

# ENGLISH NOTES 2012-2013

## Advising and Preregistration

ONLY declared English majors (who have formally declared their major by Monday, April 30<sup>th</sup>) may preregister for English classes via the web on Monday, May 7th during their registration appointment times according to the following schedule:

The last day to add a class for Fall Quarter is Friday, September 7th.

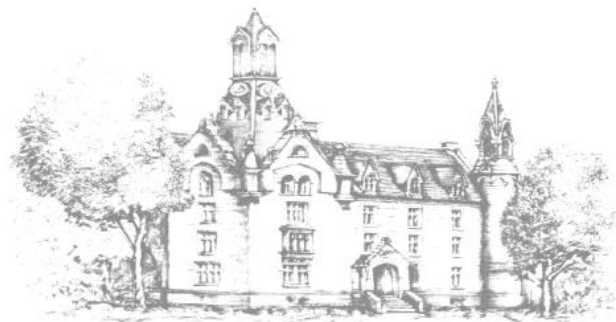
The last day to drop a class for Fall Quarter is yet to be determined.

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

## Information Sources

When you declare, the undergraduate program assistant automatically signs you up for the departmental listserv. Consult your email regularly for announcements about upcoming deadlines and special events. Additional information is posted in University Hall, published in the WCAS column in the Daily Northwestern, and posted on the English Department web page at URL: [www.english.northwestern.edu](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/>



Northwestern University<sup>®</sup>  
University Hall

## Contact the English Department:

Northwestern University

Department of English

1897 Sheridan Rd.

University Hall 215

Evanston, IL 60208

(847) 491-7294

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

[english-dept@northwestern.edu](mailto:english-dept@northwestern.edu)

# ENGLISH NOTES 2012-2013

Applications for the following are available early spring quarter through either the English Office in University Hall 215 or the departmental website at [www.english.northwestern.edu](http://www.english.northwestern.edu)

## **Annual Writing Competition**

The English Department will be conducting its annual writing competition Spring Quarter, with prizes to be awarded in the categories of essay, fiction, and poetry. Announcements about specific prizes, eligibility and submission will be available in the English office by April 1st. The following rules apply:

- 1) Students may not enter competitions for which they are not eligible.
- 2) Students may submit only one work per genre.
- 3) The maximum length for essay and fiction manuscript is 20 pages; the maximum length for a poetry manuscript is 10 pages or 3 poems. Students should submit only one copy of each work.

The deadline for submission of manuscripts for the 2012 contest is Thursday, May 3<sup>rd</sup> by 3:00pm.

Awards will be announced at a ceremony on May 25<sup>th</sup>, 2012 at a time that is yet to be determined. A reception will follow.

## **Literature Major 399 Proposals**

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

## **Writing Major Honors Proposals**

Writing majors should apply for Honors in the spring of their junior year. The department will have application forms available early spring quarter. The application deadline for the 2012-2013 academic year is yet to be determined.

## **Literature Major 398 Honors Applications**

Literature majors who wish to earn honors may apply during the spring of their junior year for admission to the two-quarter sequence, 398-1,2, which meets the following fall and winter quarter. The departmental honors coordinator for 2012- 2013 is Professor Paul Breslin. The application deadline to apply for the 2012-2013 academic year is Tuesday, May 8<sup>th</sup>, 2012 by 4:30pm.

## **Declaring the Major or Minor**

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

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

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

# A Calendar of Course Offerings Taught by English Department Faculty

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

		FALL	WINTER	SPRING
105	Expository Writing	Several Sections Offered Each Quarter		
205	Intermediate Composition	Several Sections Offered Each Quarter		
206	Reading & Writing Poetry	MW 9:30-10:50 Webster	MW 9:30-10:50 Webster	MWF 1-1:50 Gibbons
		MWF 11-11:50 Curdy	MW 3:30-4:50 Curdy	MW 3:30-4:50 Curdy
		MWF 1-1:50 Kinzie	TTh 12:30-1:50 Altman	MWF 11-11:50 Webster
		MWF 2-2:50 Curdy	TTh 2-3:20 Breslin	
207	Reading & Writing Fiction	TTh 9:30-10:50 Goldbloom	MW 11-12:20 Seliy	MW 11-12:20 Seliy
			MW 12:30-1:50 Donohue	TTh 12:30-1:50 Goldbloom
			TTh 9:30-10:50 Goldbloom	
			TTh 12:30-1:50 Goldbloom	
208	Reading & Writing Creative Non Fiction	MWF 10-10:50 Bresland	MW 9:30-10:50 Bouldrey	MW 9:30-10:50 Biss
			TTh 9:30-10:50 Bresland	MWF 2-2:50 Webster
			TTh 2-3:20 Bresland	TTh 9:30-10:50 Kinzie
				TTh 11-12:20 Bouldrey
210-2,1	English Literary Traditions (Additional Discussion Section Required)		MWF 1-1:50 Lane (210-2)	MWF 11-11:50 Soni (210-1)

		FALL	WINTER	SPRING
211	Introduction to Poetry (Additional Discussion Section Required)	MWF 11-11:50 Gottlieb		
212	Introduction to Drama			MWF 1-1:50 Manning
213	Introduction to Fiction (Additional Discussion Section Required)		TTh 11-12:20 Froula	
220	The Bible as Literature (Additional Discussion Section Required)			MWF 10-10:50 Newman
Gender Studies 231	Gender Studies		MWF 11-11:50 Thompson	
234	Introduction to Shakespeare (Additional Discussion Section Required)	TTh 9:30-10:50 Phillips		
270-1,2	American Literary Traditions (Additional Discussion Section Required)	MWF 12-12:50 Erkkilä (270-1)	MWF 12-12:50 Stern (270-2)	
273	Intro. to 20th-Century American Literature (Additional Discussion Section Required)			MWF 12-12:50 N. Davis
275	Introduction to Asian American Studies	MW 12:30-1:50 Kim		
298	Introductory Seminar in Reading and Interpretation	MWF 11-11:50 Grossman  TTh 9:30-10:50 Thompson  TTh 3:30-:50 Roberts	TTh 9:30-10:50 Erkkilä  TTh 11-12:20 Phillips  TTh 2-3:20 Harris	MWF 2-2:50 Feinsod  TTh 11-12:20 Cutler  TTh 3:30-4:50 Lahey
302	History of the English Language	TTh 11-12:20 Breen		
306	Advanced Poetry Writing			MW 2-3:20 Gibbons
307	Advanced Creative Writing	TTh 12:30-1:50 Goldbloom	TTh 12:30-1:50 Dybek  TTh 3:30-4:50 Cross	TTh 2-3:20 Kinzie

		FALL	WINTER	SPRING
311	Studies in Poetry		TTh 11-12:20 Feinsod	
312	Studies in Drama		MW 9:30-10:50 T. Davis	MW 3:30-4:50 Hedman
313	Studies in Fiction			MW 9:30-10:50 Johnson
323-1	Chaucer			MWF 1-1:50 Newman
324	Studies in Medieval Literature		MWF 10-10:50 Breen  MWF 11-11:50 Newman	TTh 3:30-4:50 Harris
331	Renaissance Poetry	MWF 11-11:50 Passin		
332	Renaissance Drama	TTh 3:30-4:50 Hedman	TTh 9:30-10:50 Masten	MW 11-12:20 West
333	Spenser			MW 3:30-4:50 Evans
335	Milton	TTh 4-5:20 Schwartz		
338	Studies in Renaissance Literature	TTh 12:30-1:50 Harris	TTh 11-12:20 Evans	TTh 12:30-1:50 Harris  TTh 2-3:20 Sucich
339	Special Topics in Shakespeare	TTh 12:30-1:50 Roberts		TTh 11-12:20 Roberts
340	Restoration & 18 <sup>th</sup> Century Literature	TTh 2-3:20 Thompson	TTh 2-3:20 Grossman/Soni	
353	Studies in Romantic Literature		TTh 9:30-10:50 Soni	
359	Studies in Victorian Literature	TTh 2-3:20 Law	MW 3:30-4:50 Lane	TTh 11-12:20 Lane  TTh 12:30-1:50 Lahey
365	Studies in Post-Colonial Literature			TTh 9:30-10:50 Dangarembga
366	Studies in African American Literature		MW 11-12:20 Weheliye	

		FALL	WINTER	SPRING
368	Studies in 20th-Century Literature	TTh 12:30-1:50 Hedman  TTh 4-5:20 Mwangi	MWF 11-11:50 Hedman  MW 12:30-1:50 Passin  TTh 12:30-1:50 Cross	MW 9:30-10:50 diBattista  MW 12:30-1:50 Passin  TTh 11-12:20 Froula  T 6-8:20 diBattista
369	Studies in African Literature	TTh 2-3:20 Mwangi		
371	American Novel	MWF 11-11:50 Lahey	MW 3:30-4:50 Stern	
372	American Poetry	MWF 2-2:50 Grossman	TTh 2-3:20 Erkkilä	TTh 3:30-4:50 Cutler
377	Topics in Latina/o Literature		MWF 1-1:50 Cutler	
378	Studies in American Literature	MWF 10-10:50 Bouldrey	MW 2-3:20 Roberts  TTh 12:30-1:50 Lahey	MWF 10-10:50 Smith  TTh 12:30-1:50 Savage
383	Studies in Theory and Criticism	TTh 3:30-4:50 Weheliye		MWF 2-2:50 Soni
385	Topics in Combined Studies	MWF 1-1:50 Leong  MW 3:30-4:50 Leahy	MW 2-3:20 Froula	MWF 1-1:50 Breslin
386	Studies in Literature and Film		TTh 2-3:20 N. Davis  TTh 3:30-4:50 Leong	MWF 11-11:50 Feinsod
393-FW/TS	Theory & Practice of Poetry	MW 12:30-1:50 Webster	MW 12:30-1:50 Webster/Curdy	MW 12:30-1:50 Curdy
394-FW/TS	Theory & Practice of Fiction	MW 12:30-1:50 Bouldrey	MW 12:30-1:50 Bouldrey/Seliy	MW 12:30-1:50 Seliy
395-FW/TS	Theory & Practice of Creative Nonfiction	MW 12:30-1:50 Bresland	MW 12:30-1:50 Bresland/Bouldrey	MW 12:30-1:50 Biss
398-1,2	Senior Seminar Sequence (Lit)	W 3-5 Breslin	W 3-5 Breslin	

FALL

WINTER

SPRING

399

Independent Study

Several Sections  
Offered Each  
Quarter

## ENG 206

### [Prerequisite to English Major in Writing] Reading & Writing Poetry

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

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

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

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

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

#### **Fall Quarter:**

Rachel Webster	MW 9:30-10:50	Sec. 20
Averill Curdy	MWF 11-11:50	Sec. 21
Mary Kinzie	MWF 1-1:50	Sec. 22
Averill Curdy	MWF 2-2:50	Sec. 23

#### **Winter Quarter:**

Rachel Webster	MW 9:30-10:50	Sec. 20
Averill Curdy	MW 3:30-4:50	Sec. 22
Toby Altman	TTh 12:30-1:50	Sec. 23
Paul Breslin	TTh 2-3:20	Sec. 24

#### **Spring Quarter:**

Reg Gibbons	MWF 1-1:50	Sec. 20
Averill Curdy	MW 3:30-4:50	Sec. 21
Rachel Webster	MWF 11-11:50	Sec. 22

## ENG 207

### [Prerequisite to English Major in Writing] Reading & Writing Fiction

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

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

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

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

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

#### **Fall Quarter:**

Goldie Goldbloom	TTh 9:30-10:50
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#### **Winter Quarter:**

Shauna Seliy	MW 11-12:20	Sec. 20
Sheila Donohue	MW 12:30-1:50	Sec. 21
Goldie Goldbloom	TTh 9:30-10:50	Sec. 22
Goldie Goldbloom	TTh 12:30-1:50	Sec. 23

#### **Spring Quarter:**

Shauna Seliy	MW 11-12:20	Sec. 20
Goldie Goldbloom	TTh 12:30-1:50	Sec. 22

## ENG 208

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

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



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

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

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

**Note:** Prerequisite to the English Major in Writing.

**Fall Quarter:**

John Bresland MWF 10-10:50

**Winter Quarter:**

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

**Spring Quarter:**

Eula Biss	MW 9:30-10:50	Sec. 20
Rachel Webster	MWF 2-2:50	Sec. 21
Mary Kinzie	TTh 9:30-10:50	Sec. 22
Brian Bouldrey	TTh 11-12:20	Sec. 23

**ENG 210-1**

**English Literary Traditions**

Vivisvan Soni

MWF 11-11:50 Spring Quarter

**Course Description:** English 210-1 is an English Literature major requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement. This course is an introduction to the early English literary canon, extending from the late medieval period through the eighteenth century. In addition to gaining a general familiarity with some of the most influential texts of English literature, we will be especially interested in discovering how literary texts construct, engage in and transform political discourse. What kinds of political intervention are literary texts capable of making? What are the political implications of particular rhetorical strategies and generic choices? How do literary texts encode or allegorize particular political questions? How, at a particular historical

moment, does it become possible to ignore or overlook the political projects embedded in these texts? In readings of Chaucer, More, Sidney, Shakespeare, Milton, Behn and Swift, among others, we will consider how important it is to understand these texts from a political perspective, and wonder why this perspective is so often ignored in favor of psychologizing and subjectivizing readings.

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

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

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

**ENG 210-2**

**English Literary Traditions**

Christopher Lane

MWF 1-1:50 Winter Quarter

**Course Description:** English 210-2 is an English Literature major requirement; it is also designed for non-majors and counts as an Area VI WCAS distribution requirement. This course is a chronological survey of important, representative, and highly enjoyable British works from Romanticism to the modern period (roughly the French Revolution to the First World War). Focusing on poetry, drama, essays, and several short novels, we'll examine compelling themes, styles, movements, and cultural arguments, paying particular attention to the way literary texts are located in history. For perspective, the course also tackles several comparative issues in nineteenth-century art and intellectual history, drawing on such large-scale themes as tensions between individuals and communities, the narrative fate of women and men, and the vexed, uncertain role of authors as commentators on their social contexts. An overview of English literary history and its traditions during a fascinating century, English 210-2 provides excellent training in the analysis of fiction.

