



# ENGLISH COURSE LISTINGS 2016-2017

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

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## Calendar of Course Offerings for 2016-2017

(as of March 28, 2017)

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

Course #      FALL 2016                                      WINTER 2017                                      SPRING 2017

### Composition Courses

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105, 106      These composition courses offered by the Cook Family Writing Program do not count toward any  
205, 282,      English major or minor requirements. Several sections of these courses are offered each quarter, and  
304, 305, etc.      you may find more information about them [here](#).

### Creative Writing Courses

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These courses count towards the Creative Writing major and minors. ENG 206 may also be counted towards the Literature major.

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202	<a href="#">Donohue</a> <a href="#">TTh 3:30-4:50</a>		
206: Poetry	<a href="#">Hickey</a> <a href="#">MW 9:30-10:50</a>	<a href="#">Hickey</a> <a href="#">MW 9:30-10:50</a>	<a href="#">Curdy</a> <a href="#">MW 3:30-4:50</a>
	<a href="#">Hickey</a> <a href="#">MW 12:30-1:50</a>	<a href="#">Curdy</a> <a href="#">MW 12:30-1:50</a>	<a href="#">Kinzie</a> <a href="#">TTh 12:30-1:50</a>
	<a href="#">Price</a> <a href="#">TTh 11-12:20</a>	<a href="#">Marshall</a> <a href="#">MW 11-12:20</a>	<a href="#">Marshall</a> <a href="#">MW 11-12:20</a>
	<a href="#">Gibbons</a> <a href="#">TTh 3:30-4:50</a>	<a href="#">Abani</a> <a href="#">TTh 3:30-4:50</a>	
207: Fiction	<a href="#">Valentine</a> <a href="#">TTh 3:30-4:50</a>	<a href="#">Seliy</a> <a href="#">MW 9:30-10:50</a>	<a href="#">Seliy</a> <a href="#">MW 9:30-10:50</a>
		<a href="#">Valentine</a> <a href="#">TTh 11-12:20</a>	<a href="#">Seliy</a> <a href="#">MW 12:30-1:50</a>
		<a href="#">Valentine</a> <a href="#">TTh 12:30-1:50</a>	<a href="#">Goldbloom</a> <a href="#">TTh 3:30-4:50</a>

<u>Course #</u>	<u>FALL 2016</u>	<u>WINTER 2017</u>	<u>SPRING 2017</u>
208: Non-fiction	<u>Bouldrey</u> <u>MW 9:30-10:50</u>	<u>Bouldrey</u> <u>MW 12:30-1:50</u>	<u>Stielstra</u> <u>TTh 2-3:20</u>
306: Advanced Poetry Writing		<u>Burke</u> <u>TTh 9:30-10:50</u>	<u>Webster</u> <u>MW 11-12:20</u>
307: Advanced Creative Writing	<u>Reading and Writing Nature</u> <u>(Bouldrey)</u> <u>MW 12:30-1:50</u>		<u>Theory and Practice of Poetry</u> <u>Translation (Gibbons)</u> <u>MW 3:30-4:50</u>
	<u>Cross-Genre Experiments</u> <u>(Kinzie)</u> <u>TTh 12:30-1:50</u>		<u>Writing from Research (Biss)</u> <u>MW 12:30-1:50</u>
308		<u>Video Essay (Bresland)</u> <u>MW 12:30-1:50</u>	<u>Writing the Unspeakable</u> <u>(Ahmad)</u> <u>TTh 11-12:20</u>
392	<u>Webster</u> <u>TTh 3:30-4:50</u>		
393 Poetry Sequence	<u>Curdy</u> <u>MW 3:30-4:50</u>	<u>Curdy</u> <u>MW 3:30-4:50</u>	<u>Webster</u> <u>MW 3:30-4:50</u>
394 Fiction Sequence	<u>Seliy</u> <u>MW 3:30-4:50</u>	<u>Bouldrey</u> <u>MW 3:30-4:50</u>	<u>Bouldrey</u> <u>MW 3:30-4:50</u>
395 Non-fiction Sequence	<u>Bresland</u> <u>MW 3:30-4:50</u>	<u>Stielstra</u> <u>MW 3:30-4:50</u>	<u>Biss</u> <u>MW 3:30-4:50</u>



<u>Course #</u>	<u>FALL 2016</u>	<u>WINTER 2017</u>	<u>SPRING 2017</u>
<u>200-level Literature Courses</u>			
210-1, -2	<u>British Literary Traditions, Part 2 (Law) MWF 1-1:50 plus disc. sec.</u>		<u>British Literary Traditions, Part 1 (Evans) MWF 11-11:50 plus disc. sec.</u>
211		<u>Introduction to Poetry (Gottlieb) MW 11-11:50 plus disc. sec.</u>	
213		<u>Intro to Fiction (Law) TTh 11-12:20 plus disc. sec.</u>	
214			<u>Intro to Literature &amp; Film (Davis, N.) TTh 9:30-10:50 plus disc. sec.</u>
220		<u>The Bible as Literature (Breen) MWF 12-12:50</u>	
234	<u>Intro to Shakespeare (Phillips) MW 11-12:20 plus disc. sec.</u>		
270-1, -2	<u>American Literary Traditions, Part 1 (Erkkilä) MW 12-12:50 plus disc. sec.</u>	<u>American Literary Traditions, Part 2 (Wilson) TTh 9:30-10:50 plus disc. sec.</u>	
275			<u>Intro to Asian American Literature (Ishii) TTh 11-12:20</u>
277		<u>Studies in Latina/o Literature (Aparicio) TTh 11-12:20</u>	

<u>Course #</u>	<u>FALL 2016</u>	<u>WINTER 2017</u>	<u>SPRING 2017</u>
<i>300-level Literature Courses</i>			
300 Seminar in Reading and Interpretation	<u>Contemporary Black Women Writers (Myers) MW 12:30-1:50</u> <u>Jane Eyre and Jane's Heirs (Finn)</u> <u>TTh 9:30-10:50</u>	<u>Comedy From Shakespeare to South Park (Fall)</u> <u>TTh 9:30-10:50</u> <u>Poe (Erkkilä)</u> <u>TTh 11-12:20</u>	<u>Psychoanalytic Theory, Gender and Literature (Lane)</u> <u>MW 11-12:20</u> <u>The Imaginary History of Nature (Herbert)</u> <u>TTh 2-3:20</u> <u>Possession (Taylor)</u> <u>MW 12:30-1:50</u>
311	<u>The Poetics of Engagement: Global/Local Poetry in Conversation (Abani/Gottlieb)</u> <u>M 2-4:50</u>	<u>Print on Demand Poetry (Snelson)</u> <u>TTh 3:30-4:50</u>	<u>Art, Writing, Technology (Snelson)</u> <u>TTh 3:30-4:50</u>
313		<u>Reading for Pleasure (Valvo)</u> <u>TTh 12:30-1:50</u>	<u>Arabian Nights (Johnson)</u> <u>TTh 2-3:20</u> <u>Protest and the Native American Novel (Wisecup)</u> <u>MW 12:30-1:50</u>
324	<u>Medieval Genres, Modern Texts (Breen)</u> <u>TTh 11-12:20</u> <u>The Seven Deadly Sins (Phillips) MW 3:30-4:50</u>	<u>Medieval Autobiography (Newman)</u> <u>MWF 10-10:50</u>	
331		<u>Love in the Age of Shakespeare (Wall)</u> <u>MW 2-3:20</u>	
332		<u>Staging Desire in the Renaissance Comedy (Taylor)</u> <u>MW 11-12:20</u>	<u>Bad Girls in Renaissance Drama (Fall)</u> <u>MW 3:30-4:50</u>
335	<u>Milton (Schwartz)</u> <u>TTh 9:30-10:50</u>		

<u>Course #</u>	<u>FALL 2016</u>	<u>WINTER 2017</u>	<u>SPRING 2017</u>
338	<u>The Transgender Renaissance (Taylor)</u> <u>MW 12:30-1:50</u>		<u>Magic, Science &amp; Religion (Sucich)</u> <u>TTh 12:30-1:50</u>
339	<u>Performing Identity and Culture in Shakespeare (Wall)</u> <u>MW 9:30-10:50</u> <u>20<sup>th</sup> &amp; 21<sup>st</sup> Century Shakespeare (Fall)</u> <u>MW 11-12:20</u>	<u>Shakespeare and Adaptation (Hilb)</u> MW 11-12:20	<u>The Whole Journey (Erickson)</u> <u>MW 12:30-1:50</u>
344		<u>Thinking with Jane Austen (Thompson)</u> <u>TTh 11-12:20</u>	<u>Jane Austen Judges the 18<sup>th</sup> Century (Soni)</u> <u>TTh 9:30-10:50</u>
353		<u>Romanticism and Feeling (Valvo)</u> <u>TTh 3:30-4:50</u>	
357			<u>Classic Victorian Fiction (Herbert)</u> <u>TTh 9:30-10:50</u>
358		<u>Dickens (Herbert)</u> <u>MW 12:30-1:50</u>	
359	<u>Thomas Hardy: Distance and Desire (Lane)</u> <u>MW 11-12:20</u>		<u>The Brontës: Testimony, Critique, and Detachment (Lane)</u> MW 3:30-4:50
363-1	<u>Modern British Fiction and the First World War (Lane)</u> <u>MW 2-3:20</u>		
365	<u>Postcolonial Ecologies (Mwangi)</u> <u>MW 9:30-10:50</u>		
366			<u>African American Narrative Departures (Myers)</u> <u>MW 11-12:20</u>

<u>Course #</u>	<u>FALL 2016</u>	<u>WINTER 2017</u>	<u>SPRING 2017</u>
368	<u>Our Monsters, Ourselves (Taylor) TTh 12:30-1:50</u>	<u>Wartime Books (Edwards) MW 3:30-4:50</u>  <u>Roadside Oddities: Lolita &amp; Postwar Novelists (Martinez) TTh 2-3:20</u>  <u>Virginia Woolf and Bloomsbury (Froula) TTh 3:30-4:50</u>	<u>Joyce's Ulysses: Poetics &amp; Politics of the Everyday (Froula) MW 11-12:20</u>  <u>Our Monsters, Ourselves (Taylor) MW 2-3:20</u>
369			<u>Form in African Writing (Mwangi) MW 9:30-10:50</u>
371	<u>Toni Morrison and the Form of Freedom (Myers) MW 3:30-4:50</u>  <u>Faulkner - Race and Politics in Major Novels (Stern) TTh 3:30-4:50</u>	<u>Defining America (Savage) TTh 2-3:20</u>	
374	<u>Louise Erdrich, Winona La Duke, and Great Lakes Native American Writers (Wisecup) TTh 2-3:20</u>		<u>Unredeemed Captives (Wisecup) MW 9:30-10:50</u>
378	<u>Founding Terrors (Erkkilä) MW 2-3:20</u>	<u>19th Century American Women Writers and the Public Sphere (Krienke) MW 3:30-4:50</u>  <u>The American Renaissance (Hickey) MW 12:30-1:50</u>	<u>Whitman &amp; the Democratic Imaginary (Erkkilä) TTh 11-12:20</u>  <u>The Chicago Way: Urban Spaces and American Values (Savage) TTh 3:30-4:50</u>
385	<u>Medical Humanities (Krienke) TTh 11-12:20</u>	<u>Digital Media (Hodge) MW 2-3:20</u>	<u>Literature &amp; Law (Schwartz) TTh 11-12:20</u>
386	<u>Women Who Kill (Valentine) TTh 12:30-1:50</u>	<u>Tales of Oil and Water (Wolff) MW 9:30-10:50</u>	<u>Criminal Minds (McCabe) TTh 2-3:20</u>



<u>Course #</u>	<u>FALL 2016</u>	<u>WINTER 2017</u>	<u>SPRING 2017</u>
387		<u>Money Talks: The Ethics of Finance in Early Modern English Literature (Fall)</u> <u>TTh 12:30-1:50</u>	
397 Research Seminar	<u>Medicine, Disease and Colonialism (Wisecup)</u> <u>TTh 9:30-10:50</u>	<u>Technology and Landscape in 20th Century Literature (Froula) TTh 11-12:20</u>	<u>Early &amp; Modern Social Media (Fall)</u> <u>MW 12:30-1:50</u>
398-1, -2	<u>Honors Seminar (Feinsod)</u> <u>W 3-5:50</u>	<u>Honors Independent Study (Varies)</u>	

# GUIDE TO THE ENGLISH MAJOR IN LITERATURE

Effective Fall 2016

<http://www.english.northwestern.edu>

You are required to complete 14 courses for the English Literature Major

## Declaring Your Major

In order to declare, go to the English Department Office in University Hall Room 215. David Kuzel, the Undergraduate Program Assistant, will provide you with a declaration form for you to complete with the Director of Undergraduate Studies (DUS), Professor Viv Soni. The English Department will keep one copy, while the other copy goes to the Office of Studies at 1922 Sheridan Road. You are now an English Literature Major!

## 4 Required Courses

You must complete **ONE** of the following sequences:

- The British Literature Sequence
  - English 210-1
  - English 210-2
- The American Literature Sequence
  - English 270-1
  - English 270-2

You may complete the sequence in any order. For example, if you wish to take the British Literature Sequence, you may take 210-2 and then 210-1. The same is true for the American Literature Sequence.

You must also complete English 300, formerly English 298. There are no prerequisites for English 300, and students are strongly encouraged to take English 300 as early as possible in their careers as English majors.

You must take a research seminar (English 397) during your junior or senior year. The research seminars have been structured to be small, discussion-based courses for advanced majors with opportunities for independent study—allowing participants to pursue their individual interests within the context of the course’s overall framework. You should be ready for English 397 after successfully completing 4-6 300-level literature classes, and are encouraged to take it sooner rather than later. If you are considering applying to the Honors Program in English, you should definitely take English 397 during your junior year, ideally during fall or winter.

