy helped to fashion a distinctly "modern" narrative while advocating for progressive social reform. We will study how his fiction challenged the limits of Victorian culture, voicing tensions that brought his novels to the brink of censorship. We will also pair those works with remarkable poems by him that make powerful claims about time, repetition, intimacy, doubt, and belief. In this way, we will follow how his fiction tried to educate late-Victorian readers in new ways of perceiving and thinking about themselves, their environment, their shared history, and the world.

**Teaching Method:** Seminar-style discussion.

**Evaluation Methods:** Canvas posts, one short analytical paper, a final essay, and in-class participation.

**Texts include:** Thomas Hardy, *The Mayor of Casterbridge* (ISBN 0141439785), *The Woodlanders* (ISBN 0140435476), *Tess of the d'Urbervilles* (ISBN 0141439599), *Jude the Obscure* (ISBN 0140435387), and *Selected Poems* (ISBN 0460874586). Copies will be available at the Norris Center Bookstore; please acquire new or used copies of the above editions.

ENG 359	Post 1830
<b>Studies in Victorian Literature:</b>	
<i>The Brontës: Testimony, Critique, and Detachment</i>	
Christopher Lane	

**Course Description:** The Brontë sisters were a source of intense fascination to their Victorian admirers and occasional detractors. Because of their talent and premature deaths, that fascination has grown into a full-scale mythology that celebrates their genius and apparent isolation on the Yorkshire moors. Like all myths, this one contains an element of truth, but it has also hampered readers wanting a deeper understanding of their artistic strengths and intellectual perspectives. In this course, we will not ignore the mythology, but we'll try to set it aside to study how several remarkable novels and poems by Anne, Emily, and Charlotte Brontë established a powerful critique of Victorian society, including its almost unbridled support for industrialization, its intensive focus on domesticity and marriage (and related laws), and its judgments against single women. We will also trace the formal development of their fiction, including its debt to Romanticism, its preoccupation with narrative voice, its commitment to partial detachment, and its movement toward a distinctly "modern" narrative, full of intriguing philosophical riddles.

**Teaching Method:** Seminar-style discussion.

**Evaluation Methods:** Canvas posts, one short analytical paper, a final essay, and in-class participation.

**Texts Include:** Anne Brontë, *The Tenant of Wildfell Hall* (ISBN 9780140434743); Emily Brontë, *Wuthering Heights* (ISBN 9780141439556); Charlotte Brontë, *Jane Eyre* (ISBN 9780141441146) and *Villette* (ISBN 9780375758508). Copies will be available at the Norris Center Bookstore; please acquire new or used copies of the above editions.

ENG 361-1

Post 1830/TTC/Theory

**20th-Century Poetry:**

***Modern Poetry & Poetics***

Christine Froula

MW 3:30-4:50

Spring Quarter

**Course Description:** “Make It New”: Ezra Pound translated this famous modernist slogan from an ancient Chinese inscription: “As the sun makes it new / Day by day make it new.” What is “it”? What designs guide this “making”? What makes a poem “new”? These questions open broad reaches on the vast river of poetic traditions, materials, experiences, and techniques that English-language poets navigated during the long, turbulent twentieth-century, articulating poetic aims, theories, principles, and manifestos as they did so. In “Tradition and the Individual Talent,” for example, T. S. Eliot asserts that poets must develop a “historical sense,” a knowledge of past literature, so as to seize what is new in their own moment; for his American compeer William Carlos Williams, on the other hand, “So much depends / upon / a red wheel / barrow / glazed with rain / water / beside the white / chickens.” As readers of modern poetry and poetics, we’ll aim to deepen our attunement to the multifarious workings of poetic traditions by studying modern poems and poetics in themselves, in dialogue with other poems/poetics in English and translation, and in light of the cultural contexts and poetic resources that inspired them. As we learn about ways poems speak, talk to each other, and engage the resources of poetic language (rhetoric, figurative language, versification, rhythm, music, visual arrangement, &c.), we’ll seek both to hone our skill in analyzing and understanding these works and to deepen our ability to feel and appreciate their beauty.

**Teaching Method:** Discussion.

**Evaluation Method:** Prompt attendance, informed participation, weekly exercises, class presentation, option of two shorter essays or one longer course project.

**Texts Include:** Key works by Baudelaire, Mallarmé, Whitman, Dickinson, Yeats, Pound, H. D., Eliot, Williams, Moore, Stevens, Hughes, Brooks, the war poets, and some post-WWII poets.