**Teaching Method:** Two lectures per week and one required discussion section each Friday (section assignments will be made during the first week of class).

**Evaluation Method:** Two short analytical papers; one final essay; performance in discussion section; final exam.

**Texts include:** *The Norton Anthology of English Literature: The Major Authors* (8th edition; volume B); Jane Austen, *Sense and Sensibility* (Penguin); Charles Dickens, *Hard Times* (Norton); Virginia Woolf, *Mrs. Dalloway* (Harvest/HBJ). Please buy new or used copies of the editions specified.

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

## ENG 211

### Introduction to Poetry:

#### *The Experience and Logic of Poetry*

Susannah Gottlieb

MWF 11-11:50

Fall Quarter

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

**Teaching Method:** Lectures and weekly discussion groups.

**Evaluation Method:** Three papers (5-7 pages), weekly exercises, active participation in section discussions, and a final exam.

**Texts Include:** *The Norton Anthology of Poetry*.

## ENG 212

### Introduction to Drama:

#### *Modernism in Performance*

Susan Manning

MWF 1-1:50

Spring Quarter

**Course Description:** This survey course follows the emergence of modernism in diverse genres of theatrical performance—drama, dance, cabaret, and music theatre. In London, Paris, Berlin, and New York, new theatrical practices emerged in the late 19th century and through the first half of the 20th century, practices that have continued to inspire theatre artists into the present. Readings are complemented by film and video viewings and by excursions to Chicago-area theatres.

**Teaching Method:** lecture with weekly discussion sections

**Evaluation Method:** three short papers and a take-home final exam.

**Texts include:** Noel Witts, ed., *The Twentieth-Century Performance Reader (3rd edition)*; Günter Berghaus, *Theater, Performance and the Historical Avant-Garde*.

## ENG 213

### Introduction to Fiction:

#### *Worlds in a Grain of Sand*

Christine Froula

TTh 11-12:20

Winter Quarter

**Course Description:** What is fiction? How is it different from history, biography, nonfiction? How and why do people invent and tell stories, listen to them, pass them on, often in new versions, forms, or media? In this course we'll study a selection of fictional narratives from around the globe and from different historical moments, in a variety of prose and verse forms—short story, novella, novel, myth, story cycle, serial—and in visual and aural as well as literary media: ballad, theatre, zine, painting, photograph, graphic novel, film. If, as Ezra Pound put it, literature is news that stays news, we'll consider how these fictional works bring news from near and far. We'll think about the traditions, and occasions of storytelling, the narrators who convey them, the conventions and devices they inherit or make new, and some ways in which stories may influence or talk to one another, as well as to audiences and communities within and across cultures. We'll consider whether and how each work's historical origin and context may illuminate

the situation and conflict it depicts; and how its point of view, narrative voice, techniques of character-drawing, plot, imagery, dialogue, style, beginning and end help shape our questions and interpretations. As we taste some of “the rarest and ripest fruit of art which human thought has to offer,” in Nabokov’s words, we’ll seek to develop skills and awareness that will deepen our pleasure in the inexhaustible riches of imaginative literature.

**Teaching Method:** Lecture and Discussion

**Evaluation Method:** Attendance, participation, weekly exercises, two short papers, midterm, final.

**Texts include:** Texts and course packet TBA.

**ENGLISH 220                      Combined w/ CLS 210**  
**The Bible as Literature**

Barbara Newman

MWF 10-10:50

Spring 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; recurrent images and themes; 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 or influence, including Genesis, Exodus, Psalms, Ecclesiastes, the Song of Songs, Ruth, Job, Daniel, and Isaiah; the Gospels according to Luke and John, and the Book of Revelation. We will look more briefly at issues of translation; traditional strategies of interpretation (such as midrash, typology, and harmonization); and the historical processes involved in constructing the Biblical canon.

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

**Evaluation Method:** Two midterms and final exam, each worth 25% of grade; participation in sections; occasional response papers; some interactive discussion during lectures.

**Texts Include:** *Bible*, New Revised Standard Version (NRSV) with apocrypha (Oxford U. Press).

**GNDR ST 231/co-listed w/ Comp Lit 205**

**Gender Studies:**

***Feminism as Cultural Critique***

Helen Thompson

MWF 11-11:50

Winter Quarter

**Course Description:** In this class, we will consider the origins and ongoing powers of feminism as a critique of culture. At its origins in the 1790s through the middle of the twentieth century, modern Western feminism fought on two fronts, condemning women’s legal and political disenfranchisement as well as more subtle practices and norms, like the wearing of corsets, that shored up women’s subordinate status at the level of everyday life. In this class, we will explore feminism in America after the legal and political battle has, to some extent, been won: we’ll examine the so-called second wave of feminism, from roughly 1960 to 1980. This exciting, volatile, and radical phase of the feminist movement dedicated its critical energies to problems that persisted beyond women’s nominal political and legal enfranchisement. By disrupting everyday institutions like the Miss America pageant, second-wave feminism revealed that mainstream norms, habits, and assumptions might operate just as powerfully as repressive laws. Because so much second-wave feminism consists of physical activism, cultural interventions, and artistic production, in this class we will encounter a variety of media: academic writing, but also manifestos, journalism, film, visual art, novels, performances, and documentaries. An ongoing goal of the class will be to explore the critical methodologies enabled by the second wave. What tools does second-wave feminism use to read culture? What tools does second-wave feminism use to re-tell history?

The class will begin by looking at part of Simone de Beauvoir’s *The Second Sex* (French, 1949; English, 1953) to examine how its foundational claim that “one is not born, but rather becomes, a woman” invites us to analyze culture rather than nature. The remainder of the class is broken into units. Unit One, “Beauty,” includes the documentary “Miss . . . or Myth?” (1987) on the Miss American pageant and its feminist re-staging, Gloria Steinem on her experience as a Playboy Bunny (1969), and founding discussions of women’s looks by Kate Millet, Germaine Greer, Betty Friedan and others. Unit Two, “Housework/Domesticity,” covers pivotal texts on women’s lives at home (“The Politics of Housework,” “The

Personal is Political,” “Why I Want a Wife,” and others); we will examine one mainstream reaction to the feminist critique of domestic labor, Ira Levin’s horror novel and adapted film *The Stepford Wives*. Unit Three, “Sex,” will look at second-wave feminist challenges to both the social and anatomical determinants of eroticism and pleasure (*The Myth of the Vaginal Orgasm, Sex and the Single Girl, Lesbian Nation, Pornography*); we will read one early 70s feminist novel (Erica Jong, *Fear of Flying*) and one early 70s mainstream romance (Janet Woodiwiss, *The Flame and the Flower*) to examine their contesting representations of women’s sexual desire and agency. In the course of this comparison, we’ll take up the issue of rape, or “rape culture” (Susan Brownmiller, *Against our Will*, and others); the material conditions and ideologies at stake in romance reading; and the charge that second-wave feminism reflected the concerns of only white middle-class women (bell hooks, *Ain’t I A Woman?*). Unit Four of the class will look at feminist cultural production. We’ll look at avant-garde art (short films include Carolee Schneeman’s “Meat Joy,” Martha Rosler’s “Semiotics of the Kitchen,” and other videos, images, and performances) and artistic provocations (like Valerie Solanas, “The S.C.U.M. Manifesto”) to consider how these texts challenge high art and cultural values down to the present day.

## ENG 234

### Introduction to Shakespeare

Susie Phillips

TTh 9:30-10:50

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 read not 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*, *Anthony and Cleopatra*, *Measure for Measure*, and *The Tempest*.

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

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

**Texts include:** The required textbook is *The Norton Shakespeare*, ed. Stephen Greenblatt et al.

**Textbook available at:** Norris Center Bookstore.

## ENG 270-1

### American Literary Traditions:

#### What Spooks America?

Betsy Erkkilä

MWF 12-12:50

Fall Quarter

**Course Description:** What spooks America? From the Puritan “city upon a Hill,” to Tom 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, authoritarian 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 Hunger Games*, from American blues and jazz to Michael Jackson’s *Thriller*, from the Red Scare and the Cold War to the war on terror.

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

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

**Texts Include:** *The Norton Anthology of American Literature: Beginnings to 1820 (Volume A; 8th edition)*; Charles Brockden Brown, *Edgar Huntly*; or

*Memoirs of a Sleep-Walker*; Ralph Waldo Emerson, *Selected Writings*; Edgar Allan Poe, *Great Short Works*; Frederick Douglass, *The Narrative of Frederick Douglass*; Nathaniel Hawthorne, *The Scarlet Letter*; Herman Melville, *Moby Dick*.

## ENG 270-2

### American Literary Traditions

Julia Stern

MWF 12-12:50

Winter Quarter

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

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

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

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

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

## ENG 273

### Introduction to 20th-Century American Lit.

Nick Davis

MWF 12-12:50

## Post 1798

Spring Quarter

**Course Description:** This course aims to draw English majors and non-majors alike into a substantive, wide-ranging, and vivacious conversation about American literature and life, spanning from modernist watersheds of the 1920s to the present moment. In all of the literature we read, the impressions we form, and the insights we exchange, we will track complex evolutions of "America," both as a nation and as a notion, deepened and transformed over time by new ideas about language, history, movement and migration, individuality and collectivity, social positioning, regional identities, political attitudes, and other forces that shape, surround, and speak through the texts. However, we shall remind ourselves at all points that literature is not just a mirror but an engine of culture; it produces its own effects and invites us into new, complicated perspectives about language, form, structure, voice, style, theme, and the marvelous, subtle filaments that connect any text to its readers.

**Teaching Method:** Lecture and discussion

**Evaluation Method:** Two formal essays, quizzes, and a final exam, plus participation in discussion sections and occasionally in lecture

**Texts include:** William Faulkner's *As I Lay Dying*; Marita Bonner's *The Purple Flower*; Nathanael West's *Miss Lonelyhearts*; Don DeLillo's *White Noise*; Suzan-Lori Parks's *The America Play*; and others.

## ENG 275/co-listed w/ Asian\_Am 275 Post 1798

### Introduction to Asian American Studies

Jinah Kim

MW 12:30-1:50

Fall Quarter

**Course Description:** This course examines literature, film, and critical theory created by Asian Americans in order to examine the development of Asian America as a literary field. We will explore how Asian American literature and theory engages themes and questions in literary studies, particularly related to questions of race, nation and empire, such as sentimentalism, the autobiography, *bildungsroman* and genre studies.

For example, how does Carlos Bulosan draw on tropes and images of 1930's American depression to

draw equivalence between Filipino colonial subjects and domestic migrant workers? How does Siu Sin Far use sentimentalism as a strategy to evoke empathy for her mixed race protagonists? How does Hirahara manipulate conventions of literary noir to contest dominant recollections of WWII?

Thus we are also learning to ‘deconstruct’ the text and understand how Asian American literature and culture offers a parallax view into American history, culture and political economy. Starting from the premise that Asian America operates as a contested category of ethnic and national identity we will consider how Asian American literatures and cultures “defamiliarize” American exceptionalist claims to pluralism, modernity, and progress. The novels, short stories, plays and films we will study in this class chart an ongoing movement in Asian American studies from negotiating the demands for domesticated narratives of immigrant assimilation to crafting new modes of critique highlighting Asian America’s transnational and postcolonial history and poesis.

**Teaching Method:** Lecture, Discussion, Readings, Class participation, Guest speakers, Writing assignments, Films / video.

**Evaluation Method:** Presentations, attendance, class participation, mid-term paper, final paper.

**Texts Include:** Carlos Bulosan, *America is in the Heart*, University of Washington Press, 1974; Don Lee, *Country of Origin*, W.W. Norton and Company, 2004; Karen Tei Yamashita, *Through the Arc of the Rainforest*, Coffee House Press, 1990; Jhumpa Lahiri, *Interpreter of Maladies*, Mariner Books, 1999; Susan Choi, *Foreign Student*, Harper Collins, 1992; John Okada, *No-No Boy* University of Washington Press, 1978; A required reader is available from Quartet Copies and films for the course will stream on blackboard.

## ENG 298 Introductory Seminar in Reading and Interpretation

**Course Description:** English 298 emphasizes practice in the close reading and analysis of literature in relation to important critical issues and perspectives in literary study. Along with English 210-1,2 or 270-1,2 it is a prerequisite for the English Literature Major. The enrollment will be limited to 15 students in each section. Nine sections will be offered each year (three each quarter), and their specific contents

will vary from one section to another. No matter what the specific content, 298 will be a small seminar class that features active learning and attention to writing as part of an introduction both to the development of the skills of close reading and interpretation and to gaining familiarity and expertise in the possibility of the critical thinking.

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

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

### Fall Quarter:

Jay Grossman	MWF 11-11:50	Section 20
Helen Thompson	TTh 9:30-10:50	Section 21
Wendy Roberts	TTh 3:30-4:50	Section 22

### Winter Quarter:

Betsy Erkkilä	TTh 9:30-10:50	Section 22
Susie Phillips	TTh 11-12:20	Section 21
Carissa Harris	TTh 2-3:20	Section 20

### Spring Quarter:

Harris Feinsod	MWF 2-2:50	Section 20
John Alba Cutler	TTh 11-12:20	Section 21
Sarah Lahey	TTh 3:30-4:50	Section 22

### FQ Section 20:

#### **Literary Study: “Coming to Terms”**

Jay Grossman  
MWF 11-11:50

**Course Description:** This seminar will introduce you to some of terms--and through these terms, to some of the materials, methods, theories, and arguments--that have become central to literary study today. By coming to know these terms, we will begin to come to terms with literary study in other, broader ways--to think about what the study of texts might have to do with reading, writing, and thinking in twenty-first century American culture.