## 10 Additional Literature Courses

You must complete 10 additional literature courses for the English Literature Major. Below you will find the various requirements that those 10 courses need to meet:

- a. Two 200- or 300-level courses (must be taken in the English Department; may include English 206)
- b. Eight 300-level courses (up to two may be taken in another department or program)
- c. At least 3 on works written before 1830
  - a. At least 3 on works written after 1830
- b. At least 1 in American literature
- c. At least 1 exploring transnationalism and textual circulation
- d. At least 1 exploring identities, communities, and social practice

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### *The TTC Requirement*

***Transnationalism and Textual Circulation (TTC)*** courses take our narratives about American and British literary traditions in new directions. Courses can satisfy this requirement in one of three ways: (1) by focusing 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) by reading works not originally written in English, and exploring these writings in relation to their engagement with British or US literatures and cultures; (3) by emphasizing 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 311/COMP LIT 390-0 sec. 20—The Poetics of Engagement: Global/Local Poetry in Conversation; (Chris Abani/Susannah Gottlieb)

ENGLISH 324—Medieval Genres, Modern Texts; (Katharine Breen)

ENGLISH 365/COMP LIT 302-0 sec.20—Postcolonial Ecologies; (Evan Mwangi)

ENGLISH 397—Medicine, Disease and Colonialism (Kelly Wisecup)

#### Winter Quarter:

ENGLISH 324/COMP LIT 302-0 sec. 20—Medieval Autobiography (Barbara Newman)

ENGLISH 368—Wartime Books (Brian Edwards)

ENGLISH 397—Technology and Landscape in 20th Century Literature (Christine Froula)

#### Spring Quarter:

ENGLISH 313/MENA 301-3 sec. 20—Arabian Nights; (Rebecca Johnson)

ENGLISH 368—James Joyce's *Ulysses*; (Christine Froula)

ENGLISH 369/ COMP LIT 302-0 sec 20—Form in African Writing; (Evan Mwangi)

### *The ICSP Requirement*

*Identities, Communities, and Social Practice (ICSP)* requirement 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. 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 371/GNDR ST 361-0 sec.21—Toni Morrison & the Form of Freedom; (Shaun Myers)

ENGLISH 374—Louise Erdrich, Winona La Duke, and Great Lakes Native American Writers; (Kelly Wisecup)

ENGLISH 378—The American Renaissance; (Alanna Hickey)

#### Winter Quarter:

ENGLISH 368—Virginia Woolf & Bloomsbury; (Christine Froula)

ENGLISH 378—American Women Writers; (Hosanna Krienke)

ENGLISH 386—Tales of Oil and Water (Tristram Wolff)

#### Spring Quarter:

ENGLISH 313—Protest and the Native American Novel; (Kelly Wisecup)

ENGLISH 366—African American Narrative Departures; (Shaun Myers)

ENGLISH 374—Unredeemed Captives; (Kelly Wisecup)

## Pre 1830 Courses

### Fall Quarter:

- ENGLISH 234—Introduction to Shakespeare; (Susie Phillips)  
ENGLISH 324—Medieval Genres, Modern Texts; (Katherine Breen)  
ENGLISH 324—The Seven Deadly Sins; (Susie Phillips)  
ENGLISH 335—Milton; (Regina Schwartz)  
ENGLISH 338—The Transgender Renaissance; (Whitney Taylor)  
ENGLISH 339—Performing Identity and Culture in Shakespeare; (Wendy Wall)  
ENGLISH 339—20<sup>th</sup> & 21<sup>st</sup> Century Shakespeare; (Rebecca Fall)  
ENGLISH 378—Founding Terrors; (Betsy Erkkilä)

### Winter Quarter:

- ENGLISH 324/COMP LIT 302-0 sec. 20—Medieval Autobiography; (Barbara Newman)  
ENGLISH 331—Love in the Age of Shakespeare; (Wendy Wall)  
ENGLISH 332/GNDR ST 361-0 sec.21—Staging Desire in the Renaissance Comedy; (Whitney Taylor)  
ENGLISH 339/THEATRE 366-0 sec. 20—Shakespeare and Adaptation; (Benjamin Hilb)  
ENGLISH 344—Thinking with Jane Austen; (Helen Thompson)  
ENGLISH 353—Romanticism and Feeling; (Nick Valvo)  
ENGLISH 387—Money Talks: The Ethics of Finance in Early Modern English Literature; (Rebecca Fall)

### Spring Quarter:

- ENGLISH 332/GNDR ST 361-0 sec.21—Bad Girls in Renaissance Drama; (Rebecca Fall)  
ENGLISH 338—Magic, Science, & Religion; (Glenn Sucich)  
ENGLISH 339—TBA; (Peter Erickson)  
ENGLISH 344—Jane Austen Judges the 18th Century; (Viv Soni)  
ENGLISH 374—Unredeemed Captives; (Kelly Wisecup)  
ENGLISH 385—Literature & Law; (Regina Schwartz)

## *American Literature Courses*

### Fall Quarter:

ENGLISH 371—Toni Morrison and the Form of Freedom; (Shaun Myers)

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

ENGLISH 374—Louise Erdrich, Winona La Duke, and Great Lakes Native American Writers; (Kelly Wisecup)

ENGLISH 378—Founding Terrors; (Betsy Erkkilä)

### Winter Quarter:

ENGLISH 368—Roadside Oddities: Lolita & Postwar Novelists; (Juan Martinez)

ENGLISH 371—Defining America; (Bill Savage)

ENGLISH 378—19th Century American Women Writers and the Public Sphere; (Hosanna Krienke)

ENGLISH 378—The American Renaissance; (Alanna Hickey)

### Spring Quarter:

ENGLISH 366—African American Narrative Departures; (Shaun Myers)

ENGLISH 374—Unredeemed Captives; (Kelly Wisecup)

ENGLISH 378—Walt Whitman and the Democratic Imaginary; (Betsy Erkkilä)

ENGLISH 378—The Chicago Way: Urban Spaces and American Values; (Bill Savage)



## **Declaring 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](#). There are no prerequisites to the English Literature Major or Minor.

## **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 pre-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**

Independent Studies are individual projects completed with faculty guidance. They are 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 of the preceding quarter. Guidelines for 399 are available in UH 215 and on the [English webpage](#).

## **Honors Programs in Literature & Creative Writing**

Both Creative Writing and/or Literature majors applying for Honors should apply in the spring of their junior year. The department will have application forms for both programs available in early spring quarter.

*Please note that honors courses do not count towards the major or minor in literature or creative writing. Note, too, that the department nominates all students who successfully complete the honors program in literature or creative writing for graduation "with honors," but that final decisions are made by WCAS.*

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## ENG 202: Introduction to Creative Reading & Writing

Sheila Donohue

TTh 3:30-4:50

Fall Quarter

**Course Description:** What impulse drives the writer? How is impulse connected to issues of form and genre? What are the elements of style, and how might they be manipulated to produce original, exciting works of literary art? This course will explore the roles of impulse and style in writing, and how they may manifest differently across genres. Along the way, you'll develop your own sense of aesthetic value, and observe and measure this value in literary texts, including the work of classmates. You'll be encouraged to see yourself as an active member of a community of artists, and to develop a regular discipline as a working writer. Writing will be due in nearly every class, and peer workshops will play an important role in learning to see your work more objectively.

**Teaching Methods:** Discussion.

**Evaluation Methods:** TBA

**Texts include:** TBA

**Note:** This course is open to first-year students only.

## ENG 206: Reading & Writing Poetry

[Prerequisite to English Major in Writing]

**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 winter quarter. Seniors require department permission. 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.

**Note:** This course may also be counted toward the English Literature major.

**Fall Quarter:**

Alanna Hickey	MW 9:30-10:50	Sec. 20
Alanna Hickey	MW 12:30-1:50	Sec. 21
Russell Price	TTh 11-12:20	Sec. 22
Reg Gibbons	TTh 3:30-4:50	Sec. 23

**Winter Quarter:**

Alanna Hickey	MW 9:30-10:50	Sec. 20
Averill Curdy	MW 12:30-1:50	Sec. 21
Nate Marshall	MW 11-12:20	Sec. 22
Chris Abani	TTh 3:30-4:50	Sec. 23

**Spring Quarter:**

Averill Curdy	MW 3:30-4:50	Sec. 20
Mary Kinzie	TTh 12:30-1:50	Sec. 21
Nate Marshall	MW 11-12:20	Sec. 22

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

**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 in estimating achievement.

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

**Fall Quarter:**

Sarah Valentine	TTh 3:30-4:50	Sec. 20
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**Winter Quarter:**

Shauna Seliy	MW 9:30-10:50	Sec. 20
Sarah Valentine	TTh 11-12:20	Sec. 21
Sarah Valentine	TTh 12:30-1:50	Sec. 22

**Spring Quarter:**

Shauna Seliy	MW 9:30-10:50	Sec. 20
Shauna Seliy	MW 12:30-1:50	Sec. 22
Goldie Goldbloom	TTh 3:30-4:50	Sec. 23

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

*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.

**Fall Quarter:**

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

Brian Bouldrey	MW 12:30-1:50	Sec. 20
Burke	TTh 9:30-10:50	Sec. 21

**Spring Quarter:**

Megan Stielstra	TTh 2-3:20	Sec. 20
Rachel Webster	MW 11-12:20	Sec. 21

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## ENG 210-1: British Literary Traditions

Kasey Evans

MWF 11-11:50 plus discussion sections

Spring Quarter

**Course Description:** This course offers 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 interventions 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: British Literary Traditions

Jules Law

MWF 1-1:50 plus discussion sections

Fall Quarter

**Course Description:** In this course we will survey some of the most representative, influential, and beloved works of English literature from Romantic Poetry to the modernist novel, with a special emphasis on the Gothic. We will consider these literary texts in relation to major historical developments such as the French revolution, the industrial revolution, the rise of imperialism, new print and transportation technologies, rapidly increasing literacy rates, and the emergence of mass culture. Special attention will be paid to the role of metaphor in thought, in the constitution of human nature, and in the relationship of self to society. An overview of a turbulent, transformative century, English 210-2 provides excellent training in the discussion and analysis of literary texts.

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

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

**Texts include.** *The Norton Anthology of English Literature: The Major Authors* (9th ed., Vol. 2: ISBN 9780393919653) and Jane Austen, *Pride and Prejudice* (Penguin, 2002), ISBN 9780141439518. 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 211: Introduction to Poetry**

Susannah Gottlieb

MW 11-11:50 plus discussion sections

Winter Quarter

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

**Teaching Methods:** Lectures and required weekly discussion sections.

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

**Texts include.** Ferguson, Salter and Stallworthy, eds. [The Norton Anthology of Poetry](#), 5th edition Course packet available at Quartet Copies.

**Note:** The above course is combined with COMP\_LIT 211-0 sec.20. 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 213: Introduction to Fiction**

Jules Law

TTh 11-12:20 plus discussion sections

Post 1830

Winter Quarter

**Course Description:** In this course we will read four of the greatest and most influential novels in the English language: Mary Shelley's *Frankenstein*, Charlotte Brontë's *Jane Eyre*, Bram Stoker's *Dracula* and Virginia Woolf's *Mrs. Dalloway*. These novels offer some of our culture's deepest and most memorable accounts of the mysteries of identity, the trials and perils of knowledge, and the vexed and sometimes dangerous relationship



between self and other. Above all, these novels teach us the complex role of language in our confrontation with the world about us.

**Teaching Methods:** 2 lectures, 1 required discussion-section per week.

**Evaluation Methods:** Midterm and final exam; one short paper and one optional final paper; class participation.

**Texts include:** Mary Shelley, *Frankenstein* (Broadview 2012), ISBN 978-1554811038; Charlotte Brontë, *Jane Eyre* (Penguin, 2006), ISBN 9780141441146; Bram Stoker, *Dracula* (Broadview 1997), ISBN 9781551111360; Virginia Woolf, *Mrs. Dalloway* (Harcourt 1990) ISBN: 9780156628709.

## ENG 214: Introduction to Film and Its Literatures

Post 1830

Nick Davis

TTh 9:30-10:50 plus discussion sections

Spring Quarter

**Course Description:** This course harbors two primary objectives: 1) to acquaint students with vocabularies and frameworks of argument required to analyze a film sequence in terms specific to that medium; and 2) to familiarize students with a broad range of written texts crucial to the study of cinema, enabling them to render persuasive interpretations and arguments about those texts, as well. The first half of the course will emphasize recent case studies of literature adapted into popular movies, tracking how not just the plots and characters but the perspectives, voices, structures, prose styles, and associated politics of written work get preserved but also transformed on screen, in blatant and subtle ways. In the second half, we will reverse course to examine plays, essays, and other literary works inspired *by* the movies. We will also explore some classic texts of popular film journalism and scholarly film theory, treating these as two literary and intellectual canons in their own right. Cultivating techniques of close analysis, whether breaking down a film sequence, parsing a scholar's arguments, or negotiating between two versions of the "same" story, will be the paramount skill developed in the course, hopefully leading to deeper appreciations of several kinds of texts. Moreover, students will gain a valuable fluency in how to watch, dissect, and debate movies at a time when they still retain enormous cultural sway, both as entertainment vehicles and as venues for sustaining or contesting cultural and political narratives.

Lectures, discussion sections, and assignments will presume no prior coursework in film studies but they will require quick, studious absorption of terms and concepts that might be new. Moreover, the course requires a willingness to put movies and other assigned materials under close analytical pressure, while hopefully retaining the joy of watching, reading, and evaluating them. The syllabus has been streamlined somewhat from previous offerings and skews more heavily (though not exclusively) toward contemporary material, but the expectations of your writing, thinking, and conversation remain high. Movies are many things, but not a vacation!

**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.

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**Texts include:** Assigned films are likely to include *Birdman* (2014), *Brokeback Mountain* (2005), *Jindabyne* (2006), *Now Voyager* (1942), *Precious* (2009), *Pulp Fiction* (1994), and two recent releases, *Arrival* (2016) and *Julieta* (2016). Written texts include short stories by Raymond Carver, Ted Chiang, Alice Munro, and Annie Proulx, a novel by Sapphire, plays by Annie Baker and Adrienne Kennedy, and essays by James Baldwin, bell hooks, Laura Mulvey, and Andrew Sarris.

**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: The Bible as Literature

Katharine Breen  
MWF 12-12:50

Winter Quarter

**Course Description:** This course is intended to familiarize literary students 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; the Bible as a 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 of the Bible, we will concentrate on those books that display the greatest literary interest and/or historical influence: Genesis, Exodus, Ruth, Job, selected Psalms, Ecclesiastes, the Song of Solomon, and Isaiah; the Gospels according to Matthew and John, and the Book of Revelation (Apocalypse). We will look more briefly at traditional strategies of interpretation, such as midrash, allegory, and harmonization, and at the processes that went into the construction of the Biblical canon.

**Teaching Methods:** Discussion.

**Evaluation Methods:** Discussion grade, including response papers; two midterms; final exam.

**Texts include:** The Jerusalem Bible.

**Note:** The above course is combined with COMP\_LIT 210-0 sec.20. 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 234: Introduction to Shakespeare

Susie Phillips  
MW 11-12:20 plus discussion sections

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 only our modern edition of Shakespeare but also examine some pages from the plays as they originally circulated. Our readings may include *Much Ado About Nothing*, *Romeo and Juliet*, *Hamlet*, *Othello*, *Macbeth*, *Henry V*, and *the Tempest*.

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

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

**Texts include:** *The Norton Shakespeare*, ed. Stephen Greenblatt et al. Available at Beck's Bookstore.

## ENG 270-1: American Literary Traditions

Betsy Erkkilä

MW 12-12:50 plus discussion sections

Fall Quarter

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

**Teaching Methods:** Lecture and discussion; weekly discussion sections.

**Evaluation Methods:** 2 papers; quizzes; final examination.

**Texts include:** *The Norton Anthology of American Literature: Beginnings to 1820* (Volume A; 8<sup>th</sup> edition); Charles Brockden Brown, *Edgar Huntly or Memoirs of a Sleep-Walker*; Ralph Waldo Emerson, *Selected Writings*; Edgar Allan Poe, *Great Short Works*; Frederick Douglass, *The Narrative of Frederick Douglass*; Nathaniel Hawthorne, *The Scarlet Letter*; Herman Melville, *Moby Dick*.

**Note:** English 270-1 is an English Literature major 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

Ivy Wilson

TTh 9:30-10:50 plus discussion sections

Winter Quarter

**Course Description:** This course is a survey of American literature from the aftermath of the Civil War to first decade of the twentieth century. The course will take as a cue how writers experimented with various styles and genres of literature to explore the idea, if not always the realities, of "America." Our exploration of these writers and their texts will fold into the contexts of social histories about the U.S. and reunification, the rise of capital and the Gilded Age, imperialism, and immigration.