ENG 363-1

Post 1830

20th-Century Fiction:

*Modern British Fiction and the First World War*

Christopher Lane

MW 3:30-4:50

Fall Quarter

**Course Description:** This course explores recurring motifs in Edwardian (1901-10) fiction and beyond, providing a clear introduction to British modernism. We will study the cultural and literary shift from naturalism to post-impressionism—as well as other formal changes in British fiction that writers tied to the immediate aftermath of the First World War and its catastrophic effects. We will also trace comparable arguments in painting and aesthetics, including the Vorticists' paradoxical desire to be “farther away from the present.” And we'll examine related social and cultural preoccupations of the time, including conceptions of privacy, personhood, and psychology, as well as widespread concerns about rural change, urban decay, national cohesion, military conflict, and the ends of imperialism.

**Teaching Method:** Seminar-style discussion.

**Evaluation Methods:** Canvas posts, one short analytical paper, a final essay, and in-class participation.

**Texts include:** Joseph Conrad, *The Secret Agent* (ISBN 0141441585); E. M. Forster, *Howards End* (ISBN 0486424545); James Joyce, *Dubliners* (ISBN 0143107453); Katherine Mansfield, Selected Short Stories (ISBN 0393925331); D. H. Lawrence, *Women in Love* (ISBN 0486424588); and Virginia Woolf, *Jacob's Room* (ISBN 0140185704); selected poetry by Thomas Hardy, Wilfred Owen, Isaac Rosenberg, Siegfried Sassoon, and Edward Thomas, all in Jon Silkin (ed.), *The Penguin Book of First World War Poetry* (ISBN 0141180099). Copies will be available at the Norris Center Bookstore; please acquire new or used copies of the above editions.

ENG 363-2

Post 1830

20th-Century Fiction:

*Secrets, Lies, and Henry James*

Maha Jafri

TTh 12:30-1:50

Winter Quarter

**Course Description:** The world of Henry James teems with dangerous secrets and social intrigue. As they navigate the hazardous waters of respectable society, James's characters engage in illicit affairs, spread rumors, and betray one another, concealing their pasts and excavating the private lives of others. In this course, we will read short works and two longer novels by James, paying special attention to the secrets and lies that abound in his fiction. As we untangle the enigmatic personal histories and treacherous relationships of his characters, we will examine how the social world of his fiction channels broader questions about cultural identity, including about nationality, gender, and class. We will also dwell on the parallels between James's representations of social secrets and his aesthetic interest in questions about knowledge, narration, and interpretation.

**Teaching Method:** Discussion.

**Evaluation Method:** Essays, Canvas posts, class participation.

**Texts include:** *The Portrait of a Lady*, *The Aspern Papers*, *What Maisie Knew*, *The Turn of the Screw*, “The Beast in the Jungle,” and “The Figure in the Carpet.”

ENG 365  
Studies in Postcolonial Literature  
*Postcolonial Sexualities*  
Evan Mwangi  
TTh 2-3:20

Post 1830/ICSP/Theory  
Spring Quarter

**Course Description:** The course responds to shifts in paradigms of gender and sexuality in writing from the global south and in western writing about formerly colonized subjects. Should we use western terms (e.g., “gay” and “lesbian”) to describe sexual practices in the global south? What are the main theoretical issues in postcolonial studies, and how would the positions change if we factored in gender and sexuality? How are sex relations used as an allegory of the national condition? What are the attitudes toward inter-species sex among postcolonial writers? Authors to be discussed include Jessica Hagedorn, Witi Ihimaera, H. Nigel Thomas, Chris Abani, K. Sello Duiker, Suniti Namjoshi, and Lawrence Scott. We will consider postcolonial theoretical statements by a wide range of scholars (e.g., Gayatri Spivak, Chandra Talpade Mohanty, Gayatri Gopinath, Kwame Anthony Appiah, Chinua Achebe etc.)