The seminar is organized around the following terms: writing, author, culture, canon, gender, performance. Some of these terms are of course familiar. Initially, some will seem impossibly broad, but our approach will be particular, through particular literary texts and critical essays. Throughout the course we will also return to two important terms that aren't a part of this list: literature (what is it? who or what controls its meaning? why study it?) and readers (who are we? what is our relation to the text and its meaning[s]? what does "reading" entail? what is the purpose of reading? what gets read and who decides?).

**Teaching method:** Mostly discussion.

**Evaluation method:** Mandatory attendance and active participation. Shorter papers, some of them revised, and one longer final paper. No exams.

**Texts Include:** Mostly fiction and poetry, including some of the following: Walt Whitman, *Leaves of Grass*; Emily Dickinson's poetry; Elizabeth Bishop, *Geography III*; Michael Chabon, *The Mysteries of Pittsburgh*; Henry Blake Fuller, *Bertram Cope's Year*; *Critical Terms for Literary Study* (eds. Lentricchia and McLaughlin; second edition).

### **FQ Section 21:**

#### ***Romanticism and Criticism***

Helen Thompson

TTh 9:30-10:50

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

We'll pair Karl Marx's *Communist Manifesto* and William Blake's *Songs of Innocence and Songs of Experience*; Sigmund Freud's *The Interpretation of Dreams* and Mary Shelley's *Frankenstein*; William Wordsworth's *Lyrical Ballads* and key essays in Jacques Derrida's theory of deconstruction; and Jane Austen's *Pride and Prejudice* and Simone de Beauvoir's *The Second Sex*. There will be short supplemental critical or historical materials to flesh out some of these methodologies and provide context for the literary texts. Again, you'll be encouraged to recombine authors and approaches as we proceed. A central aim of this class will be to facilitate your appreciation of not only the substantive claims made by Marx, Freud, Derrida, and Beauvoir, but also the methodological possibilities that their challenging worldviews open for the interpretation of literature. At the same time, we'll appreciate that Blake,

Shelley, Wordsworth, and Austen are also critical thinkers: indeed, perhaps their poetic and fictional texts anticipate the methodological and historical provocations offered by Marx and the rest. As we gain facility with some of the dominant methodological strands of literary analysis, we'll think about their historical roots in the Romantic era and ponder the still urgent critical possibilities they open for us today.

**Teaching Method:** Seminar.

**Evaluation Method:** TBA

### **FQ Section 22:**

#### ***Contact***

Wendy Roberts

TTh 3:30-4:50

**Course Description:** European contact with the “new world” initiated various textual interpretations of people groups and cultures, including our own. The very project of defining what it means to be American can be said to begin in the first encounter with the other. It is often noted that the physical senses were central to this narrative in which textuality became linked to modernity and orality to the primitive. In many ways, the rich metaphor of “contact” is helpful for thinking about literary methodologies, which often attempt to make strange, at the same time that they attempt to understand, a given text.

This course will introduce English majors to some of the key terms and issues in textual interpretation through reading American literature pertaining to contact, broadly conceived. Whether coming face to face with the savage Indian in the wilderness, or conversely, a white ghost, experiencing a supernatural event, or stepping onto American soil after surviving the Middle Passage, the texts we read will offer compelling narratives of rupture, displacement, and recreation helping us to reflect on the various methodologies literary studies offers for interpreting texts and the claims it makes on the real world. We will think about the definition of literature, our status as readers, and the way our encounter, contact, or discovery of a given text becomes literarily, culturally, and personally meaningful.

**Teaching Method:** Discussion.

**Evaluation Method:** Participation, attendance, shorter writing assignments, group blog project, and one revised paper.

**Texts include:** Mostly fiction and poetry, including some of the following: contact narratives by Christopher Columbus and Alvar Nunez Cabeza de Vaca, selection of Native American tales and songs, including contemporary poet Leslie Marmon Silko, Mary Rowlandson's captivity narrative, John Marrant's conversion narrative, Phillis Wheatley's poetry, Charles Brockden Brown's novel *Wieland*, and Walt Whitman's *Leaves of Grass*.

### **WQ Section 20:**

#### ***Reading and Interpreting Edgar Allan Poe***

Betsy Erkkilä

TTh 9:30-10:50

**Course Description:** Edgar Allan Poe invented the short story, the detective story, the science fiction story, and modern poetic theory. His stories and essays anticipate the Freudian unconscious and various forms of psychoanalytic, poststructuralist, and modern critical theory. Poe wrote 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, 8th Edition); Julie Rivkin and Michael Ryan, eds.: *Literary Theory: An Anthology* (Blackwell, rev. ed.).

### **WQ Section 21:**

#### ***Songs and Sonnets***

Susie Phillips

TTh 11-12:20

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

**Teaching Method:** Discussion.

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

**Texts Include:** Poetry by Shakespeare, Donne, Marlowe, Sidney, Spenser, Keats, Shelley, Williams, Stevens, and Eliot.

### **WQ Section 22:**

#### ***Representing the Prostitute in Early Modern England***

Carissa Harris

TTh 2-3:20

**Course Description:** The London stage was continually populated by actors playing prostitutes, from the morality dramas of the 16th century to early 17th-century plays in which the prostitute takes



center stage, such as *The Dutch Courtesan* and *The Honest Whore Part 1 and 2*. Why was the figure of the prostitute particularly important to early modern English writers, and what did staging the prostitute mean for both authors and audiences? In this course we will explore how early modern English writers used the character of the prostitute to embody a variety of popular anxieties concerning female sexuality, social disorder, the continual influx of foreigners to London, the rapid spread of syphilis, urban growth, and widespread poverty. We will study the literary and cultural meanings of the prostitute, seeking to identify what precisely representing the prostitute on stage accomplished for both authors and audiences in early modern London. We will also investigate the roles the prostitute performs in particular genres, including satirical love poetry, erotica, gender debates, and drama. Readings for the course will include William Shakespeare's comedy *Measure for Measure*, Thomas Dekker's plays *The Honest Whore Part 1 and 2*, Thomas Nash's poem *A Choyse of Valentines*, several short poems by court poet John Skelton, and John Marston's plays *The Insatiate Countess* (unfinished) and *The Dutch Courtesan* (selections).

**Teaching Method:** Seminar.

**Evaluation Method:** 2 short close-reading papers (3-4 pp.), an in-class presentation with an accompanying paper (2 pp.), and a final paper (5-7 pp.).

**Texts include:** Shakespeare, *Measure for Measure* (Arden Shakespeare edition); and a course reader

**Textbooks will be available at:** Quartet Copies.

## **SQ Section 20:**

### ***Modern Poetry & Poetics: Experiments in Reading***

Harris Feinsod

MWF 2-2:50

**Course Description:** This course offers an introduction to key texts and major paradigms for the reading and interpretation of modern poetry in English. The first half of the course contends with questions at the heart of the discipline of poetics: what is poetry? Is it of any use? How do poems employ figures, rhythms, sounds, and images to address problems of experience and society? How do poems acknowledge or reject tradition? How does poetry enhance or alter our relationships to language and to thinking? We will read "experimentally," pairing works by poets such as Dickinson, Yeats, Frost, Hughes, Stevens, Moore, Crane, Pound and

Eliot with theoretical statements of poetics by Paz, Jakobson, Agamben, Stewart, Frye and others. This will allow us to gain fluency with poetic forms and genres, and to practice the fundamentals of close reading.

In the second half of the course our attention will shift from individual poems to a series of scandalously inventive collections and sequences (including Williams, Brooks, Oppen, Ginsberg, O'Hara, or others). We will learn to shuttle with agility between the observations of minute formal elements and larger historical, performative, and transnational logics. We will continue to experiment widely and self-consciously with practices of close reading, but we will also flirt with alternatives such as "close listening" and "wild reading." We will move between an understanding of a "text" and its social "context," between iterative "forms" and unrepeatable "performances," between discrete "works" and the wider "networks" of poems to which they belong. At the conclusion of the course, we will begin to speculate about the future of poetry and poetics in the new media environment of the 21st century.

**Teaching Method:** Lecture and discussion.

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

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

**Texts available at:** Beck's Bookstore

## **SQ Section 21:**

### ***Adaptation***

John Alba Cutler

TTh 11-12:20

**Course Description:** This seminar will examine literary adaptation as a way to approach questions of reading, interpretation, genre, and literary culture. Literary works have much to teach us about the act of reading itself, especially when those works adapt some other source material and in the process

interpret it. The process of adaptation into poetry or fiction foregrounds how literary texts make meaning. Adaptation will thus provide us a framework for studying basic concepts from poetics, including meter, rhyme, and form, as well as from narratology, including point of view, characterization, plot, and narrative temporality.

We will consider literary adaptation from a variety of perspectives: what choices do writers make when creating a work of fiction from historical records? Or a play from a poem? How have poets from the Early Modern period to the present used sources as various as the Bible and visual art as inspiration? What do all of these adaptations teach us about how literature compares to other forms of cultural production? The seminar will end by considering what happens when a canonical work of American literature, F. Scott Fitzgerald's *The Great Gatsby*, becomes the subject of adaptation and re-adaptation.

**Teaching Method:** Discussion

**Evaluation Method:** Quizzes, short essays.

**Texts include:** Poems by John Milton, W.H. Auden, Langston Hughes, and Frank O'Hara; "Benito Cereno," by Herman Melville; *A Raisin in the Sun*, by Lorraine Hansberry; and *The Great Gatsby*, by F. Scott Fitzgerald

### **SQ Section 22:**

#### ***Many Faces of Gothic Fiction***

Sarah Lahey

TTh 3:30-4:50

**Course Description:** *The Turn of the Screw* has famously been interpreted as both a ghost story and a psychological drama. Some claim it is a novella about supernatural events, and others argue it revolves around a crazy governess suffering hallucinations. As a genre, gothic literature inspires an unusually diverse range of critical reactions. Yet, how many ways can we accurately read the same story? What prompts one form of criticism over another? What are the stakes of choosing to read a story in a particular way? These questions will drive our discussion as we examine classic works of gothic fiction in the British tradition from the 18th and 19th centuries. We also will pair each primary text with an excerpt of literary theory or criticism. Our aim is to understand the practice of literary criticism, while at the same time enjoying the thrills – and horrors – of gothicism's most famous creations.

**Teaching Method:** Discussion

**Evaluation Method:** In-class presentation, two short papers (4-5 pages), and one longer paper (6-8 pages).

**Texts include:** *The Castle of Otranto* (1764); *Confessions of a Justified Sinner* (1824); *Strange Case of Dr. Jekyll and Mr. Hyde* (1886); *Dracula* (1897); and *The Turn of the Screw* (1898).

### **ENG 302**

#### **History of the English Language**

Katherine Breen

TTh 11-12:20

Fall Quarter

**Course Description:** Have you ever noticed that, unlike many other languages, English often has two different names for the same animal? These double names can be traced back to 1066, when the French-speaking Normans, led by William the Bastard, conquered England and installed their countrymen in almost every position of power. In the aftermath of this victory, William the Bastard became William the Conqueror and cows and pigs and sheep became beef and pork and mutton – at least when they were served up to the Normans at their banquets. Like many other high-falutin' words in English, these names for different kinds of meat all derive from French. As long as the animals remained in the barnyard, however, being cared for by English-speaking peasants, they kept their ancient English names of cow and pig and sheep. In this course we will investigate this and many other milestones in the history of the English language, focusing on the period from the Middle Ages through the eighteenth century. We will pay particular attention to the relationship between language and power, and to the ways people in these periods conceived of their own language(s) in relation to others. This class will also help you to develop a more sensitive understanding of the English language that you can bring to other classes and to life in general. Have you ever thought about analyzing a poem – or a political speech – in terms of which words come from Latin, which from French, and which from Old English?

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

**Evaluation Method:** Quizzes, a midterm exam, and a final exam, plus a couple of short papers and an oral report.

**Texts Include:** David Crystal, *The Stories of English*; a course reader.

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

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 306 Combined w/ CLS 311**  
**Advanced Poetry Writing:**  
***Theory and Practice of Poetry Translation***  
Reg Gibbons  
MW 2-3:20 Spring Quarter

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

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

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

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

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

**ENG 307 CROSS-GENRE**  
**Advanced Creative Writing:**  
***Finding a Place***  
Goldie Goldbloom  
TTh 12:30-1:50 Fall Quarter

**Course Description:** Setting is an often overlooked aspect informing fiction, and yet, when we think back on our favourite books, what remains with us, besides character, is often connected with setting. What would Harry Potter be without Hogwarts? What would The Lord of the Rings be like without Middle Earth, Charlotte's Web without the farmyard, To Kill a Mockingbird without Maycomb, Alabama? We will be examining setting in our own work and in the work of published writers, to determine what it adds to the dreamscape of a story, and how it can be manipulated to express hidden emotion. This is a workshop class, and you will be expected to bring in your own writing for analysis and critique.

**Prerequisites:** Prerequisite English 206. No P/N registration. Attendance at first class is mandatory. This course may be used toward the inter-disciplinary minor in creative writing.

**Texts include:** *The Street of Crocodiles*, Bruno Schulz, 978-0-14018625-5; *Nadirs*, Herta Muller, 978-0-80328254-4; *Too Loud a Solitude*, Bohumil Hrabal, 978-0-15690458-2; *Being Dead*, Jim Crace, 978-0-31227542-6; *The Woman in the Dunes*, Kobo Abe, 978-0-67973378-2; *Bastard Out of Carolina*, Dorothy Alison; *Lord of the Rings*, J. R. R. Tolkien

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

**Course Description:** Fabulous Fictions is a writing class that focuses on writing that departs from realism. Often the subject matter of such writing explores states of mind that are referred to as non-ordinary reality. A wide variety of genres and subgenres fall under this heading: fabulism, myth, fairy tales, fantasy, science fiction, speculative fiction, horror, the grotesque, the supernatural, surrealism, etc. Obviously, in a mere quarter we could not hope to study each of these categories in the kind of detail that might be found in a literature class. The aim in 307 is to discern and employ writing techniques that overarch these various genres, to study the subject through *doing*—by writing your own fabulist stories. We will be read examples of

fabulism as writers read: to understand how these fictions are made—studying them from the inside out, so to speak. Many of these genres overlap. For instance they are all rooted in the tale, a kind of story that goes back to primitive sources. They all speculate: they ask the question What If? They all are stories that demand *invention*, which, along with the word *transformation*, will be the key terms in the course. The invention might be a monster, a method of time travel, an alien world, etc. but with rare exception the story will demand an invention and that invention will often also be the central image of the story. So, in discussing how these stories work we will also be learning some of the most basic, primitive moves in storytelling. To get you going I will be bringing in exercises that employ fabulist techniques and hopefully will promote stories. These time tested techniques will be your entrances—your rabbit holes and magic doorways--into the figurative. You will be asked to keep a dream journal, which will serve as basis for one of the exercises. Besides the exercises, two full-length stories will be required, as well as written critiques of one another's work. Because we all serve to make up an audience for the writer, attendance is mandatory.