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

**Evaluation Methods:** 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:** Rebecca Harding Davis, "Life in the Iron Mills"; Mark Twain, *The Adventures of Huckleberry Finn*; Henry James, "Daisy Miller"; Frederick Jackson Turner, "The Significance of the Frontier in American History"; José Martí, "Our America"; Theodore Dreiser, *Sister Carrie*; W.E.B. Du Bois, *The Souls of Black Folk*; Selected poems by Walt Whitman, Emily Dickinson, and Paul Laurence Dunbar, among others.

**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 275/ASIAN AM ST 275

### Intro to Asian American Literature

Douglas Ishii

TTh 11-12:20

Spring Quarter

**Course Description:** Asian North Americans are a diverse people with a strange relationship to land: they have been denied citizenship and have been chased from their homes, they have been called "aliens" and thought of as "perpetual foreigners", they have experienced and maybe perpetrated multiple colonizations of the lands they inhabit, and they are seen as technologically inclined and even robotic. These racialized experiences of place and displacement have been theorized in Asian North American literature and other forms of storytelling. This course will focus on these stories to ask: How have Asian North Americans inhabited the earth through their difference? With topics ranging from citizenship, solidarity, food and resource use, globalization, environmental justice, and the future, these stories will challenge us to think globally as our planet may very well be moving closer to extinction.

**Note.** The above course is combined with ASIAN AM ST 275. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

### ENG 277/LATINA/O ST 277/SPANISH 277

#### Studies in Latina/o Literature

Frank Aparicio

TTh 11-12:20

Winter Quarter

**Course Description:** Is there such a thing as Latino/a literature? If indeed there is, how can we define it and what are its characteristics? Students will read an increasingly diversifying literary corpus that does not necessarily reflect, but invents Latino/a identities and ways of being in the world. We will begin studying Chicano and Nuyorican literary texts from the 1960s and 1970s, and conclude with texts by emerging voices such as Héctor Tobar and Patricia Engel. Our readings will represent various literary genres, voices, and discourses that exemplify the various styles of writing created by a diverse group of national, ethnic, racial, and gendered subjects. We will emphasize historical continuities since the 1960s and 70s, while also exploring the relationship between genres and emerging social issues. Thus, by the end of the quarter students will have acquired a historical overview of the heterogeneous literary voices and aesthetics that constitute U.S. Latino/a literature as well as an awareness of the internal debates around the creation of a national Latino/a literary canon.

**Note.** The above course is combined with LATINA/O ST 277 and SPANISH 277. 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 300: Seminar in Reading & Interpretation

#### *Contemporary Black Women's Writing*

Shaun Myers

MW 12:30-1:50

Fall Quarter

**Course Description:** Whether described as a flourishing, an explosion, or a blossoming, the renaissance of African American women's writing that began in the 1970s is now commonly accepted as the starting point, if not the signature feature, of what we might consider the *long* era of contemporary African American literature. How did innovations in form and content push the publishing industry to suddenly open up to black women's literature in unprecedented ways? We will examine first editions and reprints of black women's writing published during the 1970s and 1980s to learn how to read and interpret a number of genres, including novels, short stories, poetry, drama, manifestos, anthologies, and essays. As we develop our skills of reading, interpretation, and revision, we will pay close attention to how literature works—that is, how writers tell stories and craft poems through manipulations of narration, point of view, character, plot, time, meter, voice, imagery, and language. We will explore a number of interpretive possibilities, applying various critical approaches—formalist, Marxist, historicist, poststructuralist, black feminist, critical race, queer, and postcolonial theory—across a wide range of groundbreaking texts.

**Teaching Methods:** Seminar (close reading and discussion).

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

**Texts include:** Texts may include works by Nella Larsen, Zora Neale Hurston, Gwendolyn Brooks, Toni Morrison, Toni Cade Bambara, Alice Walker, Gayl Jones, Andrea Lee, Ntozake Shange, Rita Dove, and Audre Lorde as well as critical and theoretical readings.

**Notes:** English 300 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 300: Seminar in Reading & Interpretation

#### *Jane Eyre and Jane's Heirs*

Mary Finn

TTh 9:30-10:50

Fall Quarter

**Course Description:** Charlotte Brontë loathed Jane Austen for her lack of passion; Charlotte Brontë, in turn, was deemed coarse and vulgar by some contemporary critics. In this course we will trace the trajectory of Brontë's most famous novel, *Jane Eyre*, from the time of its publication in 1847 to the present, when it is still an iconic text. We will begin with Austen's *Northanger Abbey in* in order to study Austen's send-up of the Gothic novel genre, before moving to the more serious appropriation of that genre in *Jane Eyre* (and maybe to irritate Brontë just a little on behalf of Austen!). We will then spend time studying *Jane Eyre*, the novel, its reception, and its literary fate in the 20<sup>th</sup> century. The ground-breaking critical text, *Madwoman in the Attic* by Sandra Gilbert and Susan Gubar will be a focus, as well as subsequent critiques of *Madwoman*. We will also discuss literary appropriations, in particular *Wide Sargasso Sea* by Jean Rhys. Finally, we will look at *Jane Eyre* through the lens of popular culture, and draw some conclusions about *Jane Eyre* and its eponymous character Jane Eyre in the 21<sup>st</sup> century.

**Teaching Methods:** Seminar.

**Evaluation Methods:** TBA.

**Texts available at:** Comix Revolution, 606 Davis Street, Evanston, but you may use any editions of the three novels or *Madwoman*.

**Notes:** English 300 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 300: Seminar in Reading & Interpretation

### *Comedy From Shakespeare to South Park*

Rebecca Fall

TTh 9:30-10:50

Winter Quarter

**Course Description:** What makes something funny? Where does comedy end and absurdity—or tragedy—begin? What can comedy teach us about society? What might it reveal about history? In this seminar, we will probe these questions as we examine theories and examples of comedy from across the ages. Focusing in particular on comedy in the English Renaissance and modern Anglo-American culture, we will consider how comedy has developed through time and how historical circumstances influence the ways humor is valued, used, and defined within a society. How, for example, does Shakespeare’s *Much Ado about Nothing* compare with *Seinfeld*, the so-called “show about nothing”? What is similar or dissimilar about the ways the television show *30 Rock* and the Renaissance play *Knight of the Burning Pestle* approach “meta-comedy”? Throughout the course, we will practice close-reading skills and pay special attention to how style, language, subject matter, and unspoken assumptions make jokes funny.

**Teaching Methods:** Seminar discussion.

**Evaluation Methods:** Regular short writing assignments; two formal essays; class participation.

**Texts may include:** Shakespeare, *Much Ado about Nothing* and/or *Twelfth Night*; Beaumont and Fletcher, *Knight of the Burning Pestle*, *Louie*, *South Park*, *Key & Peele*, *Seinfeld*, *30 Rock*, Aristotle, Freud, and others.

**Notes:** English 300 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.

**Instructor Bio:** Rebecca Fall’s primary research and teaching interests concern the history of nonsense writing, foolish speech, and silly jokes, especially as they relate to the popular culture and media of the English Renaissance. She also studies and teaches about modern-day adaptations of Medieval and Renaissance texts, as well as the history of gender and sexuality. Most of all, Dr. Fall is interested in exploring how pre-modern literature can help us understand the world today. She has worked as a PreAmble Scholar at the Chicago Shakespeare Theater since 2014.

## ENG 300: Seminar in Reading & Interpretation

### *Poe*

Betsy Erkkilä

TTh 11-12:20

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.)

**Notes:** English 300 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 300: Seminar in Reading & Interpretation

#### *Psychoanalytic Theory, Gender and Literature*

Christopher Lane

MW 11-12:20

Spring Quarter

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

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

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

**Texts include:** Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass* (ISBN 9780141439761); Henry James, *Turn of the Screw* (ISBN 0312597061); Joseph Conrad, *The Secret Sharer* (ISBN 0486275469); Virginia Woolf, *Jacob's Room* (ISBN 0140185704); Katherine Mansfield, *Selected Stories* (ISBN 0393925331); and H. D., *Tribute to Freud* (ISBN 0811220044). Essays by Freud, Melanie Klein, and Jacques Lacan will be circulated as pdfs. Copies of the books will be available at the Norris Center Bookstore; please acquire new or used copies of the above editions.

**Notes:** English 300 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 300: Seminar in Reading & Interpretation**

***The Imaginary History of Nature***

Christopher Herbert

TTh 2-3:20

Spring Quarter

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

**Teaching Method:** Discussion.

**Evaluation Method:** Class participation, several short papers.

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

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

**Notes:** English 300 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 300: Seminar in Reading & Interpretation**

***Possession***

Whitney Taylor

MW 12:30-1:50

Spring Quarter

**Course Description:** What does it mean to be possessed by a divine or demonic spirit, another person, or the past? In this course, we will explore possession as a nexus for studying crucial questions literature stages regarding autonomy and ownership, gender and sexuality, and national and personal identity. Beginning with

the divine frenzy that Plato writes possesses good poets, we will then investigate more threatening spectacles of witchcraft and possession in the Renaissance, including William Shakespeare's *Macbeth* and selections from Aldous Huxley's *The Devils of Loudon* (1952), a non-fiction novel on a famous case of reported demonic possession in early modern France. We will go on to study possessions and hauntings staged in gothic fiction, including short stories by Edgar Allen Poe, Nathaniel Hawthorne, and Daphne du Maurier's novel, *Rebecca* (1938). The course concludes by studying being denied self-possession by another person, society, or the legacy of a haunting past in Toni Morrison's *Beloved* (1987) and selections from Natasha Trethewey's *Native Guard* (2008) and *Thrall* (2012). These texts invite analysis of the complicated dynamics of possession between the individual and society, lover and beloved, and past and present; each also invites inquiry into how possession informs what it means to read, write, or claim ownership of narrative. Throughout the course, students will develop analysis and argumentation skills through writing and revising essays on texts from different literary genres. Students will also learn how to interpret texts in conjunction with major schools of thought in literary criticism and theory.

**Notes:** English 300 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 306: Advanced Poetry Writing**  
***Theory and Practice of Poetry Translation***  
Reginald Gibbons  
MW 3:30-4:50

**TTC**

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 COMP\_LIT 311-0 and COMP\_LIT 414-0. 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: Advanced Creative Writing**

**MIXED-GENRE**

***Reading and Writing Nature***

Brian Bouldrey

MW 12:30-1:50

Fall Quarter

**Course Description:** This course will offer a balanced approach to the growth and change in literature devoted to the subject of the environment, touching briefly on 19th century foundations (specifically Thoreau) and moving quickly to the explosion of what may be a subgenre of creative writing. We will consider and write works in poetry, drama, fiction, and nonfiction, documentary, advocacy journalism, and polemic. We will read and compose works in science and philosophy, art and religion, history and politics, exploring the way they come to this huge and pressing subject of the environment.

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

**Evaluation Methods:** Occasional quizzes (nothing tricky, designed to make sure you're doing the reading), 3 short critical papers on topics to be announced (2-3 pages), and 4-5 original creative works in several genres.

**Texts include:** Jon Krakauer, Henry David Thoreau, Cynthia Ozick, Seamus Heaney, Marianne Moore, Anne Carson, Elizabeth Bishop, Daniel Defoe, Joy Williams, Mary Kinzie, The Epic of Gilgamesh, Teddy Roosevelt, Jane Brox, Aldo Leopold, Virgil, John McPhee, Sophocles, Tanizaki, Rousseau, and others.

**ENG 307: Advanced Creative Writing**

**MIXED-GENRE**

***Cross-Genre Experiments***

Mary Kinzie

TTh 12:30-1:50

Fall Quarter

**Course Description:** A creative writing course for any undergraduate who has completed ENG 206 and at least one of the subsequent prose courses (ENG 207 or ENG 208), and who would like to explore new schemes for subverting and enriching the obvious in literature. You will study and imitate some of the fruitful compressions and distortions liberated for your use by Jorge Luis Borges (*Labyrinths*), Gabriel Garcia Marquez (*Chronicle of a Death Foretold*), and W. G. Sebald (*The Emigrants*), as well as by the foremost member of the Oulipo group in France, Georges Perec (*Things*), by the English painter Tom Phillips (*A Humument*), and by the Canadian classical scholar, poet, and painter Anne Carson (*Nox*). The course begins with the making of an origami box crosshatched with phrases chosen from your recent writing and enclosing one or two locally and recently "found objects"; and it ends with the making of a physical book with a three-dimensional, pull-out, or painted feature. Your book will also respond to and re-imagine another work of art, as Christoph Ransmayr does to Ovid's *Metamorphoses* in *The Last World*. Weekly exercises, imitations, and abbreviated "takes" may join into this 20-

page final project. May count as the non-core course in the creative writing Cross-Genre Minor. Texts at Beck's Books; course reader at Quartet.

**Texts include.** Jorge Luis Borges, *Labyrinths*; Anne Carson, *Nox*; Georges Perec, *Things: A Story of the Sixties*; *A Man Asleep*; Tom Phillips, *A Humument: A Treated Victorian Novel*; Christoph Ransmayr, *The Last World*; W.G. Sebald, *The Emigrants*; Gabriel Garcia Marquez, *The Chronicle of a Death Foretold*.

**ENG 307: Advanced Creative Writing**

***Writing from Research***

Eula Biss

MW 12:30-1:50

**MULTI-GENRE**

Spring Quarter

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

**Teaching Methods:** Discussion and practice.

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

**Texts include.** Readings will include Claudia Rankine, Amy Leach, Renata Adler, David Trinidad, Robin Coste Lewis, Albert Goldbarth, and Anne Carson, among others. All texts will be available at Beck's Books.

**ENG 307: Advanced Creative Writing**

***Writing the Unspeakable***

Amin Ahmad

TTh 11-12:20

**FICTION**

Spring Quarter

**Course Description:** As writers of fiction, we try to delve deep into uncomfortable emotions: desire, loss, belonging, madness, personal and historical trauma. We start with our own raw experiences, but all too often find them hard to formulate, and end up self-censoring or resorting to clichés and conventional narrative strategies. How then do we create works of insight, clarity, and narrative power? In this class, we will learn from contemporary writers who have successfully engaged this difficult terrain. Since writing the unspeakable depends on creating innovative forms--and re-inventing existing ones--we will focus intensively on the narrative structure of these published pieces. Reading like writers, we will also take them apart to examine craft issues



like point-of-view, time management, characterization, and dialogue. Five short, craft-based writing assignments will approach the unspeakable in different ways, and spark ideas/forms for your final project, a full-length short story. A draft of this will be workshopped in class, and you will also provide critical feedback for one other student's story. The final grade will be based on a writing portfolio consisting of the short assignments and a second draft of your full-length story. This is an intensive class aimed at creating a community of engaged, thoughtful writers, and class participation is essential.

**Teaching Methods:** Class discussion, workshop.

**Evaluation Methods:** TBA.

**Texts include:** Short stories, novellas and novel excerpts by Cormac McCarthy, Toni Morrison, Paul Harding, Ian McEwan, Junot Diaz, Michael Cunningham, Haruki Murakami, Rohinton Mistry, Doris Lessing, Sam Shepard, David Means, Dinaw Mengestu.