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

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

**Texts include:** Cliff, Michelle. *No Telephone to Heaven*, New York: E.P. Dutton, 1987. Hawley, John C (ed.). *Postcolonial, Queer: Theoretical Intersections*, Albany: State Univ. of New York Press, 2001. Hyam, Ronald. *Empire and Sexuality: The British Experience*, Manchester: Manchester University Press, 1990. Ihimaera, Witi. *Nights in the Gardens of Spain*, Auckland: Seeker and Warburg, 1995. Ihimaera, Witi. *Uncle's Story*, Auckland: Penguin, 2000. Njau, Rebeka. *Ripples in the Pool*, Nairobi: TransAfrica, 1975. Obejas, Achy. *Memory Mambo*, Pittsburgh: Cleis Press, 1996. Powell, Patricia. *The Pagoda*, New York: Mariner Books, 1999. Thomas, H. Nigel. *Spirits in the Dark*, Toronto: Anansi, 1993. Vanita, Ruth, and Saleem Kidwai (eds.). *Same-Sex Love in India: Readings from Literature*. New York: St. Martin's Press, 2000.

ENG 366  
Studies in African American Literature:  
*African American Narrative Departures*  
Shaun Myers  
TTh 5-6:20

Post 1830/TTC  
Spring Quarter

**Course Description:** What happens when African American identity travels? This course will examine the multiple meanings and consequences of mobility in African American literature and culture since 1954. We will focus on depictions of departure, border-crossing, and relocation in the context of latter-20<sup>th</sup>-century

discourses of national belonging, racial performance, class mobility, and gender transgression. While paying attention to the elimination of the most conspicuous dimensions of the color line in the decades following the *Brown v. Board of Education* ruling in 1954, we will also examine the less visible constraints that have characterized the post-civil rights era. Interested in the ways in which identity is forged through mobility, we will trace in the novel, short story, performance, and autobiography—as well as hybrid forms of these genres—representations of the shifting locations of African American identity across national, diasporic, and global spaces.

**Teaching Method:** Seminar discussion.

**Evaluation Method:** A Canvas posting and informal presentation of discussion responses are required for most classes; 2 papers, occasional quizzes, formal presentation, graded participation, and attendance.

**Texts include:** Readings will likely include works by Langston Hughes, Malcolm X, James Baldwin, Audre Lorde, Toni Morrison, Andrea Lee, James Alan McPherson, E. Patrick Johnson, and Danzy Senna. Critical and theoretical work will supplement our primary texts.

ENG 368

Post 1830/ICSP/Theory

Studies in 20th-Century Literature:

*Black British Writing/Film*

Evan Mwangi

TTh 9:30-10:50

Fall Quarter

**Course Description:** The course considers 20<sup>th</sup>- and 21<sup>st</sup>-century novels and films by “black” British artists in terms of their form to signify identities in the margins. What is “black” about Black British art? What are the challenges in the study of Black British art, and how can we overcome those challenges? How do Black British texts compare with mainstream British art and similar black literatures from Africa, the Caribbean, North America, and other parts of Europe? As we try to answer these questions, we will place the texts in their political and social context and in conversation with theories of diasporic relations and practices. We will also survey the representation of black people in British art.

**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, ed. *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.

ENG 368

Post 1830

**Studies in 20th-Century Literature:**

***Beyond Shell Shock: Trauma & the Modernist Novel***

Tristram Wolff

TTh 2-3:20

Fall Quarter

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

**Teaching Method:** Discussions and presentations.

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

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

ENG 368

Post 1830/TTC/Theory

**Studies in 20th-Century Literature:**

***Reading Joyce's Ulysses***

Christine Froula

MW 2-3:20

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, vivisection—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, Canvas 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 Novels of the 2nd Wave*

Helen Thompson

MW 3:30-4:50

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, *Les Guérillères*; 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 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/TTC

**Studies in African Literature:**

*Thrillers, Graphic Novels and More*

Chris Abani

TTh 3:30-4:50

Fall Quarter

**Course Description:** African literature is often read only in the context of the past, or of the seriously political or the confrontation with colonialism or the idyllic. While these remain themes that still exist in African lives, the terms have changed as we enter a more cosmopolitan world and so have the ways in which writers confront these matters. Through the lens of modernity, gender, culture, technology, mythical and fairy-tale retelling, graphic novels, satire and fantasy/sci-fi, we will emerge with a more nuanced view of African Literature and its relationship to contemporary Western ideas of self and culture.

**Teaching Method:** Lecture.

**Evaluation Method:** Written critiques of the work we study and one major paper due at the end of the quarter. We will also play with creative approaches to critical responses.