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

**ENG 307** **FICTION**  
**Advanced Creative Writing:**  
**Fiction**  
 Eugene Cross  
 TTh 3:30-4:50 Winter Quarter

**Course Description:** The purpose of this course is to help you develop your talents as both a dynamic writer and reader of fiction. We will be reading published stories by a number of authors, from the frequently anthologized to the lesser known. We will also be reading essays on the craft of fiction. I'll bring in selections from various texts, including one by an accomplished author of short fiction (Charles Baxter's *Burning Down the House*), and another by a renowned editor of short fiction (Rust Hills' *Writing in General and the Short Story in Particular*). You will also be working on your own short fiction, producing two new stories over the course of the quarter, one of which must be significantly revised for your final fiction portfolio. We will discuss techniques and methods of craft utilized in fiction writing. We will complete numerous writing exercises and prompts which you will collect in your fiction journal. You will also be required to complete an analytical essay on a story of your choice. In

addition to our readings and discussions of published fiction, we will spend time workshopping your own stories. Dependent on time, each student will have their creative prose workshopped twice.

**ENG 307** **CROSS-GENRE**  
**Advanced Creative Writing:**  
**Cross-Genre Experiments**  
 Mary Kinzie  
 TTh 2-3:20 Spring Quarter

**Course Description:** A creative writing course for any undergraduate who has taken at least two of the Reading & Writing prerequisites (poetry and one prose course). We will explore the blending of prose with poetry in genres such as the "lyric essay" as well as the insertions of prose into works by poets; the blending of narrative with visual art (as in Donald Evans's series of stamps for invented countries, and the "prepared text" *A Humument* by painter Tom Phillips); the overlay of narrative with conceptual puzzle and artificial constraints in works by the members of the Oulipo group (especially Georges Perec) and, at the opposite end of the spectrum, we will explore the mystery of misleading photographs in the fiction of W. G. Sebald.. The course begins with the making of an origami box crosshatched with words and phrases chosen from recent writing of your own, and enclosing "found objects"; and it ends with the making of a physical book with a three-dimensional, pull-out, or painted feature that responds to--and reimagines--another work of literary art. Weekly exercises, imitations, and abbreviated "takes," may join into this 20 page final project. May count as the non-core course in the Cross-Genre Minor.

**Prerequisites:** Prerequisite English 206. No P/N registration. Attendance at first class is mandatory. This course may be used toward the inter-disciplinary minor in creative writing.

**Texts will be available at:** Beck's

**ENG 311** **Post 1798**  
**Co-listed w/ SPANISH 397 & COMP\_LIT 304**  
**Studies in Poetry:**  
***The Raw & The Cooked: Poetry in the Cold War Americas***  
 Harris Feinsod  
 TTh 11-12:20 Winter Quarter

**Course Description:** At the height of the Cold War, Robert Lowell suggested that "two kinds of poetry

are now competing, a raw and a cooked." Lowell was speaking for the divisions in the U.S. between the counterculture and the academy, but his phrase also suggested new structural relations between the "developed" and the "developing" worlds--in particular the U.S. and Latin America. This course surveys cross-cultural exchanges and dramatic conflicts between U.S. and Latin American poets in the "Global Cold War" (1945-1989). We often describe the Cold War as a political conflict between the competing universals of American democracy and Soviet communism, but the Cold War also re-oriented cultural relations between the U.S. and Latin America. How did poets from the U.S. and Cuba diverge in their reactions to (and participation in) the Cuban Revolution? How do Elizabeth Bishop's formalist poems of life in Brazil compare to those of her Brazilian contemporaries? Why did Beat poetry find a strong reception in Mexico City? How did Chilean poets write about the traumas of U.S.-backed interventions? Why did U.S. countercultures style themselves after "revolutionary" poets of Peru and El Salvador? Why did Borges, Paz and Neruda become sudden, global stars? We trace these questions through the history of "late modernist" poetry, Beat poetry, the Black Arts Movement, confessionalism, and formalism, putting these movements in dialogue with their cross-cultural doubles, such as conversacionalismo, concrete poetry, anti-poetry, "guerrilla" poetry and negritude. All materials will be furnished in English or with translations, but knowledge of Spanish is especially welcome.

**Teaching Method:** Lectures and discussion. Participation is crucial.

**Evaluation Method:** Short blog posts, short essays and annotations building toward a final research paper of 10-15 pages.

**Texts include:** Poems, letters and essays by Ezra Pound, Melvin Tolson, Allen Ginsberg, William S. Burroughs, Amiri Baraka, Elizabeth Bishop, Robert Lowell, and Kenneth Koch in conversation with Jorge Luis Borges, Octavio Paz, Nicolás Guillén, Heberto Padilla, Nicanor Parra, Pablo Neruda, Alejandra Pizarnik, Roque Dalton, Cecilia Vicuña, Raúl Zurita. We will also read a novella, such as Roberto Bolaño's *Nazi Literature in the Americas* or *Distant Star*, and view a few films.

**Texts available at:** Beck's

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

**ENG 312**

**Studies in Drama:**

**19<sup>th</sup> Century British Performance**

Tracy Davis

MW 9:30-10:50

**Post 1798**

Winter Quarter

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

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Participation, presentation, final project (written and creative components).

**Texts include:** *The Broadview Anthology of Nineteenth-Century British Performance*; *The Performing Century: Nineteenth-Century Theatre's History*; *The Cambridge Companion to Victorian and Edwardian Theatre*

**Texts available at:** Norris

**ENG 312**

**Studies in Drama:**

**Angry, Grumpy, & Bored: The Theater Critic's Task**

Nathan Hedman

MW 3:30-4:50

**Post 1798**

Spring Quarter

**Course Description:** The goal of this course is four-fold: 1) To introduce students to a survey of the literary figures and writings of Anglo-American theatrical criticism (Shaw, Nathan, Young, Atkinson, Kauffmann, Bentley, Gilman, Brustein, Kalb) 2) to

promote thoughtful discussion on the manifold functions of the theatre and how dramatic criticism might aid those functions 3) to investigate how the democratizing of criticism changes the task of public critic, and 4) to develop and hone a personal style of writing, not only appropriate to the theatre, but to anything worth our attention.

Taking on the critic's role as public reflector on theatrical performance, we will analyze the different concerns and reading publics that theatre critics have historically taken into account, and then proceed to posit our own answers to the questions: how do plays in performance work, and how can we attend, think, and write about them in ways that are helpful to our various publics? Special attention will be given to developing habits of attending to the multiple media the theatre deploys, as well as the changing nature of criticism at the cusp of the digital age. Our task will be to develop a personal form of writing and presentation that serves as an explicitly public reflection on the theatre. Regular attendance to approved productions and weekly writing assignment is a requirement of the course.

**Teaching Method:** Lecture and discussion.

**Texts include:** TBA

#### ENG 313/ Co-listed w/ CLS 312 Pre 1798

##### Studies in Fiction:

##### *The Arabian Nights*

Rebecca Johnson

MW 9:30-10:50

Spring Quarter

**Course Description:** In this course we will study the collection of stories known in English as *The Arabian Nights* or *The Thousand and One Nights*. While in the contemporary popular imagination *The Nights* is often reduced to a few well-known stories, this course will take a wider approach, reading the earliest stories as well as following the collection's history as an archetypal example of world literature -- from its earliest Indian and Persian sources to its evolution in Arabic oral and manuscript traditions and its eighteenth-century "discovery" and translation into European languages.

We will study *The Nights*, then, as the product of an ongoing process of circulation and cultural exchange. The last third of the course will therefore be devoted to the modern interpretation of the collection in novels, film, and art. 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 images of the Middle East. Reading and watching these works next to the original Arabic versions, we will encounter the vast variety of ways that *The Nights* has been used as a source of narrative techniques, literary themes, political allegories, and feminist debates across literary traditions.

**Teaching method:** This course will be conducted as a combination of lecture and seminar, where active and frequent participation is expected. One film-viewing session will also be required.

**Evaluation method:** Class participation, periodic reading quizzes, short and long writing assignments.

**Texts include:** We will be relying on an edition of the earliest source manuscript (trans. Husain Haddawy), and students are expected to read the stories exclusively from this text. When necessary, excerpts from other translations and later compilations will be available in a course packet. Other authors include Imru' al-Qays, al-Jahiz, Denis Diderot, Edgar Allan Poe, Jorge Luis Borges, and Leila Sebbar.

**Note:** This course will be conducted in English, though readers of French, Spanish, and Arabic are welcome to read in the original language.

#### ENG 323-1

#### Pre 1798

##### Chaucer:

##### *Canterbury Tales*

Barbara Newman

MWF 1-1:50

Spring Quarter

**Course Description:** We will undertake a thorough reading of Chaucer's serious and comic masterpiece, with enough language instruction to enable all students to attain proficiency in Middle English. The *Canterbury Tales* were intended not only for private reading, but also for performance by professional entertainers, possibly including the poet himself. Each pilgrim can be understood simultaneously as a dramatic performer, an audience member and critic of others' performances, and a rhetorician who has mastered (or failed to master) the conventions of a particular genre. To appreciate the lively dramatic qualities of the text, oral performance will be a vital component of this course. In addition to performances by the instructor, each student will give an in-class recitation of approximately 18 lines, and we will also have opportunities for group performance and debate.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** class participation, including performance; translation exercises; three short papers (5-7 pp.) with optional creative topics.

**Texts Include:** *The Riverside Chaucer*, ed. Larry Benson (Houghton Mifflin). ISBN 0-395-29031-7.

**Textbooks available at:** Norris Center Bookstore.

**ENG 324** **Pre 1798**  
**Studies in Medieval Literature:**  
*Poetry of Social Protest*  
Katherine Breen  
MWF 10-10:50 Winter Quarter

**Course Description:** In 1381, English peasants and their allies rebelled against their working conditions. Breaking into castles, monasteries, and sheriffs' houses, they systematically destroyed old documents, demanding instead charters that would end their servile status and allow them to hire out their labor according to written contracts. In doing so, the rebels repeatedly invoked the name of a literary character, whom they called "Piers the Plowman my brother," in order to formulate and justify their claims. In this course, we will read the poem that inspired the rebels: William Langland's *Piers Plowman*. The Middle English equivalent of a best seller, it now has, according to A.V.C. Schmidt, "a serious claim to be the greatest English poem of the Middle Ages." We'll also look at the conventions of social protest out of which *Piers Plowman* arose and the poetic tradition to which it gave rise, as well as medieval and modern accounts of the so-called "Peasants' Revolt."

Students are not expected to have any previous experience with Middle English. I have chosen editions with plenty of marginal glosses, and we will work on the language at the beginning of the quarter.

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

**Evaluation Method:** Grading will be based on class attendance and participation; language quizzes; an oral presentation; and two formal papers.

**Texts include:** William Langland, *The Vision of Piers Plowman: A Critical Edition of the B-Text Based on Trinity College Cambridge MS B.15.17*, ed. A. V. C. Schmidt; Warren Ginsberg, ed., "Wynne and Wastoure" and "The Parlement of the Thre Ages"; course reader.

**Texts available at:** Beck's Bookstore and Quartet Copies.

**ENG 324** **Pre 1798**  
**Studies in Medieval Literature:**  
*Medieval Autobiography*  
Barbara Newman  
MWF 11-11:50 Winter Quarter

**Course Description:** The art of life-writing enjoys perennial popularity, yet its conventions have changed dramatically over time. In this class we will look at a wide range of medieval ideas about what constitutes the self and possible reasons for writing about oneself. Our period begins with the first Western autobiography, Augustine's *Confessions* (5th c.), and ends with the first autobiography in English, *The Book of Margery Kempe* (15th c.). In between we will read examples of autobiography as history, erotic autobiography, spiritual autobiography, autobiographies of the mentally ill, and literary confessions by Chaucer, Langland, and Christine de Pizan, all playing with the distance between a writer's empirical self and his or her literary persona. Some of the other fascinating characters we will meet include a Byzantine princess and a Muslim scholar, both confronting Frankish crusaders; a Jewish convert to Christianity; monks tormented by demons; Hildegard of Bingen, a visionary prophet; the lovers Abelard and Heloise, Dante and Beatrice; Celestine V, the only pope ever to resign his office; and the poet-bureaucrat Thomas Hoccleve, struggling to overcome the stigma of mental illness.

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

**Evaluation Method:** Class participation; one short paper (5-7 pp.); option of two additional short papers or one longer paper (10-12 pp.) Creative options will be available for the short papers.

**Texts include:** Augustine, *Confessions*, trans. Maria Boulding; Guibert of Nogent, *A Monk's Confession*, trans. Paul Archambault; *Letters of Abelard and Heloise*, trans. William Levitan; Dante, *Vita Nuova*, trans. Mark Musa; *Other Middle Ages*, ed. Michael Goodich; Julian of Norwich, *Revelations of Divine Love*, trans. Elizabeth Spearing; *Book of Margery Kempe*, trans. Barry Windeatt; course packet.