## **ENG 308: Advanced Creative Nonfiction Writing**

### ***Video Essay***

John Bresland

MW 12:30-1:50

Winter Quarter

**Course Description:** In this course we will practice a cutting-edge form of nonfiction at the intersection of literature, documentary, experimental film and video art. We will apply literary techniques to the composition of short multimedia essays and explore the many ways in which writing with images and sound differs from writing for the page. Like its print counterpart, the video essay is an attempt to see what one thinks about something. The video essay may engage with fact, but tends to be less self-assured than documentary. Rather, the video essay, writes Phillip Lopate, “wears confusion proudly as it gropes toward truth.” Agnes Varda, the poetic French filmmaker who coined the term “cinécriture,” or film writing, best described the promise of the form when noting that, for her, writing meant more than simply wording a script. Choosing images, designing sound—these, too, were part of that process. At its best, the video essay leverages the visceral power of sound and image, builds a sympathetic resonance with language, and enlivens the senses. The goal of this course is to better understand how the act of writing with media, while still driven by language, is shaped by visual and sonic elements. We will author our own short video essays and will, in the process, learn to record and edit video, produce layered soundscapes, use our voices as tools of performance, and make our films visible to the world.

**ENG 311: Studies in Poetry****Post 1830/TTC*****The Poetics of Engagement: Global/Local Poetry in Conversation***

Chris Abani/Susannah Gottlieb

M 2-4:50

Fall Quarter

**Course Description:** Engagement and conversation are not simply slogans, but the animating spirit of our class. An exploration of various global poetic traditions, including parts of Africa, Europe, the Arab World, Israel, and the U.S. (including hip-hop), this innovative course will be organized around a series of three-hour seminars and workshops dedicated to the rich and varied practices of poetry, the ways it is taught and learned, and the manner in which it enters and engages diverse communities. As we work through a variety of theoretical, practical, and pedagogical approaches to the different poetic traditions that help create our (un)common world, we will have the opportunity to work with two visiting poets (one from Botswana and one from Chicago), both in class and in the field, as they teach community workshops beyond the walls of the university. We will also benefit from in-class conversations with other poets who will help guide us in our study of the different poetic traditions under investigation and lead us in poetry-writing workshops. From the theoretical study of poetics, to the practice of writing poems, to community engagement at the local level, this class is dedicated to building critical and creative conversations about poetry and poetics, as we explore, interrogate, and begin to understand different poetic traditions.

**Teaching Methods:** TBA.

**Evaluation Methods:** Attendance in class and participation in outside workshops; 10-page critical paper; portfolio of poems.

**Texts include:** TBA.

**Note:** The above course is combined with COMP\_LIT 390-0. 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 311: Studies in Poetry****Post 1830*****Print on Demand Poetry***

Daniel Snelson

TTh 3:30-4:50

Winter Quarter

**Course Description:** The alphabet rendered poetry obsolete, once and for all. 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 Siegel's *The Xerox Book* (1968) to new works of POD poetry published throughout the quarter (TBA, 2017), we will study the emergence of innovative forms of writing the book under the influence of digital networks. Additionally, we will conduct our own 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 publication experiments, 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, Hannes Bajohr, Metahaven, Paul Soulellis, Lisa Nakamura, Tan Lin, Amaranth Borsuk, Silvio Lorusso, Johanna Drucker, Friedrich Kittler, Lori Emerson, Randall McLeod, Dexter Sinister, and others. Selected works of art and poetry will be purchased through Print on Demand services, as hosted or featured on Library of the Printed Web, Gauss PDF, Information as Material, Poetry will be made by all!, Orworse Press, Post-Digital Publishing Archive, Troll Thread, Hysterically Real, and elsewhere.

**Note:** The above course is combined with Humanities 370-6. 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 311: Studies in Poetry**

**Post 1830**

***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 emerging trends in art and writing to construct new approaches to historical objects that are equally likely to appear on Soundcloud, 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 Methods:** Seminar conversations, online threads, individual and collective creative workshops.

[Return to course calendar](#)

**Evaluation Methods:** 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 HUM 370-6. 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.

**Instructor Bio:** Daniel Snelson is the Andrew Mellon Postdoctoral Fellow in Digital Humanities, jointly appointed in the Alice Kaplan Institute for the Humanities and the Department of English. He is an editor for a range of online archives, including Eclipse, PennSound, UbuWeb, and Jacket2. His work has been variously screened, published, performed or hosted internationally in a variety of solo and collaborative formations. Recent publications include *Epic Lyric Poem* (Troll Thread, 2015), *EXE TXT* (Gauss PDF, 2015). This past fall, his course "Print on Demand Poetry: Making Books After the Internet" was featured internationally. A full archive of these NUPoD books can be found at <http://nupod.tumblr.com>. For more information, see: <http://dss-edit.com>.

### ENG 313: Studies in Fiction

#### *Reading for Pleasure*

Nick Valvo

TTh 12:30-1:50

Post 1830

Winter Quarter

**Course Description:** Pleasure in reading can be a fragile, almost ineffable experience. It is also plural, diverse, variant. Some stories lose all allure if we accidentally discover — spoil, in the idiom — the plot's conclusion, while others yield further pleasure in rereading. Some sweep us into thrilling fantasy, while we approach others with a more calm and measured affect. In "Reading for Pleasure," we will meditate on precisely these sensations of enjoyment that narrative can provide, their history, and what they can do for us — and to us. The class will trace the development of modern reading — private, silent, governed by judgments of taste and sensations of individualized enjoyment — and introduce students to some of the ways that literary theorists and historians have understood the advent and consequences of this surprisingly recent mode of cultural consumption. We will read a wide range of fictional texts that invite us to feel distinctive varieties of pleasure, from wish fulfillment to suspense to fantasy. Fictional texts will likely include Miguel de Cervantes' *Don Quixote*, Jane Austen's *Northanger Abbey*, Agatha Christie's *Who Killed Roger Ackroyd?*, Françoise Sagan's *Bonjour Tristesse*, and J.K. Rowling's *Harry Potter and the Sorcerer's Stone*, with which we will begin.

**Teaching Methods:** Mixed discussion and lecture.

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**Evaluation Methods:** Written assignments.

**Texts include:** Miguel de Cervantes' *Don Quixote* (excerpts); Garcí Rodríguez de Montalvo, *Amadis of Gaul* (excerpts); Georgette Heyer, *The Conqueror*; Jane Austen's *Northanger Abbey*; Agatha Christie's *Who Killed Roger Ackroyd?*; Françoise Sagan's *Bonjour Tristesse*; Vladimir Nabokov, *Pale Fire*; J.K. Rowling's *Harry Potter and the Sorcerer's Stone*.

**ENG 313: Studies in Fiction**

**Post 1830/TTC**

***Arabian Nights***

Rebecca Johnson

TTh 2-3:20

Spring Quarter

**Course Description:** While in the contemporary popular imagination the *Arabian Nights* is often reduced to a few well-known stories, this course will take a wider approach to the collection, which was compiled over several languages and centuries and contains a wealth of genres, including romance, poetry, fables, jokes, pornography, wisdom literature, and rhetorical debates. Over the quarter, we will read the earliest of these stories, as well as follow the collection's history as the product of a still-ongoing process of circulation and cultural exchange. The last third of the course will therefore be devoted to the modern "afterlives" of the collection in novels, film, and theater. We will consider how the *Nights* has been used in these works as a vehicle for deeply-considered investigations into narrative form but also clichéd and colonially-imbued images of the Middle East. Reading and watching these works next to and against the Arabic versions, we will encounter the vast variety of ways that the *Nights* has been a source of narrative techniques, literary themes, political allegories, and feminist debates across literary traditions.

**Teaching Methods:** Seminar

**Evaluation Methods:** Participation, quiz, 2 short essays, final essay.

**Texts include:** Please note that we will be using the Norton Edition of the *Nights*, ed. Heller-Roazen and Mahdi.

**Note:** The above course is combined with MENA 301-3 sec.20. 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**

**Post 1830/ICSP**

***Protest and the Native American Novel***

Kelly Wisecup

MW 12:30-1:50

Spring Quarter

**Course Description:** This course will examine the intersections between Native American novels and protest movements in the twentieth century, by reading established and emerging Native American novelists, from

Sherman Alexie and Louise Erdrich to Melissa Tantaquidgeon Zobel and Diane Glancy. When N. Scott Momaday won the Pulitzer Prize for fiction in 1969 for his novel *House Made of Dawn*, a book that is said to have begun the “Native American Renaissance,” Native activists were occupying Alcatraz. They were followed a few years later by American Indian Movement activists, who occupied Wounded Knee Reservation. More recently, Melissa Tantaquidgeon Zobel published her futuristic novel *Wabanaki Blues* shortly before water protesters established a camp to protest the Dakota Access pipeline. We will explore the shared histories of Native American protest and novels, examining how literature participates in, is indebted to, and inspires activist movements, from anti-removal novels in the early twentieth century to AIM in the 1960s and 1970s to #noDAPL in the twenty-first century. This course will consider various novelistic genres, from young adult fiction, to speculative fiction, to graphic novels and detective stories.

**Texts will include:** Sherman Alexie, *Flight*; Louise Erdrich, *The Round House*; N. Scott Momaday, *Way to Rainy Mountain*; Leslie Marmon Silko, selections from *Almanac of the Dead*; Melissa Tantaquidgeon Zobel, *Wabanaki Blues*; Leanne Howe, *Shell Shaker*.

### ENG 324: Studies in Medieval Literature

Pre 1830/TTC

#### *Medieval Genres, Modern Texts*

Katharine Breen

TTh 11-12:20

Fall Quarter

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

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

**Evaluation Methods:** Papers, quizzes, short exercises, class participation.

**Texts include:** Athanasius, “The Life of Saint Anthony;” Sulpicius Severus, “The Life of Saint Martin”; *The Life of Christina of Markyate*; Ramón Menéndez, *Stand and Deliver*; *Sir Gawain and the Green Knight*; Ramon Chandler, *The Big Sleep*; *Mankind*; *Everyman*; Delmer Daves, *3:10 to Yuma*; James Mangold, *3:10 to Yuma*.

**ENG 324: Studies in Medieval Literature****Pre 1830*****The Seven Deadly Sins***

Susie Phillips

MW 3:30-4:50

Fall Quarter

**Course Description:** What are the Seven Deadly Sins, how did they come into being, and how can we make sense of the role they continue to play the 21<sup>st</sup> century popular imagination? What is the nature of moral and ethical transgression: is sin a disposition, a thought, an action, or an external force? And how does one make amends for such a transgression? Over the course of the quarter, we will attempt to answer these questions by exploring the shifting representations of sin, secrets and confession that pervade late medieval literature. Analyzing the texts of preachers and poets alike, we will investigate the ways in which medieval writers adapted their depictions of sin to address the major social and political issues of their day, highlighting certain sins while hiding others as the moment required. Along with sin, we will examine the practice of confession in its historical and literary contexts, discovering how priests, poets, and playwrights exploited and transformed this pastoral tool for narrative and social ends. While giving students a background in confessional practice and the discourse of Seven Deadly Sins, this course will also provide an introduction to some of the major works of the late Middle Ages: Dante's *Purgatory*, Langland's *Piers Plowman*, *Sir Gawain and the Green Knight*, and *Everyman*. We will also explore how David Fincher's 1995 film, *Se7en* reworks these medieval concepts for a contemporary audience.

**Teaching Methods:** Discussion and some lecture.

**Evaluation Methods:** Class attendance and participation; an oral presentation; several short papers; quizzes and a midterm exam.

**ENG 324: Studies in Medieval Literature****Pre 1830/TTC*****Medieval Autobiography***

Barbara Newman

MWF 10-10:50

Winter Quarter

**Course Description:** The art of life-writing is perennially popular, yet its conventions have changed much over time. In this class we will consider a range of medieval ideas about the self and reasons for writing about oneself, principally with God as a witness. Our period begins with the first Western autobiography, Augustine's *Confessions* (5<sup>th</sup> c.), and ends with the first autobiography in English, the *Book* of Margery Kempe (15<sup>th</sup> c.). In between we will read examples of spiritual and erotic autobiography as well as literary confessions by Chaucer, Langland, Hoccleve, and Christine de Pizan. Some of the fascinating characters we will meet include Hermann of Scheda, a Jewish convert to Christianity; Hildegard of Bingen, a visionary prophet; the lovers Abelard and Heloise, Dante and Beatrice; and the poet-bureaucrat Thomas Hoccleve, struggling to overcome the stigma of a mental breakdown.

**Teaching Methods:** Some lecture, mostly discussion.

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**Evaluation Methods:** Class participation, oral presentations, and three short papers (5-7 pages). At least one of these must be an analytical essay, and one must be a creative response to the texts. Topics for the papers and presentations will be assigned.

**Texts include:** Augustine, *Confessions*, trans. R. S. Pine-Coffin (Penguin) – 014044114X; *A Monk's Confession: The Memoirs of Guibert of Nogent*, trans. Paul Archambault (Penn State Press) – 0271014822; *Making Love in the Twelfth Century*, ed. Barbara Newman (Penn) – 0812248098; *The Letters of Abelard and Heloise*, trans. Betty Radice, rev. M. T. Clanchy (Penguin) – 0140448993; Dante, *Vita Nuova*, ed. and trans. Stanley Appelbaum (Dover) – 0486453499; Julian of Norwich, *Revelations of Divine Love*, trans. Elizabeth Spearing (Penguin) – 0140446737; *The Book of Margery Kempe*, trans. B. A. Windeatt (Penguin) – 0140432515.

**Note:** The above course is combined with COMP\_LIT 302. 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 331: Renaissance Poetry**

**Pre 1830**

***Love in the Age of Shakespeare***

Wendy Wall

MW 2-3:20

Winter Quarter

**Course Description:** Why were people serving in the court of Queen Elizabeth obsessed with writing sonnets about the tortuous nature of love? How did poets understand the confusing experience of love by reference to politics, religion, race, nationalism, and gender roles? When were love and desire expressed in ways that cemented social bonds and when was *eros*, by contrary, an unruly force that seemed to unravel the very fabric of the self? In this course, we will read the love poetry of the English Renaissance, spanning from the court of Henry VIII in the early sixteenth century to verse circulating around the time of the civil war in the mid-seventeenth century. In order to understand the outpouring of great love poetry by writers such as Shakespeare, Sidney, Donne, Marvell, Wroth, and Marlowe, we will delve into religious controversies, court politics, colonialism, same-sex desire, medical theory, rhetoric, portraiture, and inherited literary forms.

**Teaching Methods:** Lecture & discussion.

**Evaluation Methods:** TBA.

**Texts include:** TBA.



ENG 332: Renaissance Drama

Pre 1830

*Staging Desire in the Renaissance Comedy*

Whitney Taylor

MW 11-12:20

Winter 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 the male gaze and early modern models of exchange and colonization, and (2) ways that women respond to these figurations of the body in early modern comedies. This course is designed for students to develop a foundation of knowledge with which to recognize poetic conventions and allusions in Renaissance drama and to contextualize these conceits in discourses of desire, love and gender in the Renaissance and contemporary culture.