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 novels by Toni Morrison, including *Song of Solomon* (1977), *Beloved* (1987), *Paradise* (1997), and *A Mercy* (2008). We will examine these texts through the lens of Morrison's abiding interest in outlaw women—often fugitive, itinerant, or simply in transit. While considering how narrative strategies and structures animate these rebel figures, we will also discuss how the novels themselves rebel, transgressing the limits of genre through manipulations of time, space, and knowledge. We will continually address issues of gender, race, and place within the historical context of African-American resistance. Our study will be guided by several questions: What are the consequences of “race-ing” and “en-gendering” an aesthetics of transgression? What demands do rebellious or contrary narrative forms place on the reader, in terms of literacy and ethics? How are marginality and agency imagined differently across texts and for what purposes? Our discussions will place Morrison’s outlaw figures at the

center of contemporary critical and theoretical debates over, for example, the prospects of a post-racial America and the utility of the history of slavery.

**Teaching Method:** Seminar discussion.

**Evaluation Method:** A Canvas posting and oral responses to discussion prompts are required for most classes, 2 papers, close-reading assignments, a presentation, graded participation, and attendance.

**Texts include:** *Song of Solomon* (1977), *Beloved* (1987), *Paradise* (1997), *A Mercy* (2008), and additional critical and theoretical readings.

ENG 371

Post 1830/ICSP

American Novel:

*Race and Politics in Major Novels of Faulkner*

Julia Stern

MW 3:30-4:50

Winter 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 371

Post 1830/ICSP

American Novel:

*American Women Auteurs: Novels & Films 1900-1962*

Julia Stern

TTh 3:30-4:50

Spring Quarter

**Course Description:** This course will explore narratives and characters created by American women writers and film actresses working between 1900 and 1962; described as "regionalists" or "local color writers," or performers of "melodrama" or "women's pictures," these figures produced literature and moving pictures celebrated by feminist scholars and critics today. The seminar will explore novels by Sarah Orne Jewett, Edith Wharton, Kate Chopin, Willa Cather, and Nella Larsen and several films starring two-time Oscar winner Bette Davis in order to develop a definition of "women auteur."

**Teaching Method:** Discussion.

**Evaluation Method:** Active participation in class discussion, 3 short essays (2-3 pp), and 1 final paper (5-6pp). Attendance is mandatory. Illnesses must be documented. Anyone who misses more than one class session must receive my permission to continue in the course.

**Texts include:** Jewett, *The Country of the Pointed Firs*; Wharton, either *House of Mirth* or *Custom of the Country*; Chopin, *The Awakening*; Cather, either *My Antonia* or *Sapphira and the Slave Girl*; Larsen, *Quicksand and Passing*. **Films include:** "Jezebel," dir. William Wyler; "The Letter," dir. William Wyler; "Dark Victory," dir. Edmund Goulding; "Now, Voyager," Irving Rapper; "In This Our Life," John Huston; "Whatever Happened to Baby Jane?"

ENG 372

Post 1830/TTC

American Poetry:

*Walt Whitman and the Democratic Imaginary*

Betsy Erkkilä

MW 12:30-1:50

Winter Quarter

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

**Teaching Method:** Lecture and discussion.

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

**Texts Include:** *Walt Whitman: Poetry and Prose*

**Textbooks available at:** Norris Book Center

ENG 377/co-listed with LATINO\_ST 393

Post 1830/ICSP

**Topics in Latina/o Literature:**

*21st-Century Latina/o Literature*

John Alba Cutler

TTh 9:30-10:50

Winter 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 Junot Díaz and Luis Alberto Urrea, short stories by Joy Castro, a memoir by Carmen Giménez Smith, and poetry by Rosa Alcalá and US Poet Laureate Juan Felipe Herrera. *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 US Latino groups and between Latinos and other US 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 Methods:** A mix of lecture and discussion.

**Evaluation Methods:** Quizzes, three essays, and an exit interview.

**Required Texts:** Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (978-1594483295); Juan Felipe Herrera, *Notes on the Assemblage* (978-0872866973); Joy Castro, *How Winter Began* (978-0803276604); Rosa Alcalá, *Undocumentaries* (978-1848610729); Carmen Giménez Smith, *Bring Down the Little Birds* (978-0816528691); Luis Alberto Urrea, *Into the Beautiful North* (978-0316025263).

**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:**

*American Gothic: Reading and Writing the Past*

Maha Jafri

MW 12:30-1:50

Fall Quarter

**Course Description:** The Gothic is a genre preoccupied with the past: ghosts, decaying mansions, ruined families, and repressed traumas. In this course on American Gothic fiction, we will examine two groups of texts, focusing on how they engage with questions about personal, national, and literary history. We will begin by reading a set of 19th-century works, examining how Gothic fiction channeled broader cultural concerns about slavery, Puritanism, and American settler colonialism. In the second half of the course, we will turn to a set of 20th-century texts, examining how they responded to their literary predecessors and to a new set of historical developments. As we put these two traditions of American Gothic in dialogue with each other, we will see how they converge on similar tropes and social concerns while also developing different representations of the psychological and cultural anxieties that continue to haunt American society.