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

**ENG 324** **Pre 1798**  
**Studies in Medieval Literature:**  
*Sexual Subjects in Late Medieval England*  
 Carissa Harris  
 TTh 3:30-4:50 Spring Quarter

**Course Description:** This course explores how men and women were represented as sexual subjects in the literature of late medieval England. Examining the ways that men and women were represented as thinking, speaking, and enacting sexuality reveals an intriguing variety of common anxieties and popular obsessions in late medieval England--the rising number of single women and working women, "proper" rules governing sexual behavior in heterosexual relationships, the legal definition of rape, and the problem of premarital pregnancy. We will investigate the construction of masculine sexuality in Chaucer's *Canterbury Tales*, focusing particularly upon "The Reeve's Tale." We will explore issues of gender, sexual violence, and female consent in *The Book of Margery Kempe*, and several Middle English verse dialogues between male and female characters, and we will also investigate popular portrayals of married sexuality and marital gender roles in morality plays and the Middle English comic poem *A Talk of 10 Wives on Their Husband's Ware*. Finally, we will focus upon extramarital pregnancy, sex, and the singlewoman in Middle English woman's songs, which included an extremely popular category of "pregnancy laments" voiced by young abandoned servant girls.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** a short close reading paper (2-3 pp.), five 1-page response papers, weekly Middle English quizzes, a short in-class performance, and a final paper (6-8 pp.).

**Texts include:** *Anthology of Ancient and Medieval Woman's Song*, ed. Anne L. Klinck; the rest of the readings are in the course reader.

**Texts will be available at:** Quartet Copies.

**ENG 331** **Pre 1798**  
**Renaissance Poetry:**  
*Sex, Sin, and the Early Modern Sonnet*  
 Laura Passin  
 MWF 11-11:50 Fall Quarter

**Course Description:** The sonnet is one of the most familiar verse forms in English literature. Fourteen lines and some rhymes—how did this simple verse

structure become one of the most influential genres of Renaissance poetry? The sonnet became a vehicle for poets to write about love, sex, death, and God, sometimes all at once. In this course, we'll study sonnets and sonnet sequences by Sidney, Shakespeare, Spenser, Wyatt, Donne, Wroth, Milton, and others; we'll also read analyses of the sonnet's exploration of gender, history, religion, and poetics.

**Teaching Method:** Lecture and discussion.

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

**Texts Include:** TBA

**ENG 332** **Pre 1798**  
**Renaissance Drama:**  
*Here Be Dragons: Mapping Early Modern Theatre*  
 Nathan Hedman  
 TTh 3:30-4:50 Fall Quarter

**Course Description:** We'll use the device of "maps"--geographical, cosmological, and dramaturgical--to examine how late Medieval cycle plays (*The York Cycle*), morality plays (*Mankind*), and Renaissance tragedy (*Faust*, *Tamburlaine*), comedy (*The Knight of the Burning Pestle*), revenge tragedy (*Spanish Tragedy*), pastoral (*Love's Metamorphosis*), masque (*Masque of Blackness*), and romance (*The Tempest*) represent their stages as a *Teatrum Mundi*—a theatre of the world. Special attention will be given to the relation between shifting cosmologies—religious, philosophical, scientific—and the changing nature of theatre architecture, design, and theatrical performance practices. Five units structure the course: Unit 1, The Religious World; Unit 2, The Moral World; Unit 3, The Political World; Unit 4, The Philosophical World; Unit 5, The Colonized World

**Teaching Method:** Lecture and discussion.

**Texts include:** TBA

**ENG 332** **Pre 1798**  
**Renaissance Drama:**  
**TBA**  
 Jeff Masten  
 TTh 9:30-10:50 Winter Quarter

**Course Description:** We will survey and analyze in detail English drama between 1580 and 1642 – the drama of Shakespeare's prolific and fascinating



contemporaries – in its cultural contexts. We will approach these plays from literary, textual, and early-theatrical/performance perspectives; please be prepared to think across these categories. Topics will include dramatic genres and their social/political implications; conditions and conventions of writing, performance, and printing; modes of social organization, including gender, social class, sexuality, the state, and the family; questions of canonicity and cultural value (particularly in relation to Shakespeare).

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Based on participation, weekly writing, papers, and a final exam.

**Texts Include:** *The Spanish Tragedy* (Thomas Kyd); *Edward II* (Christopher Marlowe); *Epicoene, or The Silent Woman* (Ben Jonson); *The Tragedy of Mariam* (Elizabeth Cary); *A King and No King* (Francis Beaumont and John Fletcher); *The Changeling* (Thomas Middleton and William Rowley); *The Duchess of Malfi* (John Webster); *'Tis Pity She's a Whore* (John Ford); as well as some Shakespeare, and historical and critical essays. This reading list is not for the faint of heart.

**Texts available at:** Beck's Books: *English Renaissance Drama*, ed. David Bevington, et al. (W.W. Norton), ISBN: 978-0-393-97655-7; and *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. David Scott Kastan and Peter Stallybrass (Routledge), ISBN: 0-415-90166-9.

**ENG 332** **Pre 1798**  
**Renaissance Drama:**  
*Theatricality in Marlowe, Shakespeare & Johnson*  
 Will West  
 MW 11-12:20 Spring Quarter

**Course Description:** Marlowe's, Shakespeare's, and Jonson's Theaters: What did the three most celebrated playwrights of the Elizabethan era think they were doing? In this class we will explore the ways in which Marlowe, Shakespeare, and Jonson seem to have imagined theater worked, through careful study of historical documents relating to the institutions, practices, and reception of playing in their time, recent archeological materials that have shed new light on the playhouses of this period, writings of their precursors and contemporaries, and, above all, their plays. Perhaps surprisingly, for all they shared institutionally, these three foundational figures of English Renaissance drama seem to have

imagined the particular power of playing in quite distinctive ways: as a failed speech act, as a dream, and as alchemy. We will weigh these evaluations and work to develop alternatives of our own.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** The course will require committed reading, regular participation and writing, several short essays and a longer final project.

**ENG 333** **Pre 1798**  
**Spenser**  
 Kasey Evans  
 MW 3:30-4:50 Spring Quarter

**Course Description:** Unlike his rough contemporaries William Shakespeare and John Milton, Edmund Spenser does not enjoy a reputation for sexiness. Milton called him "sage and serious Spenser," a characterization that persists today in academia, where Spenser is often invoked as a representative of those dreaded DWMs—Dead White Males—who populate the stuffy, if hallowed, halls of the English canon. This course will attempt to challenge that (mis)representation of Spenser's literary legacy by focusing on the radicalism of his gender politics, the experimentality of his literary form, and the subversiveness of his political agenda. Texts will include portions of Spenser's *Faerie Queene* (the longest poem ever written in English), selections from Spenser's shorter poems, and sections of his prose tract *A View of the Present State of Ireland*.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Participation, weekly discussion board posts, midterm paper, final paper, creative project.

**Texts Include:** *The Faerie Queene*, edited by A.C. Hamilton (Longman, 2nd edition, re-issue). Additional readings will be available for download from Blackboard.

**Texts will be available at:** Beck's Bookstore

**ENG 335****Milton**

Regina Schwartz

TTh 4-5:20

**Pre 1798**

Fall Quarter

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

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

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

**ENG 338****Studies in Renaissance Literature:*****Sexuality and the Other in Early Modern England***

Carissa Harris

TTh 12:30-1:50

**Pre 1798**

Fall Quarter

**Course Description:** This course will introduce students to the relationship between conceptions of sexuality and ideas of the "Other" in early modern England. We will study a variety of popular figures and categories of Otherness, including representations of Jews, Moors, Amazons, gypsies, and immigrants from Lombardy and the Low Countries. We will also explore sexuality in early modern England, including discourses and debates concerning sexual morality, prostitution, sodomy, same-sex desire, and sexual slander. Finally, we will focus upon the nexus of these debates concerning Otherness and sexuality by exploring literary representations of interracial romance,

miscegenation, blackface, gender- and race-switching, and same-sex desire. Readings for the course will include two Shakespeare tragedies, *Othello* and *Titus Andronicus*; selections from Sir Philip Sidney's *Arcadia* and Lady Mary Wroth's *Urania*; Ben Jonson's *Masque of Blackness*; Christopher Marlowe's play *The Jew of Malta*; and some of Shakespeare's sonnets.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Three one-page response papers; two short close-reading papers (3-4 pp.), occasional reading quizzes, one exam, and an in-class performance.

**Texts include:** William Shakespeare, *Titus Andronicus* (Arden Shakespeare edition) and *Othello* (Oxford Shakespeare edition); Christopher Marlowe, *The Jew of Malta* (New Mermaid edition); a course reader, available at Quartet Copies

**ENG 338****Studies in Renaissance Literature:*****How (Not) to Be Good in Renaissance England***

Kasey Evans

TTh 11-12:20

**Pre 1798**

Winter Quarter

**Course Description:** This course examines representations of vice and virtue in the English Renaissance. Expressing both optimism and despair about human nature, Renaissance texts on the vices and virtues afford insight into the ethical, political, religious, and social priorities of this period, and of the "humanism" that is so often characterized as its greatest philosophical achievement. Two introductory weeks will be devoted to representations of vice and virtue in general; subsequently, one week will be devoted to each of the seven deadly sins, paired with its remediating virtue: pride/humility, envy/kindness, gluttony/temperance, lust/chastity, wrath/patience, greed/liberality, sloth/diligence. Texts will include both canonical and non-canonical writers drawn from various fields, including allegorical and iconographic painting (Lorenzetti, Bruegel, Bosch); narrative poetry (Skelton, Spenser, Milton); lyric poetry (Jonson, Donne); drama (Marlowe, Milton); prose sermons and conduct manuals (Castiglione, Donne, Browne, Aylett); and contemporary scholarship (Gill, Miller). The course thus comprises an introduction not only to various concepts of virtue and vice (i.e., ideological content) but also to various genres of Renaissance textual culture (i.e., rhetorical form).

**Teaching Method:** Discussion.

**Evaluation Method:** Participation, oral presentation, group wiki assignment, midterm paper, final paper.

**Texts include:** Course reader.

**Texts available at:** Quartet Copies.

**ENG 338** **Pre 1798**  
**Studies in Renaissance Literature:**  
***Witches in Seventeenth Century England***  
Carissa Harris  
TTh 12:30-1:50 Spring Quarter

**Course Description:** In early modern England and Scotland, scores of women were tried, condemned, and executed as witches. At the same time, witchcraft was a perennially popular topic on the London stage until the playhouses closed in 1642, and the printing presses continued to feed the seventeenth-century witchcraft craze with pamphlets detailing the dramatic crimes, testimonies, and trials of suspected witches. Why was the figure of the witch so dangerous and fascinating to early modern audiences? How are maternity and femininity represented in relation to witchcraft, and how do suspected or purported “witches” perform gender, witchcraft, sexual deviance, and social disorder? In this course we will explore these questions by reading both plays and printed accounts about women accused of witchcraft in seventeenth-century England. Texts we will read include Samuel Rowley, Thomas Dekker, and John Ford’s *The Witch of Edmonton*; William Shakespeare’s tragedy *Macbeth*; Thomas Heywood’s *The Late Lancashire Witches*, Thomas Middleton’s *The Witch*; and printed accounts of alleged witchcraft cases and incidents during the period.

**Teaching Method:** Seminar with occasional brief lectures.

**Evaluation Method:** a close-reading paper (2-3 pp.), a historical research paper (4-6 pp.), and a final paper (5-7 pp.).

**Texts Include:** *Three Jacobean Witchcraft Plays* (ed. Corbin and Sedge); Shakespeare, *Macbeth* (Arden Shakespeare edition); and a course reader.

**Texts available at:** Quartet Copies.

**ENG 338** **Pre 1798**  
**Studies in Renaissance Literature:**  
***Heaven and Hell***  
Glenn Sucich  
TTh 2-3:20 Spring Quarter

**Course Description:** Historically, depictions of “hell” have differed dramatically. In the Hebrew Bible, for instance, the underworld, or Sheol, is represented as a neutral place where all people—the wicked *and* the righteous—go after death. By contrast, the New Testament describes hell as a place reserved exclusively for the wicked, where the “Devil and his angels” are made to suffer “eternal fire” (Matt 25:41). Similar differences can be found in later texts as well. The physical hell of Dante’s *Inferno*, with its descending rings and fantastical torments, is far different from the internal, personal hell from which Satan and others suffer in Milton’s *Paradise Lost*. For Dante, hell is a physical place; for Milton, it is a psychological state. Why?

This course will examine the ways in which Early Modern interpretations of heaven and hell reflect the religious, political, and intellectual ferment of sixteenth- and seventeenth-century Europe. How do hell and evil become vehicles to express cultural concerns and to debate moral values? In what ways does the early modern discourse on heaven and hell reflect other non-religious concerns?

**Teaching Method:** Lecture and discussion.

**Texts include:** TBA

**ENG 339** **Pre 1798**  
**Special Topics in Shakespeare:**  
***Shakespeare in Love***  
Wendy Roberts  
TTh 12:30-1:50 Fall Quarter

**Course Description:** In the film *Shakespeare in Love*, Shakespeare’s true love Viola (played by Gwyneth Paltrow), resists an arranged marriage and declares: “I will have poetry in my life. And adventure. And love. Love above all....Love – like there has never been in a play.” Serving as the inspiration for *Romeo and Juliet* and all his subsequent plays, the film suggests that Shakespeare, drawing on his own experience, becomes the greatest playwright in English because he has successfully and finally captured real love.

We will read Shakespeare’s sonnets and four plays: *Romeo and Juliet*, *A Midsummer Night’s Dream*,

*Othello*, and *The Tempest* for what they might, or might not, reveal about the complexities of love. As we do, we will think about our own responses to Shakespeare's writings, his status in our culture's conception of romance, and how that might differ from early modern notions of love. Including in our investigation several modern adaptations in film and pop culture, we will think critically about the translation of Shakespeare into the genius of modern love.

Students will have the opportunity to attend a performance of *Romeo and Juliet* and to create their own unique final project.

**Teaching Method:** Discussion.

**Evaluation Method:** Participation, attendance, two short papers and one longer paper with revisions, one recitation, and one creative project on Shakespearean love.