**Teaching Methods:** Discussion.

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

**Texts include:** William Shakespeare's *As You Like It*, *Much Ado About Nothing*, *Twelfth Night*, and *Merchant of Venice*; and 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.

**Note:** The above course is combined with GNDR\_ST 361-0. 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 332: Renaissance Drama

Pre 1830

*Bad Girls in Renaissance Drama*

Rebecca Fall

MW 3:30-4:50

Spring Quarter

**Course Description:** Anxiety about “bad girls” and rebellious women has a very long history. We have all heard the old question: why do “good girls” go “bad”? But what makes a woman “good” or “bad” in the first place? What is a “bad girl,” anyway? This course will examine dramatic representations of unruly, cruel, and otherwise tough women as they appear in Renaissance English drama. We may consider the luxurious sexuality of Cleopatra in Shakespeare's *Anthony and Cleopatra* or the stubborn independence—and abusive “taming”—of Katherine in *The Taming of the Shrew*; the cross-dressing, hard-drinking, gutter-dwelling Moll Cutpurse in Middleton and Dekker's *The Roaring Girl*; and/or the incestuous Annabella in Ford's *'Tis Pity She's a Whore*.

We will focus on Renaissance texts, but will also ask what “bad girls” on the seventeenth-century stage can teach us about the performance of female rebelliousness today by regularly assessing their similarities and dissimilarities from present-day narratives, including Rihanna’s self-presentation as “Bad Gal Riri” and the tragicomic tales of incarcerated women in Netflix’s *Orange is the New Black*.

**Teaching Methods:** Seminar discussion and occasional short lectures.

**Evaluation Methods:** Regular short writing assignments; two essays; class participation.

**Texts include:** Potential plays include: Shakespeare, *Antony & Cleopatra* and/or *Macbeth*, and/or *The Taming of the Shrew*; Fletcher, *The Woman’s Prize*, or *The Tamer Tamed*; Webster, *The Duchess of Malfi*; Middleton & Dekker, *The Roaring Girl*; Ford, *’Tis Pity She’s a Whore*; Middleton & Rowley, *The Changeling*.

**Note:** The above course is combined with GNDR\_ST 361-0. 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 335: Milton**

Regina Schwartz

TTh 9:30-10:50

**Pre 1830**

Fall Quarter

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

**Teaching Method:** Class discussion and lecture.

**Evaluation Method:** Papers, class presentation, class participation.

**Texts Include:** *Paradise Lost* by John Milton.

**ENG 338: Studies in Renaissance Literature**

***The Transgender Renaissance***

Whitney Taylor

MW 12:30-1:50

**Pre 1830**

Fall Quarter

**Course Description:** The Renaissance is full of cross-gendered and transgendered people, from the cross-dressing boy actor to the female poet labeled a “hermaphrodite.” In his *English Grammar*, Ben Jonson even creates the

grammatical category of “epicene nouns,” words that may refer to either sex and which allow for more fluidity across male and female genders. This course examines how early modern texts treat gender with a particular focus on gender hybridity, transgender figures, and transvestism. We will begin by considering – through *As You Like It* – the familiar Shakespearean paradigm in which women briefly cross-dress as young men before they are re-inscribed into traditional heteronormative relationships (at which point they usually shed their masculine disguises). We will go on to scrutinize plays ranging from *The Roaring Girl* to *Gallathea* and *Epicene* that subvert this popular narrative by denying both heteronormative endings and stable gender identities. The class will investigate how in-between figures are taken up and represented in other literary texts as we think about how the English might have identified with these “monstrous” figures even as they marginalized them. Throughout the class, we will supplement our examination of literary texts with investigations of early modern gender difference in the medical writings of Galen and Vesalius as well as nonliterary accounts of hermaphrodites, transvestites, and transgender individuals.

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

**Evaluation Methods:** Class participation, two midterm papers (3-5 pages), final paper (7-8 pages).

**Texts include:** Beaumont’s *Salmacis and Hermaphroditus*; Middleton and Dekker’s *The Roaring Girl*; selections from Golding’s *Metamorphoses*; Shakespeare’s *As You Like It*, *Lear*, and Sonnet 20; selections from Barnfield’s *The Affectionate Shepherd*; Jonson’s *Epicene, or The Silent Woman*; Lyly’s *Gallathea*; Beaumont and Fletcher’s *Love’s Cure, or The Martial Maid*.

**Note:** The above course is combined with GNDR\_ST 361-0. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

### ENG 338: Studies in Renaissance Literature

Pre 1830

#### *Magic, Science & Religion*

Glenn Sucich

TTh 12:30-1:50

Spring Quarter

**Course Description:** During the Early Modern period in Europe, scientific innovations challenged the received wisdom of the ancients, as well as the authority of the Bible itself, changing the way people imagined the physical world and their relation to the universe. This course will explore the ways in which the leading intellectuals of the Renaissance and Early Modern period responded to these changes in their poetry and prose. In particular, we will examine how writers of the age wrestled with the profound challenges that the “Scientific Revolution” posed to religion. How did philosophers such as Descartes and Hobbes explain the role of God in a universe they increasingly regarded as mechanistic? How did poets respond to the age’s growing commitment to experimentation, empirical data, and reason as the most reliable guides to truth? Finally, how did radical innovations in science encourage equally radical innovations in politics, religion, and art?

**Teaching Methods:** Lecture with regular discussions.

**Evaluation Methods:** Grades will be based on one critical response paper (20%), several reading quizzes (25%), one literature review (10%), one 7-9 page research assignment (30%), and participation (15%).

**Texts include:** John Henry, *The Scientific Revolution and the Origins of Modern Science*. 3<sup>rd</sup> edition. New York: Palgrave, 2008; Ben Jonson, *The Alchemist*. Ed. Elizabeth Cook. New York: WW Norton, 1991; Pico Mirandola, *Oration on the Dignity of Man*. Trans. A. Robert Caponigri. Washington DC: Regnery Publishing, 1999; Plato, *Timaeus and Critias*. Trans. Desmond Lee. London: Penguin, 1972; Christopher Marlowe, *Doctor Faustus*. Ed. David Wootton. Indianapolis: Hackett, 2005; William Shakespeare, *The Tempest*. The Folger Shakespeare Library. Washington DC: Washington Square Press, 2004. Course Pack (cp), available at Quartet Copies (825 Clark Street).

**ENG 339: Special Topics in Shakespeare**  
***Performing Identity and Culture in Shakespeare***

**Pre 1830**

Wendy Wall  
MW 9:30-10:50

Fall Quarter

**Course Description:** Illusion, theatricality and role-playing often take center stage in Shakespearean plays. In this course, we will investigate ways that Shakespeare uses these themes to explore critical social issues in the Renaissance – the nature of monarchy, good government, gender roles, race, and the supernatural. How is performance associated with supposedly "unruly" elements in the culture (tavern crowds, racial others, upstart women) but also with the actions of monarchs and good rulers? What dangers and pleasures did "playing" offer Renaissance audiences? We will also consider ways that Shakespeare's works speak to contemporary issues as they travelled into new time periods and cultures, including our own Chicago, which is hosting 850 events for the 400th anniversary of Shakespeare's death. We will read five plays in the context of historical materials, criticism, and modern films; and we will attend one local performance.

**Teaching Methods:** Lecture & discussion.

**Evaluation Methods:** TBA.

**Texts include:** A Midsummer Night's Dream, The Merchant of Venice, Othello, Macbeth, The Hollow Crown, The Maori Merchant of Venice, and O.

**ENG 339: Special Topics in Shakespeare**  
***20th & 21st Century Shakespeare***

**Pre 1830**

Rebecca Fall  
MW 11-12:20

Fall Quarter

**Course Description:** 2016 marks the 400th anniversary of Shakespeare's death. As the massive festivals in his honor occurring around the world all year long would attest, "The Bard" may be lone gone but is hardly forgotten. What makes Shakespeare's work so appealing to modern audiences? How has it been adapted to fit

today's globalized and ever-changing world? This course aims to answer these questions by examining Shakespeare in a modern context. From an updated film version of *The Tempest* that imagines Prospero as an overbearing mother (Helen Mirren), to *West Side Story*'s race-conscious adaptation of *Romeo and Juliet*, to Key & Peele's satirical take on *Othello*, we will explore how modern readers, writers, theater directors, filmmakers, and other "Bardolotors" make Shakespeare's work relevant for present-day audiences. Throughout the course we will consider the reception (and ongoing revision) of Shakespeare's legacy; Shakespearean productions in a global context; translation and adaptation; and Shakespeare in modern media (including film, social media, and TV). Students will have the opportunity to attend a live performance, and to stage an in-class performance of their own.

**Teaching Methods:** Seminar discussion and occasional short lectures.

**Evaluation Methods:** Regular short writing assignments; in-class performance and write-up; final paper; class participation.

**Texts include:** *Romeo and Juliet*, *West Side Story*, Zeffirelli film, Baz Luhrmann film, Taylor Swift, Lana Del Ray; *Shakespeare in Love*, *Othello*, *Q Brothers' Othello: The Remix* (produced by Chicago Shakespeare Theater); *O* (film starring Mekhi Phifer and Julia Stiles), *Catch My Soul* (1974 film), Key & Peele "Othello" skit, *The Tempest* (Julie Taymor's film starring Helen Mirren and Djimon Hounsou), Margaret Atwood's novel *Hag-Seed* (forthcoming in 2016); *Shakespeare Behind Bars* (documentary film).

### ENG 339: Special Topics in Shakespeare

Pre 1830

#### *Shakespeare and Adaptation*

Benjamin Hilb

MW 11-12:20

Winter Quarter

**Course Description:** *The Tempest* seems to sweep us away to another world: an island of shape-shifting spirits, mysterious music, magic, and romance. And yet for many readers and audiences, the play also seems to reflect Western colonial history in uncanny ways. Owing partly to its politically charged blend of imagination and history, *The Tempest* has long been among the most popular plays in Shakespearean performance, criticism, and adaptation. It has been revisited and revised by myriad artists and thinkers over the course of more than four hundred years. This course will explore the play's potential for spectacle, its compelling themes and conflicts, and its political pertinence through the "original" First Folio text and several of the play's numerous, widely varied adaptations on stage and beyond: in films, novels, musicals, paintings, and more. We will pay special attention to the characters of Caliban, Miranda, and Prospero, and how performances and interpretations of them represent and/or intervene in politics of race, gender, sexuality, and colonialism.

**Teaching Method:** TBA

**Evaluation Method:** Assessments will include attendance and discussion, presentations, a midterm essay, and a final project.

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**Note.** The above course is combined with THEATRE 366-0-20. 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: Special Topics in Shakespeare**

**Pre 1830**

***The Whole Journey***

Peter Erickson

MW 12:30-1:50

Spring Quarter

**Course Description:** The 20th century British poet and literary critic T. S. Eliot wrote that one “must know all of Shakespeare’s work in order to know any of it.” This course takes a journey along the whole of Shakespeare’s plays that will enable us to ask: what do we learn when we pursue this comprehensive perspective? As Eliot puts it, “The standard set by Shakespeare is that of a continuous development from first to last” that ultimately becomes a display of Shakespeare’s “power of development.” In various ways we will consider what generates this power and what role different genres at different moments may play in activating this ongoing process. What stories do we see when we imagine the Shakespeare corpus as incremental narratives? How does Shakespeare’s use of generic form change over time? How does the overall sequence of these changes create strikingly different endings and outcomes?

**Texts include:** *Titus Andronicus; The Merchant of Venice; As You Like It; Henry the Fifth; All’s Well That Ends Well; Othello; Antony and Cleopatra; The Winter’s Tale.*

**Note.** The above course is combined with HUM 370-6. 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 344: 18<sup>th</sup> Century Fiction**

**Pre 1830**

***Thinking with Jane Austen***

Helen Thompson

TTh 11-12:20

Winter Quarter

**Course Description:** If you’re attracted by the title of this class, chances are that you’re a fan of Jane Austen. Love her or not—and this seminar also aims to speak to those who do not—you probably agree when she describes her novels as “the little bit (two inches wide) of ivory on which I work with so fine a brush.” Austen offers a tiny painted cameo as a metaphor for her novels to belittle their topic: family life, courtship, and marriage. But Austen’s metaphor also takes her far outside the home, because a bit of ivory involves global traffic—elephants are not native to England.

This class aims to challenge Austen’s characterization of her work by pondering how her novels make us think—and what they invite us to think about. In this class, we’ll read four Austen novels, each paired with complementary readings to help illuminate the historical, critical, and global questions they help us ask. We will read Austen’s *Pride and Prejudice* alongside a prostitute narrative and feminist writing by Austen’s shocking contemporary Mary Wollstonecraft. We’ll ponder this novel’s sexual underbelly: how does Austen portray

female sexuality in the early nineteenth century? Is marriage—even happy marriage—really all about romance? Next, we will read Austen’s *Emma* alongside economic history by E. P. Thompson and Karl Marx to think about social status and class antagonism. How much does social class define who you are and whom you like, in the nineteenth century and today? For our third novel, we’ll read Austen’s *Mansfield Park* alongside contemporary critical treatments of the Middle Passage, slavery, and global trading networks. We’ll also read the abolitionist Thomas Clarkson to ponder the question: how can we say that *Mansfield Park* is about slavery when its references to this topic are rare? What critical techniques do we use to argue for the meaning of literary texts? Finally, we’ll read Austen’s *Northanger Abbey* to reflect on the story she tells about popular novels like her own. Alongside *Northanger Abbey*, we’ll read excerpts from popular Gothic fiction of the time, and aesthetic theories of the sublime, to reflect on Gothic horror and sensation, then and now.

There will be three **mandatory** film screenings for this class: *Pride and Prejudice*, directed by Joe Wright; *Clueless*, directed by Amy Heckerling; and *Mansfield Park*, directed by Patricia Rozema.

**Teaching Methods:** Discussion.

**Evaluation Methods:** TBA

**ENG 344: 18<sup>th</sup> Century Fiction**

**Pre 1830**

*Jane Austen Judges the 18th Century*

Viv Soni

TTh 9:30-10:50

Spring Quarter

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

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

**Evaluation Methods:** Class participation (30%), midterm paper 6-8pp (30%), final paper 7-9pp (40%).

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**Texts include.** Austen, *Emma*; Austen, *Persuasion*; Austen, *Mansfield Park*; Austen, *Sense and Sensibility*; Locke, *Essay* (selections); Shaftesbury, *Characteristics* (selections); Richardson, *Pamela*; Fielding, *Joseph Andrews*.

**ENG 353: Studies in Romantic Literature**

**Pre 1830**

***Romanticism and Feeling***

Nick Valvo

TTh 3:30-4:50

Winter Quarter

**Course Description:** Wordsworth's "Preface" to *Lyrical Ballads* offers a definition of poetry sometimes read as a kind of motto for British Romanticism: "Poetry is the spontaneous overflow of powerful feelings" which "takes its origin from emotion recollected in tranquility." Feeling and its representation are at the center of this vision of the Romantic project, in poetry, but also in fiction and across the arts and philosophy. In this course, we're going to cast a measured, critical eye over every part of this received account. In units on spontaneity, consciousness, the sensible body, and modern theories of emotion, we will set this literary movement in the historical, literary and intellectual contexts from which it emerged. We will read widely; highlights will likely include, in part or in whole, William Wordsworth's 1798 "Prelude", Charlotte Smith's *Elegiac Sonnets*, Jane Austen's *Sense and Sensibility*, and Mary Shelley's *Frankenstein*.