**Teaching Method:** Discussion.

**Evaluation Method:** Essays, Canvas posts, class participation.

**Texts include:** Washington Irving, “The Legend of Sleepy Hollow,” “Rip Van Winkle”; Nathaniel Hawthorne, *The House of the Seven Gables*; Edgar Allan Poe, “The Fall of the House of Usher,” “The Gold-Bug,” “The Black Cat,” “Hop-Frog,” “The Purloined Letter,” “The Tell-Tale Heart”; Charlotte Perkins Gilman, “The Yellow Wallpaper”; H. P. Lovecraft, “The Outsider,” “The Picture in the House”; Flannery O’Conner, “Everything That Rises Must Converge,” “A Good Man Is Hard to Find,” “The Displaced Person”; Cormac McCarthy, *The Road*.

ENG 378

Pre 1830/TTC

**Studies in American Literature:**

*Art of Revolution*

Betsy Erkkilä

TTh 11-12:20

Fall Quarter

**Course Description:** This course will focus on the art of politics and the politics of the literary imagination in Revolutionary America. Radically utopian in its desire and vision, the American Revolution was also driven by feelings of loss, betrayal, anger, and fear, and haunted by the specter of ghosts, insurrection, and apocalypse. We will explore the affective, sensational, and specifically literary shaping of various founding documents as a means of illuminating some of the more visionary, terroristic, and contradictory aspects of the American Revolution; and we will consider the ways the imaginative writings of the time—poems, letters, novels of seduction, the gothic, and Barbary pirates—reveal aspects of the “real” American Revolution that were repressed, silenced, or written out of the more official writings of the Revolution.

**Teaching Method:** Lecture & discussion.

**Evaluation Method:** Essay (3 pages); essay (5-6 pages); participation; final examination.

**Texts include:** Thomas Paine, *Common Sense*; Thomas Jefferson, Declaration of Independence; *Letters of John and Abigail Adams*; Benjamin Franklin, *Autobiography*; Phillis Wheatley, *Poems*; Hector St. John de Crèvecoeur, *Letters from an American Farmer*; Alexander Hamilton, James Madison, John Jay, *The Federalist Papers*; Hannah Foster, *The Coquette; or, the History of Eliza Wharton*; Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker*; Royal Tyler, *The Algerine Captive*.

ENG 378/co-listed with AMER\_ST 310

Post 1830/ICSP

Studies in American Literature:

*Native American Literature: Place & Historical Memory*

Kelly Wisecup

TTh 2-3:20

Winter Quarter

**Course Description:** This course will explore the strategies with which Native American writers have maintained and reconfigured their relations to place. We will focus in particular on the strategies with which these writers have represented the histories attached to various places, against attempts by U.S. Americans to forget or efface them. While European colonists and U.S. Americans conceptualized land as an alienable asset (as something that could be bought and sold), Native Americans' views of land were founded on kinship: land and animals were natural resources integrated with human life and thus resources that should be used carefully. Similarly, because the land held the bones of past generations, it localized the past and created opportunities for unity in the present. In the eighteenth and nineteenth centuries, as U.S. Americans claimed increasingly large plots of land and restricted Native groups to increasingly small, bounded areas, Native writers and activists contested dispossession, removal, and environmental catastrophe with a range of strategies, from political advocacy, to public lectures, military action, and public protests. We'll read these early arguments for place and remembering alongside several contemporary novels and poems that recall the devastating effects of colonialism and that mobilize that past to assert Natives' ongoing presence.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** TBA

**Texts include:** William Apess, *A Son of the Forest and Indian Nullification*; Joseph Nicolar, *Life and Traditions of the Red Man*; David Cusick, *Sketches of Ancient History of the Six Nations*; Black Hawk, *Autobiography of Ma-Ka-Tai-Me-She-Kia-Kiak, or Black Hawk*; Elias Boudinot, *An Address to the Whites*, editorials in the *Cherokee Phoenix*; John Ridge, *Essay by John Ridge*; Diane Glancy, *Pushing the Bear*; Leslie Marmon Silko, *Ceremony*; Louise Erdrich, *Tracks*.