**ENG 339** **Pre 1798**  
**Special Topics in Shakespeare:**  
*Shakespeare's Power*  
 Wendy Roberts  
 TBA Spring Quarter

**Course Description:** Shakespeare's *Power*: The blood guilty Lady Macbeth famously declares, "What need we fear who knows it when none can call our power to account?" Her words, however, ring hollow as she descends into madness. This course will explore power in multiple forms (political, familial, religious, personal) and its relationship to weighty words like ethics, justice, freedom, authority, fate, and mercy. Why do some Shakespearean characters pursue power with a deadly ambition and others recoil, like old Lear, as if "To shake all cares and business from our age"? How do age, gender, and race complicate the relationship some characters have to the political and personal wielding of power? What do these plays suggest about the nature of politics and, in the words of *The Merchant of Venice*'s Portia, "the quality of mercy"?

The course will consider *Richard III*, *The Merchant of Venice*, *Henry IV Part I*, *Hamlet*, *King Lear*, and *Macbeth* in their historical context with special focus on figurative language and dramatic structure, but we will also think about how Shakespeare's reflections on power remain salient today. As we explore power in Shakespeare, we will also keep an eye on Shakespeare's potent language that has enraptured so many, even our own contemporary political leaders.

After engaging in detailed readings of the texts and traditional academic papers, students will be encouraged to participate in a creative final project that will connect their new knowledge with the world outside of the university, such as orchestrating a Shakespearean flash mob or contributing to a shared knowledge platform.

**Teaching Method:** Discussion.

**Evaluation Method:** Participation, attendance, short analytic paper and one longer paper with revisions, one recitation, end of term creative project.

**ENG 340** **Pre 1798**  
**Restoration & 18<sup>th</sup> Century Literature:**  
*Sensational 18<sup>th</sup> Century*  
 Helen Thompson  
 TTh 2-3:20 Fall Quarter

**Course Description:** This class is structured as an introduction to the British literature of the long eighteenth century (from the Restoration in 1660 to the rise of Romanticism in the early 1800s) and to a topic that defined this literature's form and content: perception. By the end of the English Civil War, with the institution of the Royal Society and the rise of experimental science, the eighteenth century produced texts preoccupied with vision, touch, smell, and taste as well as feeling. This century heralded the rise of the novel, the rise of the genre of pornography, the rise of the discourse of aesthetics, and the rise of scientific experiment. We'll investigate whether these various forms share a common concern with the social and descriptive stakes of the act of perception. How might these diverse generic forms articulate a complex and critical investment in perception as the act that forges a modern medium of social consensus, promises new pleasures, and mingles with the stuff of external objects? We'll also ponder the contemporary legacy of this eighteenth-century preoccupation: has the eighteenth century bequeathed us literary forms which represent perception as a volatile and generative practice?

**Texts include:** Jane Austen, *Pride and Prejudice*; Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*; John Cleland, *Memoirs of a Woman of Pleasure*; William Godwin, *Caleb Williams*; Jonathan Swift, *Gulliver's Travels*; William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*.

**ENG 340** **Pre 1798**  
**Restoration & 18<sup>th</sup> Century Literature:**  
**1798**

Jay Grossman & Vivisvan Soni

TTh 2-3:20

Winter Quarter

**Course Description:** The year 1798 is a surprisingly uneventful one in literary history, with the notable exceptions of Wordsworth and Coleridge's *Lyrical Ballads* and Charles Brockden Brown's *Wieland*, or *The Transformation*. This raises a question: why, in the English Department's curriculum, do we consider it to be the critical watershed that separates literary modernity from the hoary past? In fact, although 1798 may be a relatively spare year, the decade of the 1790s is one of the most transformative in both literary and political terms in the Atlantic world. Beginning with the response to the French Revolution of 1789, the decade witnesses in Britain the heady days of radical social reform movements, followed by severe political reaction in the wake of the Terror. In America, this is the first full decade of the nation's existence that culminates in the turbulence of the Alien and Sedition Acts and the so-called Jeffersonian revolution. These years also witness the Haitian Revolution, the first successful slave rebellion in the Americas culminating in the establishment of the Republic of Haiti. This is a decade of paradoxes, then, with some of the most strident assertions of human rights modeled on Enlightenment principles (Paine) giving rise to a distinctively modern political conservatism (Burke), even as there is a broad shift across the political spectrum from a republican to a liberal political discourse. At the same time, mass-market genre fictions, including the Gothic, become dominant features of the literary landscape, and with Jane Austen, the realist novel will come to acquire its more settled and recognizable nineteenth-century form.

In this class, then, our purpose will be threefold. First, we will study the literature of the 1790s and the first decade of the 1800s, on both sides of the Atlantic, in order to track how various literary genres respond to and (hope to) shape the dramatic social changes of the moment. Second, we will ask a set of methodological questions about literary periodization and literary history. How do we define a literary period, either based on formal literary features or extrinsic politico-historical features? Is a single date adequate to capture the complex historical movements at work? What principles and ideological premises underlie the choice of a single date? Third, we will interrogate what it means to speak of a literary modernity, what features might characterize

it, and whether modernity is a useful conceptual rubric to understand the changes at work in this period.

**Teaching Method:** Some lectures and mostly discussion.

**Evaluation Method:** Two short papers and one longer one, plus weekly short comments on Blackboard.

**Texts include:** Wordsworth and Coleridge, *Lyrical Ballads* (1798); Edmund Burke, *Reflections on the Revolution in France* (1790), and *On Empire, Liberty, and Reform: Speeches and Letters*; Jane Austen, *Pride and Prejudice* (1813); Charles Brockden Brown, *Wieland, or The Transformation* (1798); Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792); Benjamin Franklin, *Autobiography* (1791); Thomas Paine, *Rights of Man* (1791); Phillis Wheatley's poetry (1773); Hannah Foster, *The Coquette* (1797).

**ENG 353** **Post 1798**  
**Studies in Romantic Literature**  
**Romanticism & Revolution**

Vivisvan Soni

TTh 9:30-10:50

Winter Quarter

**Course Description:** The event of the French Revolution is one of the formative experiences for Romantic poetry. The poets often imagine themselves to be responding to the revolution, either sympathetically or critically. At the level of literary form, the many innovative poetic projects of the period are often conceived in revolutionary terms, even when they have a complex relation to political revolution. Much romantic poetry hopes to achieve a far-reaching transformation of the psyche, in the way that the French revolution had transformed the political world. In this class, we will study a wide array of writers from the romantic period, through the lens of revolution. What is revolutionary about Romantic poetry, and how is it shaped by the historical experience of revolution? In what way are romantic writers responding to the advent of modernity? What is the relationship between literature and politics, both at the level of form and content? Does it make sense to think of Romanticism as the first of the modern literary avant-gardes? Authors we will read include Blake, Wordsworth, Coleridge, Byron, Shelley, Burke, Wollstonecraft, Godwin, Rousseau, Hazlitt, Paine and Schiller.

**Teaching Method:** Seminar.

**Evaluation Method:** Class participation (20%), midterm paper 6-8pp (20%), final paper 7-9pp (20%), midterm and final exam (20% each).

**Texts Include:** Burke, *Enquiry*; Burke, *Reflections on the Revolution*; Rousseau, *Second Discourse*; Wollstonecraft, *Vindication*; Blake, *Songs of Innocence and Experience*; Blake, *Marriage of Heaven and Hell*; Blake, *America and Europe*; Wordsworth and Coleridge, *Lyrical Ballads*; Wordsworth, *Prelude*; Shelley, *Prometheus Unbound*; Shelley, *Mask of Anarchy*; Shelley, *Ode to the West Wind*; Shelley, *Triumph of Life*; Shelley, *Hellas*; Shelley, *Defence of Poetry*; Mary Shelley, *Frankenstein*.

**ENG 359** **Post 1798**  
**Studies in Victorian Literature:**  
***Evolution and Literary Thinking: Adventures in Imagining Human Motive***  
Jules Law  
TTh 2-3:20 Fall Quarter

**Course Description:** What do we mean when we say that sex is an instinct? Let's put it another way: What does it mean to give an "evolutionary" explanation for a particular human behavior or practice? What does it mean to say that people or cultures "inherit," or are determined by, instincts? Are we speaking metaphorically or literally? In what sense are children "destined" to be like their parents (or ancestors)? Is this something logically certain, or is it a narrative we make of the facts?

This course will be an exercise in reframing some of the claims of evolutionary psychology--an enormously influential strain in our contemporary popular and intellectual culture--through a critical reading of evolutionary thought in its original historical milieu (the Victorian era in Britain). From its very inception, evolutionary science was interwoven with literary concepts and concerns: what is "character"? how are things "plotted"? what is a plausible "narrative"? how conjectural are "beginnings" and "ends"? to what extent can we regard various manifestations of the natural world as a set of "analogous" phenomena? Throughout the course we will ask how the conjectural stories that comprise evolutionary thinking (often referred to as "reverse engineering") differ from the kinds of conjectures that comprise literary and literary-critical thinking. Our central premise will be that the relationship of hard-wiring to human behavior is a figurative one. We will read three types of texts: classic Victorian novels by Thomas Hardy which

take up the "nature-nurture" debate; Victorian "evolutionary" writing; and contemporary debates on evolutionary psychology by prominent social scientists and philosophers.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Three short (500-word) summary papers (5% each); quizzes (10%); a 5-6 pp. (1500-word) midterm paper (25%), a 7-10 pp. (2500-word) final paper (40%), and contribution to class discussion (10%).

**Texts Include:** Thomas Hardy, *The Mayor of Casterbridge* (Broadview Press); Thomas Hardy, *Tess of the D'Urbervilles* (Broadview Press, Second Edition); Charles Darwin, selections from *The Origin of Species* and *The Descent of Man* (in Mark Ridley, *The Darwin Reader*); essays and selections from August Weismann, Elisabeth Lloyd, Matt Ridley, David Buss, Jean Laplanche, Leda Cosmides and John Tooby, R. L. Trivers and Daniel Dennett.

**Texts available at:** The Hardy and Darwin texts are available at: Norris Center Book Store. Students MUST acquire the specific editions ordered for class, since chapters and page numbers vary from edition to edition. Additional required readings (marked with an asterisk below) are available in the Course Documents section of Blackboard.

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 359** **Post 1798**  
**Studies in Victorian Literature:**  
***The Brontës: Testimony, Critique, Detachment***  
Christopher Lane  
MW 3:30-4:50 Winter Quarter

**Course Description:** The Brontë sisters were a source of intense fascination to their Victorian admirers, and since their death that fascination has only grown, developing into something resembling a full-scale mythology. In this course, we'll set the mythology aside to study how several remarkable novels and poems by Anne, Emily, and Charlotte Brontë advance powerful critiques of Victorian society, including its unbridled support for industrialization, its periodic tendency to zeal and fanaticism, and its limited professional roles for women. We'll also trace the formal developments of their fiction, including its debt to Romanticism; its preoccupation with narrative voice; and its progression toward a distinctly

"modern" perspective, full of intriguing emotional and philosophical riddles.

**Teaching Methods:** Class discussion, seminar-style.

**Evaluation Methods:** One short analytical paper; and one longer essay.

**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]. Please use only the latest Penguin editions of each novel (used and new copies will be available). Purchasing *The Bronte Sisters: Selected Poems* (ed. S. Davies) [ISBN 0415940907] is useful but not necessary; poems will be circulated and uploaded to blackboard.

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

**Note:** No P/N registration.

**ENG 359** **Post 1798**  
**Studies in Victorian Literature:**  
*Thomas Hardy: Distance & Desire*  
Christopher Lane  
TTh 11-12:20 Spring Quarter

**Course Description:** This course examines key works by an exceptional turn-of-the-century writer. One of the first English novelists and poets to experiment with Impressionism, Hardy helped to fashion a distinctly "modern" voice and narrative. This course studies how his fiction challenged the limits of late-Victorian culture, representing tensions in marriages and between men and women that brought him to the brink of censorship. We will also pair his novels with several remarkable poems that offer powerful perspectives on belief, doubt, war, time, intimacy, and purpose. In this way, we'll see how his fiction tried to introduce turn-of-the-century readers to new ways of looking at and thinking about their world.

**Teaching Methods:** Class discussion, seminar-style.

**Evaluation Methods:** One short analytical paper; and one longer essay. No P/N option.

**Texts Include:** Thomas Hardy, *The Mayor of Casterbridge* [ISBN 9780141439785]; *The Woodlanders* [ISBN 9780140435474]; *Tess of the d'Urbervilles* [ISBN 9780141439594]; *Jude the Obscure* [ISBN 9780582402645]; and *Selected*

*Poems* [ISBN 9780460874588]. Please use only the latest Penguin editions of the novels (used and new copies will be available); the Everyman's edition of *Selected Poems* is preferred.

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

**ENGLISH 359** **Post 1798**  
**Studies in Victorian Literature:**  
*All the Single Ladies: Young Women, Marriage & the British Novel*  
Sarah Lahey  
TTh 12:30-1:50 Spring Quarter

**Course Description:** Jane Austen's *Emma* features a young girl, "handsome, clever, and rich," who dedicates her time to matchmaking with little success. Much like the character Cher from *Clueless*, which we will analyze in relation to the novel, Emma makes serious blunders in pairing those beneath her own social status. Indeed, she does not understand the dangerous journey towards marriage endured by young females who were not assured of good fortune through their family. In nineteenth-century England, marriage was a means of obtaining security and wealth, if not happiness. Thus, we will investigate the trials of young women (and some men) to reach an engagement, examining the broader social and psychological implications of such an endeavor. After all, do the single ladies really just need a ring on their finger?

**Teaching Method:** Discussion.

**Evaluation Method:** Two formal essays and weekly response papers.

**Texts include:** Jane Austen's *Emma*, William Thackeray's *Vanity Fair*, Charlotte Brontë's *Jane Eyre*, George Eliot's *The Mill on the Floss*, and Charles Dickens' *Great Expectations*. Also, excerpts from several modern film adaptations.