**Teaching Methods:** Mixed discussion and lecture.

**Evaluation Methods:** Written assignments.

**Texts include.** Poetry from William Wordsworth, John Clare, Helen Maria Williams, Charlotte Smith, George Crabbe, Samuel Taylor Coleridge, Percy Bysshe Shelley, William Cowper, Robert Burns; prose from Thomas De Quincey, William Hazlitt, Frances Burney, Mary Shelley, Jane Austen.

**ENG 357: 19<sup>th</sup> Century Fiction**

**Post 1830**

***Classic Victorian Fiction***

Christopher Herbert

TTh 9:30-10:50

Spring Quarter

**Course Description:** In this course, which might be titled "The Golden Age of British Popular 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. Of particular interest will be the ways these writers use the vehicle of popular fiction to explore issues of gender roles and sex relations in a period of rapid cultural change that was fraught with self-contradiction. Sometimes such issues give rise in these novels to scalding satire that contemporary readers found shocking and distasteful; sometimes to a mood of paralyzing depressiveness; sometimes to subtly hilarious comedy; but in all its different modulations, the preoccupation with volatile issues of sex is rarely absent here, and this is where the special accent of the course will fall.

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

**Texts Include:** Readings include some of the most original (and most entertaining) novels of the times: W. M. Thackeray, Vanity Fair (1847-48); Charlotte Brontë, Villette (1853); Elizabeth Gaskell, Wives and Daughters (1864-66); and Thomas Hardy, Jude the Obscure (1895).

**ENG 358: Dickens**  
Christopher Herbert  
MW 12:30-1:50

**Post 1830**

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 (notably his development of veins of lunatic comedy that can only be called “dickensian”) 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).

**Note:** The instructor disclaims responsibility for any cases of addiction to reading Victorian fiction traceable to this course.

**ENG 359: Studies in Victorian Literature**  
*Thomas Hardy: Distance & Desire*  
Christopher Lane  
MW 11-12:20

**Post 1830**

Fall Quarter

**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 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’ll 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 Methods:** Seminar-style discussion.

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

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**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: Studies in Victorian Literature**

**Post 1830**

***The Brontës: Testimony, Critique, and Detachment***

Christopher Lane

MW 3:30-4:50

Spring Quarter

**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 advanced 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 Method:** 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 363-1: 20th-Century Fiction**

**Post 1830**

***Modern British Fiction and the First World War***

Christopher Lane

MW 2-3:20

Fall Quarter

**Course Description:** This course explores recurring motifs in Edwardian (1901-10) fiction and a generation beyond, providing a clear introduction to British modernism. Through detailed examination of relevant, fascinating works by writers such as Conrad, Forster, Joyce, Mansfield, Lawrence, and Woolf, as well as poets such as Owen and Sassoon, we will study the cultural and literary shift from naturalism to post-impressionism, as well as other formal changes in British fiction that these writers tied to the First World War and its

catastrophic effects. We will also trace comparable arguments in painting and aesthetics, and examine related social and cultural preoccupations of the time. Among these were 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 Methods:** 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 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; used copies only). Copies will be available at the Norris Center Bookstore; please acquire new or used copies of the above editions.

### ENG 365: Studies in Postcolonial Literature

Post 1830/TTC

#### *Postcolonial Ecologies*

Evan Mwangi

MW 9:30-10:50

Fall Quarter

**Course Description:** This course reads a variety of theoretical and literary texts to examine the interface of postcolonialism, posthumanism, and ecological thought. Using work by such scholars as Byron Caminero-Santangelo, Cajetan Iheka, and Laura Wright, we will particularly critique Western theories of the environment (e.g. Lawrence Buell, Bruno Latour, etc) from a postcolonial perspective as well as read postcolonial texts from ecocritical standpoints, including ecofeminism. We will also examine how at the root of perennial postcolonial debates (e.g., the language debate) is the question of nature. Paying attention to the formal properties the texts use to represent nature, our discussions will include the structural and thematic agency the writers give to other-than-human elements of the cosmos while depicting postcolonial societies' struggle against colonial domination and the over-exploitation of the environment at the hands of global capitalism.

**Teaching Methods:** Interactive lectures, debates, role-play, and small group discussions.

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

**Texts include:** Arundhati Roy, *The God of Small Things*. Publisher: Random House; ISBN-10: 0812979656; ISBN-13: 978-0812979657; Nuruddin Farah, *Secrets*. Publisher: Penguin Books; Reissue edition (December 1, 1999). ISBN-10: 0140280456. ISBN-13: 978-0140280456; Witi Ihimaera, *The Whale Rider*. Publisher: Graphia; 1-Simul edition (May 1, 2003) ISBN-10: 0152050167; ISBN-13: 978-0152050160; Helon Habila, *Oil on Water*. Publisher: W. W. Norton & Company; Reprint edition (May 16, 2011) ISBN-10: 0393339645;

ISBN-13: 978-0393339642; Amitav Ghosh, *The Hungry Tide*. Publisher: Mariner Books; Reprint edition (June 7, 2006); ISBN-10: 061871166X; ISBN-13: 978-0618711666.

**ENG 366: Studies in African American Literature**  
*African American Narrative Departures*

Shaun Myers  
MW 11-12:20

**Post 1830/ICSP/American Literature**

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 of the twentieth and twenty-first centuries. We will focus on the ways that writers innovate form and structure to depict departure, border-crossing, and relocation in relation to discourses of race, nation, class, and gender. While paying attention to the elimination of the most conspicuous dimensions of the color line in response to the freedom movement, we will also examine the often less visible constraints that characterize 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 and formations of African American identity across national, diasporic, and global spaces.

**Teaching Methods:** Seminar discussion.

**Evaluation Methods:** A Canvas posting and informal presentation of discussion responses are required for most classes; 2 or 3 papers, occasional quizzes or in-class writing, formal presentation, graded participation, and attendance.

**Texts include:** Readings may include works by Richard Wright, Malcolm X, James Baldwin, Audre Lorde, Toni Morrison, Andrea Lee, James Alan McPherson, John Edgar Wideman, John Keene, and Edwidge Danticat. Critical and theoretical work will supplement our primary texts.

**ENG 368: Studies in 20th-Century Literature**  
*Our Monsters, Ourselves*

Whitney Taylor  
TTh 12:30-1:50

**Post 1830**

Fall and Spring Quarters

**Course Description:** Spell-casting witches, blood-sucking vampires, mindless zombies, evil robots, and invading aliens. What do our obsessions with specific supernatural, technological, or extraterrestrial threats to humanity tell us about cultural investments at a specific time and place? In this course, we will examine popular culture's preoccupation with supernatural or extra-worldly "villains" in literature, nonfiction, films, and other media. This course will contextualize those trends in the historical, cultural, and political anxieties or interests of the time, including contemporaneous ideas of national identity, gender and sexuality, and developments in science and technology. For instance, the recent popularity of zombies has been linked to fears about increasing globalization, and alien invasion was a particularly popular theme in movies and literature at the intersection of the Cold War and humans' exploration of space. Course material will also include satires of these crazes, which

often expose the fears or desires underlying our fascination with particular literary figures or genres. We will investigate existing academic and nonfiction theses about why certain threats to humanity are popular in certain cultural moments; we will also develop our own hypotheses about why particular “monsters” or narratives captivate the popular imagination. Since this class has a wide scope, students will have the opportunity to pursue the topic that interests them most in a final paper/presentation.

**Teaching Methods:** Discussion.

**Evaluation Methods:** Participation, two papers and shorter responses, and a brief oral presentation.

**Texts include:** Bram Stoker, *Dracula*; H.G. Wells, *The War of the Worlds*; Virginia Woolf (as E.V. Odle), *The Clockwork Man*; Isaac Asimov, *I, Robot*; Philip K. Dick, “Imposter;” William March, *The Bad Seed*; selections from Kim Newman’s *Anno Dracula* series; Stephen King, *Salem’s Lot*; Octavia Butler, *Fledgling*; Jane Austen and Seth Grahame-Smith, *Pride and Prejudice and Zombies*; Max Brooks, *The Zombie Survival Guide*.

### ENG 368: Studies in 20th-Century Literature

Post 1830/TTC

#### *Wartime Books*

Brian Edwards  
MW 3:30-4:50

Winter Quarter

**Course Description:** This course examines the body of recent literature that has emerged in the wake of the US wars in the Middle East, and the ways in which the figure of the Muslim is variously figured. In the past decade, a number of returning US veterans have published novels and short stories set in Iraq and Afghanistan, many of them ambitious and sophisticated. We will read some of the more provocative and evocative of these literary texts by returning veterans and fiction by Iraqi authors in the wake of the US invasion and occupation. On the US side, the novelists considered both invoke or allude to American fiction of the WWII and Vietnam periods, but also seem to have picked up on, in the most interesting cases, lessons gleaned from postcolonial studies, namely the question of the silenced subaltern subject and the relationship of representation to military/geopolitical occupation. So we will also read major works of literature from WWII and Vietnam, and a selection of essays from postcolonial studies.

**Teaching Methods:** Seminar with discussion.

**Evaluation Methods:** Short paper, presentation, reading quizzes, final paper.

**Texts include:** Works by writers such as Gertrude Stein, John Hersey, Miné Okubo, Hisaye Yamamoto, Norman Mailer, Gwendolyn Brooks, Joseph Heller, Ralph Ellison, Tim O’Brien, Michael Herr, Siobhan Fallon, Ben Fountain, Phil Klay, Michael Pitre, Elliott Ackerman, Hassan Blassim, Sinan Antoon, Gayatri Spivak, Edward Said, and others. Substitutes will be satisfying.

ENG 368: Studies in 20th-Century Literature

*Roadside Oddities: Lolita & Postwar Novelists*

Juan Martinez

TTh 2-3:20

Post 1830/American Literature

Winter Quarter

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

**Teaching Methods:** Discussion.

**Evaluation Methods:** An individual research paper and a collaborative wiki.

**Texts include:** *Lolita*, *Pnin*, *Giovanni's Room*, *The Moviegoer*, *The Dud Avocado*, *The Haunting of Hill House*.

ENG 368: Studies in 20th-Century Literature

*Virginia Woolf and Bloomsbury*

Christine Froula

TTh 3:30-4:50

Post 1830/ICSP

Winter Quarter

**Course Description:** Centered on the British Museum, the artists and intellectuals known as ‘Bloomsbury’ formed, E. M. Forster said, “the only genuine *movement* in English civilization.” Its associates include Virginia (1882-1941) and Leonard Woolf (founders of the Hogarth Press, which made Woolf “the only woman in England free to write what I like”); T. S. Eliot, Rupert Brooke, Katherine Mansfield, Lytton Strachey, Elizabeth Bowen, Radclyffe Hall, Vita Sackville-West, who inspired *Orlando*; painters Vanessa Bell and Duncan Grant; art critics Roger Fry and Clive Bell; sculptor Henri Gaudier-Brzeska; philosophers Bertrand Russell and G. E. Moore; composer Ethel Smyth; economist John Maynard Keynes; founder of psychoanalysis Sigmund Freud (a Hogarth author). Prewar political and social movements had made it seem that Europe “might really be on the brink of becoming civilised” (L. Woolf); the Great War (1914-1918) shattered millions of lives, marked “the end of a civilization,” dismantled an outworn social order, and created hope to rebuild European civilization “on firmer ground and more lastingly” (Freud). The ensuing contest between liberal democracy and rising totalitarianisms led to World War II.

Bloomsbury thinkers and artists debated the century’s new challenges across a range of disciplines during this period of rapid technological and social change. We’ll study Virginia Woolf’s major novels and essays alongside

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selected contemporaries' writings about the 1910 Post-Impressionist Exhibition; the women's movement and suffrage campaign; pacifism, world war, the Versailles peace conference; British imperialism at home and abroad; the Spanish Civil War; Nazism, fascism, the early years of WWII; the texture of everyday lived experience. An adventurous writer of fiction and essays, Woolf is also a theorist in the sense evoked by the Greek word *theoria*: "a looking at, viewing, contemplation, speculation, theory, also a sight, a spectacle" (*OED*). Her innovative novels and essays "look at" the spectacle of life in a fast-changing modern London, England, Europe, empire, world, and cosmos.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Attendance and participation, weekly posts, class presentation, option of two shorter essays (required for freshmen) or one longer essay preceded by a proposal.

**Tentative texts:** Texts (at Norris) to be drawn from Woolf's major novels and essays (*Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *A Room of One's Own*, *The Waves*, *Three Guineas*, *Between the Acts*) and shorter pieces by many Bloomsbury figures.

**ENG 368: Studies in 20th-Century Literature**

***Joyce's Ulysses: Poetics & Politics of the Everyday***

Christine Froula

MW 11-12:20

**Post 1830/TTC**

Spring Quarter

**Course Description:** An encyclopedic epic that tracks three Dubliners' crisscrossing adventures on 16 June 1904, James Joyce's landmark *Ulysses* captures a day in the life of a semicolonial city in a wealth of analytic--in his word, vivisective--detail. Proposing that *Ulysses* has much to teach us about how to read our own everyday worlds, we'll study the book's eighteen episodes alongside sources, annotations, and commentaries. In thinking about *Ulysses*' fictional Dublin, we'll consider such matters as Joyce's transmutation of Homer's *Odyssey* and his own actual Dublin into a modern epic quest; Ireland's long colonial history and its struggle to throw off British rule; characters' conflicting dreams of a subject or sovereign Ireland; home, exile, and homecoming; psychoanalytic theory of the unconscious and "the psychopathology of everyday life" (Freud); scapegoat dynamics in theory and everyday practice; bodies, food, peristalsis, hunger, sex; desire, the gaze, gender, gesture, dress 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 political bite of jokes, comedy, humor; the socio-economic sex/gender system, including marriage and prostitution, as key to political authority in light of Joyce's reported remark that women's emancipation is "the greatest revolution of our time in the most important relationship there is"; intersubjective dynamics, human and animal, dead and alive; history, time, memory, monuments; the powers and pleasures of language; the play of inner and spoken voices amid the chameleonesque narrative styles--interior monologue, dialogue, colloquy, reported speech, telling silences, omniscient authority, poetry, news, advertising, jokes, parody, obfuscation, song, music, play script, letters, catechism, allusion, citation, noises, soundscapes from the cat's *mrkgnao* to a screeching tram; Joyce's worldly, inventive English; and so on. We'll approach this challenging, maddening, amazing, exhilarating, funny, deeply



rewarding book in ways playful and critical, jocoserious and analytic, and engage it with serious purpose and imaginative freedom in search of treasure and revelation.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Attendance, preparation, participation (20%); Canvas discussions (25%); class presentation (15%); option of course papers and projects or a final exam (40%).

**Texts include:**

- 1) Joyce, *Ulysses* (Modern Library, 1961 text). Please use this edition even if you already own another.
- 2) Don Gifford with Robert J. Seidman, *Ulysses Annotated* (California, 1989).
- 3) Homer, *The Odyssey*, Fitzgerald translation or another.