**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  
Studies in American Literature:  
*David Foster Wallace*  
John Alba Cutler  
MW 9:30-10:50

Post 1830  
Spring Quarter

**Course Description:** Before his tragic death in 2008, David Foster Wallace had established himself as one of the most important chroniclers of contemporary American life. His fiction and nonfiction attempted to understand phenomena as varied as athletic achievement, drug addiction, pornography, religion, and how new technologies were changing human relationships. This course will survey Wallace's work in several different genres, including essays (*Consider the Lobster*), short stories (*Oblivion*), and the novel (*Infinite Jest*). How does Wallace's work respond to and revise the influence of such postmodern writers as Thomas Pynchon, Donald Barthelme, and Don DeLillo? What were the historical conditions that made Wallace's work resonate with such a wide readership? What will be Wallace's literary legacy?

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

**Evaluation Methods:** Quizzes, short essays, final project.

**Texts include:** TBA

ENG 378  
Studies in American Literature:  
*Chicago Way: Urban Spaces and American Values*  
Bill Savage  
MW 2-3:20

Post 1830  
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 378/co-listed with AMER\_ST 310  
Studies in American Literature:  
*Herman Melville and the Radical Imaginary*  
Betsy Erkkilä  
TTh 3:30-4:50

Post 1830  
Spring Quarter

**Course Description:** In his 1951 book *Mariners, Renegades, and Castaways: Herman Melville and the World We Live In*, C. L. R. James observed that history and the world needed to catch up with Melville's imaginative vision before people could read and understand his uncannily prophetic writings. This course will read a selection of Melville's radically imaginative, visionary, and prophetic works, including his popular adventure story, *Typee; or A Peep at Polynesian Life*; his epic exploration of the problems of democracy, knowledge, and good and evil in *Moby Dick*; his philosophically profound reflections on modern alienation in "Bartleby, the Scrivener" and race in "Benito Cereno"; his somber meditation on the Civil War and its aftermath in *Battle-Pieces and Aspects of the War*; and his masterful late-life novella on the complexities of innocence, guilt, and the law in *Billy Budd*. In our imaginary voyages with Melville, we will be particularly attentive to the ways the sexual, social, political, and philosophical radicalism of Melville's art intersects with his radically experimental and democratic use of language, structure, style, and content.

**Teaching Method:** Some lecture/mostly discussion.

**Evaluation Method:** Essay (3-4 pages); essay (5-6 pages); class participation; occasional quizzes; final examination.

**Texts include:** *Typee; A Peep at Polynesian Life; Moby Dick; or, the Whale*; "Bartleby, the Scrivener"; "Benito Cereno"; *Battle-Pieces and Aspects of the War*; *Billy Budd; Sailor*.

**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  
Topics in Combined Studies:  
*Cowboys & Samurai*  
Andrew Leong  
MW 11-12:20

Post 1830/TTC/Theory  
Winter Quarter

**Course Description:** The American cowboy and the Japanese samurai are often held up as mythic embodiments of the "frontier" or "warrior" spirits that define their respective nations. Yet despite their status

as icons of national exceptionalism, the cowboy and samurai are surprisingly interchangeable. In the world of film, the *Seven Samurai* can soon become *The Magnificent Seven*.

This course explores two complementary genres: the Western and the *jidaigeki* (period drama). In addition to probing the concept of “genre” itself, we will also examine the problem of “adaptation.” How are elements present in one national, cinematic, or literary context transposed or re-coded to fit within another? What can the various cross-adaptations of samurai and cowboy films tell us about the shifting relations between Japan and the United States? How can generic conventions be “bent” or “queered” through practices of allusion, adaptation, and re-interpretation?

**Teaching Method:** Discussion.

**Evaluation Method:** Participation (30%); Writing Statements (10%); Midterm Portfolio (7 pages) (20%); Final Portfolio (15 pages, including revisions of midterm) (40%).