**ENG 365** **Post 1798**  
**Studies in Post-Colonial Literature:**  
*TBA*  
Tsitsi Dangarembga  
*TBA* Spring Quarter

**Course Description:** This description will be available at a later date.

**ENG 366** **Post 1798**

**Studies in African American Literature:**

***Afrofuturism***

Alex Weheliye

MW 11-12:20

Winter Quarter

**Course Description:** The canon of African American literature continues to be associated with realist genres, even though there exists a history of African American speculative fiction dating back to the nineteenth century. This history has been brought to light by Afrofuturism, a burgeoning artistic and critical movement concerned with the place of science fiction and technology in black culture. On the one hand, this course will focus on the different ways African American writers, filmmakers, visual artists, and musicians have used science fiction to critique present forms of racial difference and imagine alternate futures. On the other hand, we will consider scholarly texts that analyze how information technologies have shaped black culture and politics. Overall, this course will introduce students to key concepts in Afrofuturism in order to examine how the artistic works associated with this movement offer a distinctive form of black cultural knowledge.

**Teaching Method:** Lecture, discussion.

**Evaluation Method:** One paper (6-7 pages), attendance, final multimedia project, weekly blog posts, creating or editing Wikipedia entry related to the course topic, active in-class participation.

**Texts include:** Texts might include works by Octavia Butler, Samuel Delany, Nalo Hopkinson, Anna Everett, Kodwo Eshun, Mark Dery, Greg Tate, S. Craig Watkins, Steve Goodman, Tricia Rose, George Schuyler, Tananarive Due, Beth Coleman, Jewelle Gomez, and Ishmael Reed.

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 368** **Post 1798**

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

***Modernism's Birth, Death, and Afterlife? A Post-Mortem***

Nathan Hedman

TTh 12:30-1:50

Fall Quarter

**Course Description:** The task of this course is to develop our facility in reading and interpreting Modernism by tracing the developing notion of an Anglo-American modernist literature. We will proceed by in-depth analysis of three literary

moments: the late-Victorian resistance to modernity, the high Modernism of the early twentieth-century, and the late-modernism of 1950's. In each case we will read samples of the short story, poem, and the drama to see how notions of progress and tradition, novelty and convention, rupture and continuity, are articulated and expressed.

**Teaching Method:** Discussion and lecture.

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

**Texts include:** Morris, *The Earthly Paradise*; Wilde, *The Importance of Being Earnest*; James, *Beast of the Jungle*; Joyce, *The Dead*; Pound, *Hugh Selwyn Mauberley*; Yeats, *At Hawk's Well*; Toomer, *Cane*; Eliot, *Sweeney Agonistes*; Poems of Marianne Moore; Short stories by Butts; Stein, *Doctor Faustus Lights the Lights*; Beckett, *Endgame*; Woolf, assorted essays and *Between the Acts*; Ginsberg, *Howl*; Kennedy, *Funnyhouse of a Negro*

**ENG 368** **Post 1798**

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

***New Caribbean and Black British Fiction***

Evan Mwangi

TTh 4-5:20

Fall Quarter

**Course Description:** The course studies experimental fiction by Caribbean and Black British writers. Focusing on works published since the 1990s, the course will examine departures from institutions of modernism and realism. Examining the importance of Britain in Caribbean cultural production, we will contrast the new writing with the use of language and theme in works by earlier Caribbean writers, such as Samuel Selvon, V.S. Naipaul, and George Lamming in the 1950s. Although the focus will be on Caribbean writers in Britain, we will discuss them in the context of similar Black writing from North America (e.g. fictions by Dionne Brand, Elizabeth Nunez, Robert Antoni, Colin Channer, and Michelle Cliff) and from the Caribbean (e.g. Earl Lovelace and Raymond R Ramcharitar). The place of Africa in these texts will be examined in detail as well as the ideologies directly or subtly embraced by the writers. We will study the texts in terms of how they represent the concept of home and the permeability of racial and social categories using techniques borrowed from music and cinema. Discussions will also pay attention to the circulations of paradigms of gender, nationality, and diaspora in the fiction.

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



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

**Texts Include:** Primary readings will include novels by Andrea Levy, Caryl Phillip, David Dabydeen, and Pauline Melville, and Zadie Smith. Theoretical work by Paul Gilroy, Hazel Carby, Simon Gikandi, John MacLeod, and Errol Lawrence.

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 368** **Post 1798**  
**Studies in 20th-Century Literature:**  
***Staging the New: Modern Drama as Cross-Cultural Performance***  
Nathan Hedman  
MWF 11-11:50 Winter Quarter

**Course Description:** As the history of the Western modernist theater is often recounted as a time of tremendous creativity and restlessness with its own tradition, the surprisingly consistent contact with non-Western theatrical performances is often reduced to mere occasions for yet a new avant-garde vision or manifesto. In this course we will look closely at a series of Western/Non-Western encounters in the history of the avant-garde, for example: the Symbolists encounters with various "primitive" cultures, Brecht's appropriation of Peking Opera, Yeats' experiences with Japanese Noh Theatre, Artaud with Balinese dance, the Black Arts Movement in explicit conversation with various African traditions, Peter Brooks' controversial appropriation of the Mahabharata, and Mnouchkine's continuing international experiments with the Théâtre du Soleil. The focus of our discussion and analysis will be on the "moment" of translation: what did these practitioners actually witness? What did they think they were witnessing? What did they "borrow"? And how did this translation become its own tradition? We will keep our attention trained on how "Western" is a term in definition precisely at the moment of these cross-cultural encounters. Responsibilities include short weekly essays, play analysis, final paper and presentation on a theatrical non-Western appropriation of one's choosing.

**Teaching Method:** Lecture and discussion.

**Texts Include:** TBA

**ENG 368** **Post 1798**  
**Studies in 20th-Century Literature:**  
***Ends of the Earth***  
Laura Passin  
MW 12:30-1:50 Winter Quarter

**Course Description:** The end of the world has been a favorite subject of authors at least since St. John. In contemporary fiction, post-apocalyptic writing forms a popular subgenre that often combines characteristics of social commentary and psychological realism with science fiction. In this class, we will read (post-)apocalyptic fiction from the latter half of the twentieth century, examining the texts as both literary and cultural artifacts. What cultural fears structure the catastrophes in these texts? What narrative forms are used to portray a world nearly beyond our recognition? What kind of language is imagined to survive the end of culture as we know it? What does culture mean in a diminished human world? Our reading will consist of novels and films. Through our reading, writing, and discussion, we will develop skills of critical thinking and cultural analysis.

**Teaching Method:** Lecture and discussion.

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

**Texts Include:** Margaret Atwood, *Oryx & Crake*; Philip K. Dick, *Do Androids Dream of Electric Sheep?*; Russel Hoban, *Riddley Walker*; Stanley Kubrick, *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* (film); Ursula K. LeGuin, *The Lathe of Heaven*; Cormac McCarthy, *The Road*; Walter M. Miller, Jr., *Canticle for Leibowitz*; Ridley Scott, *Blade Runner* (film); Kurt Vonnegut, *Cat's Cradle*;

**ENG 368** **Post 1798**  
**Studies in 20th-Century Literature:**  
***The "Novel in Stories" Across Cultures***  
Eugene Cross  
TTh 12:30-1:50 Winter Quarter

**Course Description:** The purpose of this course is to examine the literary structure of the "Novel in Stories," and the way it has been utilized cross-culturally to relay narrative. We will examine several examples of the form and discuss the differences between how the convention is used, the settings and stories it is employed to show the reader, and our own varying definitions of the form. Novels in

Stories, short story cycles, composite novels, and/or interrelated stories are an intriguing literary convention that have been utilized by such authors as Sherwood Anderson in "Winesburg, Ohio," Tim O'Brien in "The Things They Carried," and Amy Tan in "The Joy Luck Club." It is a fluid form, characterized by varying interpretations, and we will use the course texts to explore it. We will also pay close attention to questions of theme, technique, history, race, ethnicity, and gender, as well as elements such as plot, character, and viewpoint. I'll supplement these "Novels in Stories" with stand-alone stories so that we may compare them critically.

**Teaching Method:** Lecture and discussion.

**ENG 368** **Post 1798**  
**Studies in 20th-Century Literature:**  
*All too Irish: Magic, Myth, Dream and Vision in the Poetry and Prose of W. B. Yeats*  
 Maria diBattista  
 MW 9:30-10:50 Spring Quarter

**Course Description:** According to Yeats, modern Irish poetry began in the midst of the rediscovery of folk thought. We will read Yeats own modernist works in light of those beginnings, focusing on the inalienably Irish character of his poetic thought. In particular, we will see how the "folk belief" in magic, in mythological beings and forces, in the spirit world, and in the realities only accessible through dream and trance animate and bring a unique authority to his poetry and prose.

**Texts Include:** The early lyrics, including "Adams Curse," "Who Goes with Fergus," through the poems appearing before, during and after the First World War and the Irish Civil War ("The Second Coming," "Leda and the Swan," "No Second Troy" and poems from The Tower, including the Byzantium poems), and concluding with the poems collected in *The Winding Stair and other Poems* and *Last Poems*. We will also read his poetic dramas, *At Hawk's Well* and *Purgatory*, and selections from his prose works, including excerpts from his mystical tract and poetic manifesto, *A Vision*.

**ENG 368** **Post 1798**  
**Studies in 20th-Century Literature:**  
*Girl on Girl Culture: Feminism and Poetry in 20<sup>th</sup> Century America*  
 Laura Passin  
 MW 12:30-1:50 Spring Quarter

**Course Description:** The legal and cultural status of women changed radically in 20th-century Western culture. In this class, we will read poetry written by women, including many self-identified feminists, that addresses key questions arising from this massive cultural shift. How can women writers enter a tradition that has largely excluded their voices? How closely tied are the various "waves" of feminism and various schools of modern poetry? What concerns do feminist women bring to the poems they write, and how are these concerns related to formal practice? Is "poetry written by a feminist" the same thing as "feminist poetry"? We will read poems and essays by key figures in 20th-century poetry, including Adrienne Rich, Anne Sexton, Audre Lorde, Carolyn Forché, Gloria Anzaldúa, Gwendolyn Brooks, Joy Harjo, Louise Glück, Lucille Clifton, Mina Loy, Muriel Rukeyser, Sylvia Plath, and others. We'll explore the connections between feminist philosophies and artistic practices and examine how feminist criticism influences contemporary literary studies.

**Teaching Method:** Lecture and discussion.

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

**Texts Include:** TBA

**ENG 368** **Post 1798**  
**Studies in 20<sup>th</sup> Century Literature:**  
*Joyce's Ulysses*  
 Christine Froula  
 TTh 11-12:20 Spring Quarter

**Course Description:** An encyclopedic epic that tracks three Dubliners' criss-crossing adventures on 16 June 1904, James Joyce's landmark *Ulysses* captures a day in the life of a semicolonial city in a wealth of analytic--in his word, vivisection--detail. Proposing that to learn to read *Ulysses* may teach us a lot about how to read the plenitude of our own everyday worlds, we'll study the book's eighteen episodes alongside sources, annotations, and commentaries. Among other things, we'll consider Joyce's translation of Homer's *Odyssey* into a modern epic quest; Ireland's long colonial history and its struggle

to throw off British rule; the characters' sometimes conflicting dreams of a sovereign Ireland; the resonances of home, exile, and homecoming; psychoanalytic theory of the unconscious and what Freud called "the psychopathology of everyday life"; scapegoat dynamics in theory and everyday practice; relations among bodies, desire, gender, representational strategies, and social power; performance--studied and unconscious--and theatricality; the pain and mourning of loss; the power of love; the scalpel of wit; the social life of comedy and humor; the socio-economic sex/gender system, including marriage and prostitution, as key to political authority, including Joyce's comment on women's emancipation as "the greatest revolution of our time"; and the powers, effects, and pleasures of language within the book's play of voices and styles: interior monologue, dialogue, poetry, news, advertising, jokes, parody, obfuscation, song, music, play script, letters, catechism, allusion, citation, non-English words, etc. We'll approach this challenging, maddening, exhilarating, deeply rewarding book in ways at once playful and critical, jocoserious and analytic; and we'll seek revelations by engaging the questions it raises with serious purpose and imaginative freedom.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Prompt attendance, participation, Blackboard postings, class report, two shorter or one longer essay (or a shorter essay that evolves into a longer one).

**Texts include:** Joyce, *Ulysses* (the Modern Library hardcover edition of the 1961 text. So that we don't waste valuable class time struggling to get on the same page, please use this edition even if you already own another.); Don Gifford with Robert J Seidman, *Ulysses Annotated* (California, 1989); Homer, *The Odyssey* (Robert Fitzgerald's or another translation); Stuart Gilbert, *James Joyce's Ulysses: A Study* (NY: Vintage, 1952) Recommended: Joyce, *Dubliners*; R. Ellmann, *James Joyce* (Oxford, 1982); Joyce, *Occasional, Critical, and Political Writing*, ed. K. Barry (Oxford, 1991).

## ENG 368

Post 1798

### Studies in 20th-Century Literature:

#### *E. M. Forster and Virginia Woolf: A Critical Friendship*

Maria diBattista

T 6-8:20

Spring Quarter

**Course Description:** She worried that his novels were good, if "impeded, shriveled and immature." He privately grumbled that it would not "do to rally the pythoness." Yet Virginia Woolf thought no one understood her work as E. M. Forster did, and he, despite believing she had no great cause at heart, appreciated her skill as a visionary (as opposed to realist) novelist. Wary as well as admiring of each other, these two friends were arguably their two best "critical" readers. We will test this possibility by reading Woolf through Forster's criticism of her and through her rewriting and responses to his more mannerly novels. We will also read Forster as Woolf did, trying to determine what he might have learned her reservations about him, especially in writing his last, boldest and most visionary novel, *A Passage to India*.