**Recommended:**

- 4) Joyce, *Dubliners*.
- 5) R. Ellmann, *James Joyce* (rev. ed., 1982).
- 6) Joyce, *Occasional, Critical, and Political Writing*, ed. K. Barry (Oxford, 1991).
- 7) Stuart Gilbert, *James Joyce's Ulysses: A Study* (NY: Vintage, 1952).

**ENG 369: Studies in African Literature**

**Post 1830/TTC**

***Form in African Writing***

Evan Mwangi

MW 9:30-10:50

Spring Quarter

**Course Description:** This course studies the formal properties in select Anglophone African texts and relates aesthetic choices to identity politics. It considers debates in African writing (e.g., what language the literatures should be written in and who is qualified to respond to it) in the context of 21<sup>st</sup>-century transnational realities. Important will be the relationship between folkloric devices and modern forms and the use of experimentation to not only generate aesthetic pleasure but also to shield texts from possible censorship. Paying attention to plot, syntax, lexis, and various semantic deviations used to foreground (or underground) aspects of the text, we will read creative works by Chimamanda Ngozi Adichie, Ayi Kwei Armah, Nadine Gordimer, Ngugi wa Thiong'o, among other writers, alongside theoretical materials on African literature and on literary form.

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

**Evaluation Methods:** 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:** Chimamanda Ngozi Adichie, *Americanah*, New York: Alfred A. Knopf, 2013. ISBN-10: 0307455920; ISBN-13: 978-0307455925; Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*. 1969. London: Heinemann, 1972. ISBN-10: 0435905406 ISBN-13: 978-0435905408; J.M. Coetzee, *Elizabeth Costello*: New York: Viking, 2003. ISBN-10: 0142004812 ISBN-13: 978-0142004814; Teju Cole, *Open City*.



New York: Random House, 2012. ISBN-10: 0812980093; ISBN-13: 978-0812980097; Nadine Gordimer, Burger's *Daughter*. New York: Viking Press, 1979. SBN 10: 0670194751 ISBN 13: 9780670194759; Emmanuel Ngara, *Ideology & form in African poetry*. Portsmouth, N.H.: Heinemann, 1990. ISBN: 0435080458; Ngũgĩ wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*. London: J. Currey; N.H Portsmouth: Heinemann, 1986. ISBN-10: 0852555016; ISBN-13: 978-0852555019; Daria Tunca, *Stylistic Approaches to Nigerian Fiction*. Houndmills: Palgrave Macmillan, 2014. ISBN-10: 1137264403; ISBN-13: 978-1137264404.

**Note:** The above course is combined with COMP\_LIT 304-0. 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 371: American Novel

#### *Toni Morrison and the Form of Freedom*

Shaun Myers

MW 3:30-4:50

### Post 1830/ICSP/American Literature

Fall Quarter

**Course Description:** In this course we will study the relations among gender, race, and freedom in novels by Toni Morrison. We will pay special attention to the narrative forms and strategies Morrison employs to depict the (im)possibilities of freedom in the post-civil rights era. While considering how narrative strategies and structures animate depictions of freedom, we will also discuss how the novels themselves enact freedom by transgressing the limits of genre through manipulations of knowledge, space, and time. We will continually address issues of gender, race, and place in relation to African American desires for freedom. Our study will be guided by several questions: What forms does freedom take, both aesthetically and politically, in these novels? What demands do aesthetic forms of freedom, that is, innovative writing, place on the reader, in terms of literacy and ethics? How does Morrison imagine freedom differently across texts and decades and for what purposes? Our discussions will place Morrison's treatment of freedom at the center of contemporary debates over the prospects of a post-racial America, the utility of the history of slavery, and the protocols of racial representation.

**Teaching Methods:** Seminar discussion.

**Evaluation Methods:** 2 or 3 papers, occasional quizzes or in-class writing, formal presentation, graded participation, and attendance. A Canvas posting and informal presentation of discussion responses are required for most meetings.

**Texts include:** Texts may include *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Beloved* (1987), or *Paradise* (1997), as well as additional critical and theoretical readings.

**Note:** The above course is combined with GNDR\_ST 361-0. 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 371: American Novel

Post 1830/American Literature

*Race and Politics in Major Novels of Faulkner*

Julia Stern

TTh 3:30-4:50

Fall 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, AA!) 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: American Novel

Post 1830/American Literature

*Defining America*

Bill Savage

TTh 2-3:20

Winter Quarter

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

**Teaching Method:** Lecture, discussion.

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

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

**ENG 374: Topics in Native American and Indigenous Literature Post 1830/ICSP/American Literature**  
***Louise Erdrich, Winona La Duke, and Great Lakes Native American Writers***

Kelly Wisecup

TTh 2-3:20

Fall Quarter

**Course Description:** Louise Erdrich is perhaps the best known contemporary Native American writer—her books have won the National Book Award and the National Book Critics award, among others; her stories and poetry are frequently anthologized and adopted in book clubs. Winona La Duke was a vice presidential candidate in 1996 and 2000; her environmental activism and writing take up issues from fracking to mining in contexts of tribal sovereignty. Yet Erdrich and La Duke are part of a long history of Native American literary expression from the Great Lakes region where they live and about which they write. This course will read Erdrich’s novels, poetry, and short stories and La Duke’s environmental writings alongside their literary ancestors and contemporary Native American authors who cite their influences. We will focus in particular on how questions of place and history are central to writing from the Great Lakes, and we will investigate how Native American writers take up these questions in the context of dispossession, forced removal, and ecological catastrophe. This course will very probably include a trip to hear La Duke speak in Chicago.

**Teaching Methods:** Discussion.

**Evaluation Methods:** Canvas posts, attendance, discussion, and essays.

**Texts include:** Selected novels and poems by Erdrich; essays by La Duke; texts by William Warren, Jane Johnston Schoolcraft, and Simon Pokagon; Erika Wurth, Heid Erdrich, Toni Jensen, and Mark Turcotte.

**ENG 374: Topics in Native American and Indigenous Literature Pre 1830/ICSP/American Literature**  
***Unredeemed Captives***

Kelly Wisecup

MW 9:30-10:50

Spring Quarter

**Course Description:** One of the most popular literary genres in early America, captivity narratives circulated tales of helpless women torn from their families by allegedly cruel captors. Captives’ “redemption” and return to their families signified the stability of Anglo-American cultural practices and settlements. This course will investigate captivity narratives that significantly complicate this structure by telling stories of captives who chose to remain with their Native captors, thus transforming stories of captivity into narratives of family. We will read the narratives of “unredeemed captives” in order to analyze literary articulations of settler colonialism and to examine the ways that Native American writers took up the form of the captivity narrative to critique colonial

and U.S. wars, expansion, and Indian policies. We will track these narratives through multiple editions, in order to illuminate the various purposes to which their editors attempted to put them. A key component of the course will thus be the study of the print culture of captivity narratives and the role it played in shaping their popularity and meanings, as well as the role that unredeemed captivity narratives played in shaping and contesting cultural, racial, and gendered identities in early America.

**Teaching Methods:** Discussion.

**Evaluation Methods:** Canvas posts, attendance and discussion, essays.

**Texts include:** Mary Rowlandson, *The Captivity and Restoration of Mrs. Mary Rowlandson; A Narrative of the Life of Mary Jemison*; John Tanner, *The Falcon*; and John Williams, *The Redeemed Captive, Returning to Zion*; Elias Johnson, “A Captives Life Among Indians”; Zitkala-Sa, *American Indian Stories*; and Sherman Alexie, *Indian Killer*.

### ENG 378: Studies in American Literature

### Pre 1830/American Literature

#### *Founding Terrors*

Betsy Erkkilä

MW 2-3:20

Fall Quarter

**Course Description:** This course will read against the accepted tradition of the American Revolution as an essentially rational, Lockean, and non-terroristic Revolution. We will examine American Revolutionary writing as a rhetorical battlefield in which a multiplicity of voices and a plurality of forms—history, letters, notes, autobiography, novel, lyric, pamphlet, and journalistic piece—struggled over the cultural and political constitution of America and the American. We shall focus in particular on sites of contest, contradiction, resistance, and taboo in Revolutionary writing; the representation of “citizens” and “others”; conflicts between reason and passion, liberty and slavery, civilization and savage, progress and apocalypse; anxieties about nature, the body, sex, human psychology, race, and madness; the terrors of democracy, mob violence, slave insurrection, and political faction; and debates about the excesses of language, print, and representation. We will also reflect on past and ongoing debates about the meaning of the American Revolution.

**Teaching Methods:** Lecture and discussion.

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

**Texts include:** Thomas Paine, *Common Sense*; Thomas Jefferson, Declaration of Independence and selections from *Notes on the State of Virginia*; *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: Studies in American Literature  
*19th Century American Women Writers and the Public Sphere*  
Hosanna Krienke  
MW 3:30-4:50

Post 1830/ICSP/American Literature

Winter Quarter

**Course Description:** Writing in 1855, novelist Nathaniel Hawthorne complained that his own literary work was being overshadowed by “a damned mob of scribbling women.” Some female authors in the nineteenth century indeed produced unprecedented runaway bestsellers; most notably, Harriet Beecher Stowe’s *Uncle Tom’s Cabin* became the best-selling novel of the century. However, the act of writing remained a vexed vocation for women in this period. On the one hand, women writers were able to capitalize on the stereotype of feminine virtue to voice strident critiques of the status quo. On the other hand, women’s writing was often treated as a niche market assumed to be read exclusively by other women. In this class, we will examine how women writers depict the act of writing and, by extension, the role of women in intervening in public and political discourse. Crucially, we will also examine differences among this cohort of writers, including the racial and class differences that produced divergent visions for the role of women in the public sphere.

**Teaching Methods:** Seminar Discussion.

**Evaluation Methods:** Class participation and three papers: two short close-readings and one longer argument paper.

**Texts include:** Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852), Harriet Jacobs’s *Incidents in the Life of a Slave Girl* (1861), Louisa May Alcott’s *Hospital Sketches* (1863) and *Little Women* (1868-9), and *Nineteenth-Century Women Writers: An Anthology*.

**Instructor Bio:** Hosanna Krienke’s research combines narrative theory with the history of science and medicine. Her current book project, *The Afterlife of Illness*, examines the largely-forgotten history of convalescent caregiving in Victorian Britain in order to theorize a historical reading practice that resisted narrative closure. Professor Krienke has taught courses in both the Feinberg School of Medicine and the Northwestern English Department, where she received a teaching award. In her courses, Professor Krienke aims to foster multi-disciplinary conversations that bridge the structural gap in the university between the humanities and the sciences.

ENG 378: Studies in American Literature  
*The American Renaissance*  
Alanna Hickey  
MW 12:30-1:50

Post 1830/ICSP/American Literature

Winter Quarter

**Course Description:** The period between the 1820s and the 1860s has traditionally been called the “American Renaissance”: a time when the U.S. nation, and its literature, flourished. The nineteenth century witnessed the publication of a number of important American texts that gave rise to a new national literary tradition, including familiar titles like *The Scarlet Letter*, *Moby-Dick*, and *Leaves of Grass*. Yet, as the nation stretched its geographical

coordinates, writers from outside of this predominantly white, male literary heritage issued their own responses to the vision of a “New World Democracy.” This course surveys major authors of the American Renaissance while contextualizing critical responses to literary representations of American Democracy. Reading authors from Native American, Latino/a, African American, and French Creole cultures, we’ll expand our study of American literature to include writers who interrogate the democratic project from both within and outside of the nation. While analyzing autobiographies, poems, short stories, and speeches we will also learn to read paintings, Native American pictographs, songs, and newspaper sketches, in an exploration of what it meant to be “American” and what counted as “Literature” in the golden era of American Letters.

**Teaching Methods:** TBA.

**Evaluation Methods:** TBA.

**Texts include:** William Apess, *An Indian’s Looking-Glass for the White Man* (1833); W.E.B. DuBois, *The Souls of Black Folk* (1903); Ralph Waldo Emerson, “The Poet” (1844); Julia Ward Howe, *The Hermaphrodite* (1847); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861); Herman Melville, *Benito Cereno* (1855); John Rollin Ridge, *The Life and Adventures of Joaquín Murieta* (1854); Walt Whitman, *Leaves of Grass* (1855).

**ENG 378: Studies in American Literature**  
**Walt Whitman & the Democratic Imaginary**

Betsy Erkkilä  
TTh 11-12:20

**Post 1830/American Literature**

Spring 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*. Available at Norris Bookstore.

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**ENG 378: Studies in American Literature**  
*The Chicago Way: Urban Spaces and American Values*  
Bill Savage  
TTh 3:30-4:50

**Post 1830/American Literature**

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 385: Topics in Combined Studies**  
*Medical Humanities*  
Hosanna Krienke  
TTh 11-12:20

**Post 1830**

Fall Quarter

**Course Description:** The doctor-patient relationship is founded on storytelling. Whether you hope to become a healthcare provider or not, the medical experience requires a kind of narrative literacy. Both physicians and patients must grapple with narrative expectations (such as notions of causal sequence, symbolism, and closure) when conferring on medical decisions. As a group of future doctors, nurses, caregivers, and patients, we will explore what kinds of stories congregate around Western conceptions of the medical experience. We will approach this task with a multi-disciplinary lens, examining the history of medicine, medical ethics, religious practices, and narrative theory. We will pair contemporary theoretical and non-fiction works on illness with various kinds of narratives designed to communicate a patient’s perspective. We will analyze the distinctive opportunities for immersion in stories about illness offered by different genres and media, including personal essays, poetry, films and even a cancer-themed video game. Finally, we will debate the limits of narrative in



medical practice—as in communicating the unique cognition of autism, the experience of physical pain, or the process of dying.

**Teaching Methods:** Seminar Discussion.

**Evaluation Methods:** Class participation, one oral presentation, and two papers (one literary close-reading and one argument paper).

**Texts include:** *Medical Humanities: An Introduction* (2014), Lennard Davis's *The End of Normal* (2014), Leslie Jamison's *The Empathy Exams* (2014), Paul Kalanithi *When Breath Becomes Air* (2015). Films include: *50/50*, *Wit*, *The Sessions*, *Temple Grandin*. Video Game: *That Dragon, Cancer*. Poems will be posted on course website.

**ENG 385: Topics in Combined Studies**

**Post 1830**

**Digital Media**

Jim Hodge  
MW 2-3:20

Winter Quarter

**Course Description:** Since their popular emergence in the 1980s and 1990s digital technologies have been hailed as revolutionary agents of cultural transformation—for both good and ill. In this class we will chart a middle course between technophilia and technophobia in order to analyze digital computational technologies analytically and historically from a humanities perspective. We will pay particular attention to aesthetic forms responding to the problem of how digital media enable both unprecedented transparency and opacity: from dataveillance and sharing on social media to glitch art and the oddly impersonal dimensions of networked sexuality. Taking a comparative perspective, we will survey a series of digital aesthetic genres from videogames to glitch video art to electronic literature. Possible objects of study include Thatgamecompany's *Journey*, David O'Reilly's *Everything*, videos by Laura Poitras, Natalie Bookchin, Takeshi Murata, and Lynn Kirby, and e-lit by John Cayley and William Poundstone.