**Texts include:** An extensive course reader available at Quartet Digital Printing; *Humanity and Paper Balloons* (1937, dir. Sadao Yamanaka, 86min); *Stagecoach* (1939, dir. John Ford, 96 min); *Vendetta of a Samurai* (1952, dir. Kazuo Hori, 80min); *High Noon* (1952, dir. Fred Zinnemann, 85min); *Rashomon* (1950, dir. Akira Kurosawa, 88min); *The Outrage* (1964, dir. Martin Ritt, 97min); *Yojimbo* (1961, dir. Akira Kurosawa, 110min); *A Fistful of Dollars* (1964, dir. Sergio Leone, 99min); *Duel in the Sun* (1946, dir. King Vidor, 145min); *Lady Snowblood* (1973, dir. Toshiya Fujita, 97min); *Red River* (1948, dir. Hanks, 133 min); *The Tale of Zatoichi* (1962, dir. Kenji Misumi, 95 min); *Taboo (Gohatto)* (1999, dir. Nagisa Oshima, 100min); *Brokeback Mountain* (2005, dir. Ang Lee, 134min); *The Twilight Samurai* (2002, dir. Yōji Yamada, 129min); *The Last Samurai* (2003, dir. Edward Zwick, 131min); *Sukiyaki Western Django* (2007, dir. Takashi Miike, 121min).

ENG 385/co-listed with HUMANITIES 370-5

Post 1830

& NEUROSCI 385

Topics in Combined Studies:

*Thought Experiments: An Exploration of Knowing through Neuroscience and the Humanities*

Susie Phillips & Indira Raman

TTh 11-12:20

Winter Quarter

**Course Description:** Until a couple of centuries ago, scholars made no distinction between Science and Literature, or Science and Art. Science, *scientia*, was the word for knowledge in the broadest sense—all subjects of inquiry. Poets wrote scientific treatises—Chaucer was known as a master of alchemy as well as the “fadir of Englyshe poesie” and figures we think of today as hard-core scientists, like Johannes Kepler, were practitioners of the creative arts, writing science fiction as well as scientific treatises.

What would it be like to revive this older paradigm, to reintegrate these supposedly disparate ways of *thinking about thinking* into a single classroom? Can the varied intellectual explorations of Thought from neuroscientific, literary, and artistic perspectives be harnessed and collectively brought to bear on the core issues that interest those seeking scholarly understanding of the human experience?—namely, perception, memory, emotions, ethics, knowledge and madness? As we raise these core questions, we will explore readings

that present different perspectives on what constitutes thought, what free will is and isn't, and what tools we have for making sense of feelings, logic, perception, and memory.

**Teaching Method:** Discussion.

**Evaluation Method:** Class attendance and participation required; several short papers; and an in-class presentation.

**Texts include:** Shakespeare's *Hamlet*, David Linden's *The Accidental Mind*, Austen's *Sense and Sensibility*, Descartes' *Method*, Faulkner's *The Sound and the Fury*, Oliver Sachs' *The Man who Mistook his Wife for a Hat*, and a selection of articles on animal behavior from *The American Scientist*.

**Note:** ENG 385/HUM 370-5/NEUROSCI 385 can count as either an Area V (Ethics & Values) or Area VI (Lit & Fine Arts) distribution requirement. Please attend the first class for details. Please contact Prof. Phillips and Prof. Raman for details on how to register for this class.

ENG 385

Post 1830

**Topics in Combined Studies:**

*Manga & the Graphic Novel*

Andrew Leong

TTh 11-12:20

Spring 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.

ENG 385/co-listed with HUMANITIES 395

Post 1830

Topics in Combined Studies:

*Critical Internet Studies*

Jim Hodge

TTh 2-3:20

Spring Quarter

**Course Description:** This course examines the varieties of audio/visual discourse particular to and sustained by the Internet and the World Wide Web. Topics may include spam, viruses, memes, emoji, supercuts, ascii art, animated .gifs, status updates, trolling, the quantitative self, etc. Possible affective and aesthetic dispositions to be studied include boredom, cuteness, disinhibition, and others. We will pay particular attention to the role of art as a catalyst for encountering and interpreting course topics.

**Teaching Method:** Discussion, short lecture.

**Evaluation Method:** Short writing assignments; research paper.

**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/co-listed w/ COMP LIT 375

Post 1830

Studies in Film and Literature:

*Women Who Kill*

Sarah Valentine

TTh 12:30-1:50

Spring 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 look at historical precedents for female crime in American and British culture and study how our perceptions of female violence and agency have evolved over time. The primary focus is on television, film and news media. Students are expected to write and present on weekly topics and complete all reading and viewing assignments.

**Teaching Methods:** Lecture and discussion.

**Evaluation Method:** Weekly quizzes, reading, writing and viewing assignments, attendance, midterm and final exams.

**Texts include:** *The Invention of Murder; Women Who Kill*

**Texts will be available at:** Norris and Amazon

**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 392

### The Situation of Writing

Eula Biss

MW 4-5:20

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.