**Teaching Methods:** Discussion.

**Evaluation Methods:** Analytical Essays.

**Texts include:** Course Reader.

**ENG 385: Topics in Combined Studies**

**Pre 1830**

**Literature & Law**

Regina Schwartz  
TTh 11-12:20

Spring Quarter

**Course Description:** This course will examine ideas of justice in western cultural and literary traditions. The focus will be the classical tradition, the biblical tradition, and Shakespeare who inherited both and reworked



them in the early modern period. The trial of Socrates, the trial of Jesus, biblical prophecy, tragedy in Aeschylus and Shakespeare, and a modern work by Melville will be included. Our exploration will be done in the context of theories of justice, and we will read those theories alongside the literature. But we will also heed how literature itself offers elaborations of theories of justice, following their consequences both within legal frameworks and beyond, as they shape the public and intimate lives of people. We will ask how religious ideas of justice inform and depart from secular ideas of justice, how retributive and distributive ideas of justice are imagined and critiqued, and how the relation between justice and law has been conceived.

**Teaching Methods:** Lecture and discussion.

**Evaluation Methods:** Discussion and papers.

**Texts include:** Excerpts from Plato, Aristotle, The Eumenides, Romeo and Juliet, excerpts from Rawls, Kymlicka, Political Philosophy.

### ENG 386: Studies in Film and Literature

Post 1830

#### *Women Who Kill*

Sarah Valentine

TTh 12:30-1:50

Fall Quarter

**Course Description:** Women and violence is a 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.*

**Note:** The above course is combined with COMP\_LIT 304-0. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

**ENG 386: Studies in Film and Literature**

**Post 1830/ICSP**

***Tales of Oil and Water***

Tristram Wolff

MW 9:30-10:50

Winter Quarter

**Course Description:** What does 2015's *Mad Max: Fury Road* tell us about how to get along? How can we recognize present-day realities in its surreal cinematic assault on the senses? As interlocking narratives of globalization, resource competition, and ecological crisis collide in the news, the vital natural resources on which human lives and relationships depend have increasingly taken center stage in recent fiction and film. Whether it's a question of "too much" or "not enough" -- of deluge or scarcity -- the tales we will read and watch together in this course bring us in close to "resource wars" and utopian (or dystopian) imaginaries, so that we can see them through every day, intimate encounters. Each zooms in, in other words, from geopolitical power struggles over problems caused by oil and water, to their effects on a human scale -- often to remind us that this is the scale where our actions count. Mixing fast-paced action, futuristic sci-fi, devastating satire, and surreal beauty, these works cannot be captured by a single mood, and they likewise resist being reduced to explanations of history and policy, or "dry" questions of drilling and water rights. Our discussions of the novels and films for the course will instead be guided by how each represents pressing problems of competition and coexistence.

**Teaching Methods:** Brief lectures, seminar-style discussion.

**Evaluation Method:** Classroom participation, short writing assignments, two papers.

**Texts include:** Amitav Ghosh, *The Hungry Tide*; Ursula Le Guin, *The Dispossessed*; Helon Habila, *Oil on Water*; Paolo Bacigalupi, *The Water Knife*; Short writings by Henry David Thoreau, Mary Austin, Arthur Conan Doyle, John Berger, Italo Calvino, Elizabeth Bishop, and Alexei Parshchikov.

Films may include: Roman Polanski, *Chinatown*; David O. Russell, *Three Kings*; Benh Zeitlin, *Beasts of the Southern Wild*; Jia Zhiang-Ke, *Still Life*; George Miller, *Mad Max: Fury Road*.

**Note:** The above course is combined with COMP\_LIT 304-0. If the ENGLISH side of the course is full, you may register for the course under the co-listed department and receive the same credit toward your English major.

**ENG 386: Studies in Film and Literature**

**Post 1830**

***Criminal Minds***

Liz McCabe

TTh 2-3:20

Spring Quarter

**Course Description:** Dexter, Raskolnikov, *American Psycho*. Killers, good and bad, have fascinated us for centuries. Psychologically, morally and philosophically we are drawn to the figure of the killer; we revel in the voyeuristic pleasure of entering the criminal mind while maintaining our own legal and moral codes. In this course we study works of fiction, film and TV that have the killer or murderer as their primary subject. We

pose ourselves as investigators and analyze the minds and motives of characters as well as the cultures that generate them. We explore the appeal of the “moral murderer” and the “crime drama” genre that allow viewers to participate in a criminal act while allowing justice to prevail in the end. Our methods include close reading and traditional textual analysis, but we also borrow the tactic of psychological/behavioral profiling used in the criminal justice system and apply it to our fictional characters and texts.

**Teaching Methods:** TBA.

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

**Texts include:** TBA.

**Note:** The above course is combined with COMP\_LIT 375-0. 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 387: Studies in Literature and Commerce

Pre 1830

#### *Money Talks: The Ethics of Finance in Early Modern English Literature*

Rebecca Fall

TTh 12:30-1:50

Winter Quarter

**Course Description:** Money talks, but what does it tell us about social relationships? Does “mo’ money” only bring “mo’ problems,” as the Notorious B.I.G. counseled in 1997? Or is it true, as Beyoncé recently asserted, that “the best revenge is your paper”? Biggie’s and Beyoncé’s songs are separated by only twenty years, but represent two distinct attitudes toward money. In order to understand how the ethics of finance have changed across history, this course will examine representations of money and commerce in Renaissance (“early modern”) English literature. Through texts such as Shakespeare’s *Merchant of Venice* and Hobbes’s *Leviathan*, we will consider how Renaissance writers represented financial ethics. Did they think money was good or bad for society? How did it affect social relationships? How have these texts influenced the ways we conceive of the ethics of finance today? While our primary objective will be to explore Renaissance perspectives on money, we will regularly engage in cross-historical comparative analysis in order to consider how attitudes have changed (or not) today. Each week, students will take turns choosing from a selection of contemporary texts, and prepare a blog post or presentation examining how a modern text about money relates to the Renaissance text we are discussing in class. For example, how does Hobbes’ representation of money as the lifeblood of the political body in *Leviathan* square with the pessimistic view of corporate capital in *The LEGO Movie*? Can we find similarities between Shakespeare’s financially-tinged love sonnets and present-day pop songs—and if so, what might those similarities teach us about the “erotics of money”?

**Teaching Methods:** Seminar discussion and occasional short lectures.

**Evaluation Methods:** Regular short writing assignments; short in-class presentations; formal essays; class participation.

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**Texts include.** Early modern readings may include: Shakespeare, *The Merchant of Venice* and selected sonnets; Thomas More, *Utopia*; Machiavelli, *The Prince*; Hobbes, *Leviathan*.

Modern-day “student’s choice” readings may include: musical selections from Notorious B.I.G., Rihanna, Pink Floyd, or The Rolling Stones; films such as *The Wolf of Wall Street*, *The Big Short*, or *The LEGO Movie*; and novels such as *The Fountainhead*, *Atlas Shrugged*, or *The Great Gatsby*.

### **ENG 392: The Situation of Writing**

Rachel Webster

TTh 3:30-4:50

Fall Quarter

**Course Description:** Writers are the inheritors, perpetuators, and innovators of literary culture. In this class we will explore the contemporary landscape of creative writing, with a particular emphasis on the role of small presses and small journals and magazines. We will explore how venues for writing, including online publications, shape contemporary literature. We will discuss the distinct missions and personalities of a number of presses, while exploring the relationship between press and practitioner. This course is designed especially for students who hope to forge careers as writers, and it will challenge all participants to think creatively about the place of literature in our society.

**Note.** ENGLISH 392 is a requirement for all senior creative writing majors. Other students may enroll with department consent.

### **ENG 393-1,2,3: Theory & Practice of Poetry**

Averill Curdy MW 3:30-4:50 Fall & Winter

Rachel Webster MW 3:30-4:50 Spring

**Course Description:** This selective-enrollment, yearlong “Sequence” is designed to make students increasingly informed readers and self-sustaining apprentices of poetry. The Fall portion of the course begins with summer reading and intensive study in which poets learn to identify operative modes in poetry—including description, rhetoric, story and song—and begin connecting contemporary participants with root systems in the tradition. We support our studies with reading exercises and “imitation” assignments, in which students convert close reading into fodder for original writing. Students will write at least four papers and will write, workshop and revise four poems during the Fall term. They also will lead presentations on one chosen poet and one classmate during workshop. In the Winter term, students will continue to read and complete close reading assignments and will stretch their skills as they complete a week of “Daily Poems,” thereby drawing on original energy and stamina to bring their work to the next level of accomplishment. Finally, in the Spring term, students will focus entirely on their own work, drafting, revising, workshopping and completing one long poem of at least 120 lines that combines autobiographical material with writing from research. Throughout the year, our close reading assignments hone skills in sensitive and critical thinking; our imitation poems challenge existing habits as they introduce new strategies; our Daily Poems exercise agility and confidence; and our workshops cultivate the openness and humility necessary to serious writing and lifelong learning. Through this intensive and nurturing Sequence, students become careful readers of each others’ work and complete a polished portfolio of original writing.

**Note:** Admission by application only.

### **ENG 394-1,2,3: Theory & Practice of Fiction**

Shauna Seliy MW 3:30-4:50 Fall

Brian Bouldrey MW 3:30-4:50 Winter & Spring

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

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

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

**Note:** Admission by application only.

### **ENG 395-1,2,3: Theory & Practice of Creative NonFiction**

John Bresland MW 3:30-4:50 Fall

Megan Stielstra MW 3:30-4:50 Winter

Eula Biss MW 3:30-4:50 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 the latter part of the sequence is a work of creative nonfiction of approximately 15,000 words. A guest non-fiction writer will visit in May as writer-in-residence.

**Teaching Method:** Discussion.

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

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

**Note:** No P/N registration. Attendance at first class mandatory. Admission by application only.

**ENG 397: Research Seminar**

**TTC**

***Medicine, Disease and Colonialism***

Kelly Wisecup

TTh 9:30-10:50

Fall Quarter

**Course Description:** This seminar will explore the connections among colonialism, the global spread of disease, and the medical theories and practices that emerged in response. Many scholars have attributed Europeans' conquest of America to their sometimes unwitting and sometimes knowing communication of diseases to which Native Americans had no immunity, while scholars such as Cindy Patton have explored the ways that approaches to describing AIDS have also produced conceptions of Africa and the tropics as colonial spaces. We will explore the scholarly, imaginative, and nonfiction responses to colonial illnesses, in order to investigate the relations between medicine and literature and to develop research and writing strategies for interdisciplinary studies and for considering disease and its cures from multiple cultural perspectives. Working closely with the instructor, students will develop the research tools needed to navigate scholarly databases and archives; to frame critical research questions; to evaluate articles from multiple disciplines; and to produce an annotated bibliography; project proposal; and final 12-15 page research paper.

**Teaching Methods:** Seminar-style discussion; workshops.

**Evaluation Methods:** Canvas posts, attendance and discussion, annotated bibliography; essays.

**Texts include:** Cindy Patton, *Globalizing AIDS*; Alan Bewell, *Romanticism and Colonial Disease*; Priscilla Wald, *Contagious*; and fiction by Charles Brockden Brown; John Edgar Wideman; Toni Morrison, and others.

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

**ENG 397: Research Seminar**

**TTC**

***Technology and Landscape in 20th Century Literature***

Christine Froula

TTh 11-12:20

Winter Quarter

**Course Description:** Conrad's Marlow piloting a rattletrap steamship carrying armed "pilgrims" up the Congo; industrial war machines shelling tiny, fragile human bodies in fields of red poppies in France; Hemingway

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driving an ambulance on the Italian front; Chaplin's Tramp cast opposite a zeppelin in a censored wartime short film; Eliot's London typist coming home at teatime to play her gramophone; the clanking newsroom presses and the printed newspapers, ads, posters, and flyers that beckon, call and cry to Dubliners in *Ulysses's* river-threaded cityscapes; Forster's train to the Caves and automobile accident on the Marabar Road in *A Passage to India*; Mrs Dalloway's aeroplane writing on the sky above astonished Londoners; Giles Oliver's vision of Hitler bombing the village church to smithereens on the festival day of the annual pageant in 1939 in Woolf's *Between the Acts*; Time Magazine bringing the shocking news of the atomic bombing of Hiroshima to the American prison camp in Pisa, where it reverberates in Pound's *Pisan Cantos*: twentieth-century literature abounds in depictions of emergent technologies in specific landscapes shaping conditions and events of human life and thought.

In our research seminar, we'll read a selection of such works alongside essays by Benjamin, Kittler, Woolf, Leopold, Hansen, and others. Working closely with the instructor and our Humanities Bibliographer, Charlotte Cabbage, each student will zero in on a topic and design a juicy, imaginative, feasible project that combines scholarly research and literary interpretation. One for all and all for one, we'll learn to frame promising research questions; to navigate scholarly databases and archives; to evaluate sources; to explore readings in context while capturing and testing our own insights and ideas; and to give and take constructive critique. Each student will produce a work notebook, a preliminary proposal, an annotated bibliography, a working proposal and bibliography, and a 12-15 page research paper.

**Teaching Methods:** Seminar discussions and workshops and individual conferences.

**Evaluation Methods:** Attendance, preparation, class participation; exercises, such as posts, peer review, and in-class workshops; a preliminary proposal and bibliography, annotated bibliography, working proposal and bibliography, drafts, and the 12-15 page research paper.

**Texts include:** Some exemplary selected works, excerpts, essays, and research guides to be read by us all; plus each student's particular bibliography. Everyone will learn from each other's projects while pursuing his or her own.

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

### **ENG 397: Research Seminar**

#### ***Early & Modern Social Media***

Rebecca Fall

MW 12:30-1:50

Spring Quarter

**Course Description:** The digital "social media revolution" has been a powerful one, fundamentally changing how we communicate and interact with each other. To help you better understand the fascinating, often fraught relationship between media and social identity, this course will explore the history of "popular" media by comparing and contrasting today's with that of another revolutionary era, sixteenth- and seventeenth-century



England. We will examine various types of media that were in some sense “popular” or “social” in early modern England (commercial drama, including Shakespeare; broadside ballads; manuscript miscellanies) alongside twenty-first-century popular media (Twitter, Instagram, and Tumblr, as well as television, film, and music). We will ask: in what ways does medium affect how we understand a text? How do different forms of media change the ways readers perceive themselves, or how communities interact? What does it mean for a medium to be “popular,” and what makes a medium social? In the process of developing a research project that culminates in a paper of 12-15 pages, students will have the opportunity to conduct archival research, practice navigating electronic databases, write abstracts and research proposals, create an annotated bibliography, and produce peer reviews.

**Teaching Methods:** Seminar discussion and occasional short lectures.

**Evaluation Methods:** Regular short writing assignments; complete research project (including annotated bibliography, project proposal, peer reviews, draft(s), and final essay); class participation.

**Texts include:** A selection of early modern plays and short texts (including pamphlets and songs as well as Shakespeare’s *King Lear* or *The Winter’s Tale*); popular and scholarly articles about media then and now; selected examples from Tumblr, Twitter, Instagram, etc.

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

### ENG 398-1, 2: Honors Seminar

Harris Feinsod	W 3-5:50	Fall Quarter
Varies	Varies	Winter Quarter

**Course Description:** A two-quarter sequence for seniors pursuing honors in the English Literature major, consisting of a seminar in the fall quarter and an independent study with the honors advisers in the winter quarter.

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

### 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 in the preceding quarter.