## ENG 393

### Theory & Practice of Poetry

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

Rachel Webster 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**

Sheila Donohue MW 12:30-1:50 Fall/Winter

Naeem Murr 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 scribblings? 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**

Brian Bouldrey 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.

**Prerequisites:** Students must successfully complete 4-6 300-level English courses before taking English 397.

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

ENG 397

Post 1830/ICSP

Research Seminar

*The Age of Imperialism: Theory, History, Literature*

Susannah Gottlieb

TTh 11-12:20

Winter Quarter

**Course Description:** Nothing marks the modern world so much as the devastating and disruptive effects of imperialism. An understanding of this complex phenomenon is vital not only for an understanding of modern history and geography, but also for modern literature. Lenin and Arendt draw diametrically opposed interpretations of Hobson's original theory of imperialism: while Lenin understands imperialism as the last stage of capitalism, Arendt believes it is the first stage of rule by the bourgeoisie. At stake in this debate, at least for Arendt, is the ability of an interpretation of imperialism to explicate works of literature written under imperialist conditions. With a focus on the "Age of Imperialism" (especially the "scramble for Africa" and "the Great Game"), we will begin the class with an examination of some of the central theories and interpretations of European imperialism (those of Marx, Hobson, Lenin, and Arendt); continue with an exploration of the historical conditions of certain imperialized regions (India, Congo Free State, and Nigeria); and make use of both inquiries as we confront some of the most lucid and powerful literary encounters with imperialism in this century, including works by Kipling, Conrad, Achebe, and Desai.

**Prerequisites** Students must successfully complete 4-6 300-level English courses before taking English 397. Open to juniors and seniors only.

ENG 397

Post 1830/TTC

Research Seminar

*Allegory: From Rome to Star Trek*

Katharine Breen

TTh 11-12:20

Spring 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 an antiquated literary form and at worst a vehicle for heavy-handed indoctrination. This seminar will challenge such assumptions by investigating allegory as a dynamic and still vital literary form. We will proceed by reading canonical allegorical texts and foundational works of allegorical theory in conjunction with more recent examinations of similar themes: Prudentius' gruesome *Psychomachia* alongside Paul de Man's "Rhetoric of Temporality" and Joss Whedon's *Buffy the Vampire Slayer*; Boethius' stately *Consolation of Philosophy* alongside the American icon Lady Liberty; William Langland's *Piers Plowman* alongside Ernst Kantorowicz's *The King's Two Bodies* and Gene Roddenberry's *Star Trek*; and the morality play *Everyman* alongside the 1957 and 2007 versions of the western *The 3:10 to Yuma*. Together, we will produce descriptions of these authors' allegorical practices that take into account their 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' research into an allegorical figure of their own choosing. Working closely with each other as well as the instructor, students will learn to navigate electronic databases, identify and evaluate pertinent critical articles, and produce article abstracts, an annotated bibliography, and a project proposal, culminating in a 12-15 page research paper.

**Teaching Method:** Seminar discussions, occasional short lectures.

**Evaluation Method:** Regular short writing assignments, including close readings of both texts and images, character analyses, and article abstracts; an annotated bibliography, developed over the course of the quarter; a project proposal; and a final research-based essay.

**Texts include:** Boethius, *The Consolation of Philosophy*; Paul de Man, “The Rhetoric of Temporality”; Delmer Daves, *The 3:10 to Yuma* (1957); William Langland, *Piers Plowman*; Kantorowicz, *The King’s Two Bodies*; James Mangold, *The 3:10 to Yuma* (2007); Prudentius, *Psychomachia*; Gene Roddenberry, *Star Trek*; Joss Whedon, *Buffy the Vampire Slayer*.

**Texts will be available at:** Students will be required to purchase specific editions of *The Consolation of Philosophy* and *Piers Plowman*, either at Norris Bookstore or online, as well as a course packet available at Quartet Copies. Videos will be streamed via Canvas.

**Prerequisites:** Students must successfully complete 4-6 300-level English courses before taking English 397. Open to juniors and seniors only.

**Note:** Students may not take this course if they took Prof. Breen’s “Eng. 324: Speculative Fictions” in Fall 2014.

**ENG 399**  
**Independent Study**  
Staff -TBA  
Fall - Spring Quarters

**Course Description:** Open to Junior and Senior Majors and Senior Minors by application only; [see the English Department website for more information](#). 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. Completed applications must be submitted to the DUS by the end of regular registration week.