**Texts Include:** Selected essays, *The Longest Journey*, *The Voyage Out*, *A Room with a View*, *Mrs. Dalloway*, *Howards End*, *To the Lighthouse*, *A Passage to India*, *Between the Acts*

## ENG 369/Co-listed w/ Comp Lit 304

Post 1798

### Studies in African Literature:

#### *Intersections of Film and Fiction*

Evan Mwangi

TTh 2-3:20

Fall Quarter

**Course Description:** The course will examine the synergy between film and fiction in African writing and writing about Africa. We will not only consider cinematic techniques in fiction, but we will also examine the adaptation of various novels into film and the shifts and continuities in the adaptation techniques used. We will trace the parallels between the growth of the novel and the development of film. We will put these developments in the context of perennial debates in African literatures, such as whether texts in European languages are African, or if African and foreign artists and critics based in the West should authoritatively comment on African materials. Considering adaptation as a form of translation, we will read and critique adaptation and translation theories by such critics as Lawrence Venuti, Gayatri Spivak, Kamilla Elliot, and Thomas Leitch in the context of African theories of literature.

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

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

**Texts include:** Primary texts will include novels and films by Olive Schreiner, Alan Paton, Athol Fugard, Francesca Marciano, J.M. Coetzee, Sembene Ousmane, John le Carré. Theoretical materials will include excerpts from work by Lindiwe Dovey, Ngugi wa Thiong'o, Simon Gikandi, and Susan Z. Andrade, Robert Stam, Ruth Mayer, Lawrence Venuti, Gayatri Spivak, Kamilla Elliot, and Thomas Leitch.

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 371** **Post 1798**  
**American Novel:**  
***Deviant Desire***  
Sarah Lahey  
MWF 11-11:50 Fall Quarter

**Course Description:** "Lolita, light of my life, fire of my loins." Nabokov's *Lolita* strikes a chord with American readers, despite the fact that it is a novel about a middle-aged man pursuing a romantic relationship with a teenage girl. This odd text, indeed, speaks to a wide array of deviant desires that fill the pages of twentieth-century American novels.

In this course, we will look at novels of desire – addressing everything from murderous intent to struggles for freedom – in order to investigate various kinds of longing: materialistic, sexual, romantic, and political. We also will investigate the contours of yearning from different subject positions. If desire, as some have argued, is the state of being forever unfulfilled, then what does it mean to "want" as an oppressed political subject? In matters of desire, are all Americans created equal?

**Teaching Method:** Discussion.

**Evaluation Method:** Two formal essays and weekly response papers.

**Texts Include:** Vladimir Nabokov's *Lolita*; William Faulkner's *The Sound and the Fury*; Richard Wright's *Native Son*; Lillian Smith's *Strange Fruit*; Toni Morrison's *Beloved*.

**ENG 371** **Post 1798**  
**American Novel:**  
***Faulkner, Race & Politics***  
Julia Stern  
MW 3:30-4:50 Winter Quarter

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

**Teaching Method:** Lecture and discussion.

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

**ENG 372** **Post 1798**  
**American Poetry:**  
***19<sup>th</sup> Century Poetry***  
Jay Grossman  
MWF 2-2:50 Fall Quarter

**Course Description:** American poetry has frequently been reduced to the study of two poets--Whitman and Dickinson--who stand apart from the rest by virtue of their eccentricity and extraordinary ambition. This

selective account of poetic inheritance has produced the unusual circumstance of a canon that needs to be opened not only to culturally marginal but also to culturally dominant poets and poetic forms.

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

**Teaching Method:** Mostly discussion.

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

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

**ENG 372** **Post 1798**  
**American Poetry:**  
***Walt Whitman and the Democratic Imaginary***  
Betsy Erkkilä  
TTh 2-3:20 Winter Quarter

**Course Description:** This course will focus on the intersections between democratic revolution and revolutionary poetics in Walt Whitman’s writings. We shall focus in particular on the Whitman’s democratic experiments with the language, style, and forms of poetry, and his daring representation of such subjects as the dignity of labor and the working classes, the body, sex, race, technology, comradeship, war, America, the globe, and the cosmos. We shall begin by looking at the sources of Whitman’s 1855 *Leaves of Grass* in the social and political struggles of his time. We shall examine the fascinating intersections between personal and political crisis, homoeroticism and poetic experimentation in the 1860 *Leaves of Grass*. We shall also look at Whitman’s attempts to find new forms to give voice to the simultaneous carnage and intimacy of the Civil War as the first modern war in *Drum-Taps* and

*Sequel* (1865). And we shall conclude with a consideration of Whitman’s struggle in his later writings to reconcile the revolutionary dream of democracy with a post-Civil War world increasingly dominated by the unleashed forces of economic expansion, materialism, selfish, and greed. The course will end with reading of poets and writers in the United States and elsewhere to continue to “talk back” to Whitman.

**Teaching Method:** Lecture and discussion.

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

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

**ENG 372** **Post 1798**  
**American Poetry:**  
***White Space***  
John Alba Cutler  
TTh 3:30-4:50 Spring Quarter

**Course Description:** “White space” denotes that part of a poem that is not the poem: the blank parts of the page surrounding the printed words. It also provides a rich metaphor for thinking of the institutionalization of certain narratives about twentieth-century American poetry. What separates the Harlem Renaissance, for example, from the mainstream currents of American modernism? What differentiates confessional poetry from the stridently voiced articulations of the Black Arts and Chicano movements? Exploring these questions, this course will survey twentieth-century American poetry by innovative poets of color. We will examine major writers from the Harlem Renaissance to the present, including Langston Hughes, Jean Toomer, Américo Paredes, Gwendolyn Brooks, Robert Hayden, Theresa Hak Kyung Cha, Amiri Baraka, Nathaniel Mackey, Juan Felipe Herrera, Mei-Mei Berssenbrugge, Lorna Dee Cervantes, Myung Mi Kim, C.S. Giscombe, J. Michael Martinez, and Claudia Rankine.

**Teaching Evaluation:** Lecture and discussion.

**Evaluation Method:** Participation, blog posts and discussions on course website, two essays (or one essay and one creative project).

**Texts include:** Selected poems available in course packet; Jean Toomer, *Cane*; Theresa Hak Kyung Cha, *Dictee*; C.S. Giscombe, *Giscome Road*; Myung

Mi Kim, *Commons*; J. Michael Martinez, *Heredities*; and Claudia Rankine, *Don't Let Me Be Lonely*.

**ENG 377** **Post 1798**

**Topics in Latina/o Literature:**

***Dangerous Ideas***

John Alba Cutler

MWF 1-1:50

Winter Quarter

**Course Description:** This course will examine books banned from Tucson, Arizona classrooms under Arizona House Bill 2281, which effectively ended the teaching of Mexican American Studies in Arizona public schools. The highly public battle over the content of these books foregrounds the relationship between aesthetics and politics in contemporary Latina/o literature. We will explore in particular the question of resentment: to what extent do these banned novels, poems, and plays imagine Latina/o identity as reactionary?

**Evaluation Method:** TBA

**Texts include:** Rudolfo Anaya, *Bless Me, Ultima*; Sandra Cisneros, *Woman Hollering Creek*; José Antonio Burciaga, *Drink Cultura: Chicanismo*; Jimmy Santiago Baca, *Immigrants in Our Own Land and Selected Early Poems*; Luis Valdez, *Zoot Suit*; and Manuel Muñoz, *Zigzagger*.

**ENG 378** **Post 1798**

**Studies in American Literature:**

***Literature of the Environment***

Brian Bouldrey

MWF 10-10:50

Fall Quarter

**Course Description:** In many ways, the subject of the environment is a focal point for any number of disciplines, both in the liberal arts and hard sciences, to come together in the great clearing house we call "the humanities". This course will offer a balanced approach to the growth and change in literature devoted to the subject of the environment, touching briefly on 19th century foundations (Muir, Ruskin, Emerson, Thoreau) and moving quickly to writers of all genres of literature and their engagement with the subject. We will consider contributions from poetry, drama, fiction, and nonfiction; purely aesthetic constructions, advocacy journalism, polemic. Students should be ready to engage in discussions of mode and invention, of genre and structure, and intent and execution. We will consider the way science, philosophy, art, religion, history, and politics play into the work generated on this pressing subject.

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Quizzes, Three short papers (2-3 pages); One long final paper (8-10 pages)

**Texts include:** Janet Kauffman, David Ulin, Mary Kinzie, Aldo Leopold, Teddy Roosevelt, Edward Abbey, Joy Williams, T.C. Boyle, Wendell Berry, Annie Dillard, Seamus Heaney, Galway Kinnell. Marianne Moore, Gjertrud Schnackenberg, and Sharman Apt Russell.

**ENG 378** **Post 1798**

**Studies in American Literature:**

***The Noble, The Savage, The Vanished and Other Myths***

Wendy Roberts

MW 2-3:20

Winter Quarter

**Course Description:** From Buffalo Bill's Wild West Show to the award winning film *Dances With Wolves*, American culture has idealized "Indians" at the same time that it has imagined their sudden disappearance. This course will recognize the powerful impulse that makes it nearly impossible not to take pleasure in popular Native American representations as an opportunity to think about the intersections between literary form, politics, and feeling. Even a cursory survey of American literature reveals the ever present problem of the "Indian" in the grounding of an American identity and culture. This class will provide students with the opportunity to think about the "Indian problem" (both as a political and literary question) not just from popular representations but primarily from the perspective of Native writers, many of whom were part of the Native American Renaissance of the late twentieth century. Beginning with oral stories and then moving through eighteenth, nineteenth, and twentieth-century texts, we will explore the central images, motifs, formal strategies, and concerns of American Indian literature and think about the way they challenge the pervasive stereotypes of natives as noble, savage, or vanished. Students will read fascinating early literature to gain a foundation in the longevity of the "Indian problem" in American history, as well as read more contemporary Pulitzer Prize and other award winning literature.

**Teaching Method:** Discussion

**Evaluation Method:** Two thought papers, one longer revised paper, one student-defined creative final project.

**Texts include:** Selected oral stories and songs; Mary Rowlandson's captivity narrative; Samson Occom, "A Short Narrative of My Life" and "A Sermon"; James Fenimore Cooper, *Last of the Mohicans* (and film adaptation); William Apress, *A Son of the Forest and Other Writings*; Henry Wadsworth Longfellow, *Song of Hiawatha*; Zitkala-Sa, *American Indian Stories*; D'Arcy McNickle, *The Surrounded*; selections from *Huck Finn* and *Wild West Show* memorabilia; N. Scott Momaday, *Way to Rainy Mountain*; Leslie Marmon Silko, *Storyteller*; Louise Erdrich, *Love Medicine*; selected poems by Joy Harjo, Paula Gunn Allen, and Luci Tapahonso; Louis Owens, *Mixed Blood Messages*; Sherman Alexie, *The Lone Ranger and Tonto Fist Fight in Heaven* and film *Smoke Signals*; Kevin Costner's *Dances With Wolves*; scenes from Disney's *Pocahontas* and Terrence Malick's *The New World*; and Chris Eyre's *Skins*.

**ENG 378** **Post 1798**  
**Studies in American Literature:**  
*Beyond Blonde: American Ethnic Women's Writing*  
 Sarah Lahey  
 TTh 12:30-1:50 Winter Quarter

**Course Description:** Daisy Dukes, Bikinis on top. California girls – with their blonde hair and blue eyes – have persisted even in the twenty-first century to function as iconic American women. This course expands such a limited vision by analyzing multi-ethnic American women's writing as indicative of the diverse subjects inhabiting the space of "girl" and "woman" in the United States. From a young African American girl wishing she could have the blonde hair and blue eyes of her favorite doll, to four Dominican American sisters attempting to speak English without a Spanish accent, these novels address issues of assimilation, belonging, and relations among women of various colors. We will pay specific attention to moments of cultural intersection and crisis in these novels, asking ourselves what defines the twenty-first century American woman.

**Teaching Method:** Discussion

**Evaluation Method:** Two formal essays and weekly response papers.

**Texts include:** Toni Morrison's *The Bluest Eye*; Amy Tan's *Joy Luck Club*; Julia Alvarez's *How the Garcia Girls Lost their Accent*; Jhumpa Lahiri's *Interpreter of Maladies*; Louise Erdrich's *The Plague of Doves*.

**Texts will be available at:** TBA

**ENG 378** **Post 1798**  
**Studies in American Literature:**  
*Cultural Imagination*  
 Carl Smith  
 MWF 10-10:50 Spring Quarter

**Course Description:** The purpose of this interdisciplinary course is to examine the complex and multidimensional relationships between different imaginative forms and social reality in the United States in the late nineteenth and early twentieth centuries. The primary questions the course asks are, how did different kinds of artists perceive American life in this important period, and how did they think it could and should best be represented? In addition to literature (non-fiction as well as fiction, including various types of social analysis), materials to be analyzed include painting, photography, and other kinds of cultural expression (including the World's Columbian Exposition, the world's fair held in Chicago in 1893).

**Teaching Method:** Discussion, with occasional presentations by the instructor.

**Evaluation Method:** A series of short (approximately 1,500 words) papers, weekly Discussion Board posts, participation in discussion, brief quizzes on the reading.

**Texts include:** Charles Chesnutt, *The Marrow of Tradition*; Kate Chopin, *The Awakening*; Stephen Crane, selected short fiction; William Dean Howells, *A Hazard of New Fortunes*; Jacob Riis, *How the Other Half Lives*; course reader.

**Texts available at:** Beck's Bookstore

**ENG 378** **Post 1798**  
**Studies in American Literature:**  
*Chicago Way: Urban Spaces and American Values*  
 Bill Savage  
 TTh 12:30-1:50 Spring Quarter

**Course Description:** Urbanologist Yi Fu Tuan writes "What begins as undifferentiated space becomes place when we get to know it better and endow it with values." In *The Untouchables*, Sean Connery tells Kevin Costner, "You want to get Capone? Here's how you get Capone. He pulls a knife, you pull a gun. He puts one of yours in the hospital, you put one of his in the morgue. That's the Chicago way." In this class, we will examine "the Chicago way" from many different angles in order to interrogate the values with which various artists have

endowed Chicago. We will read in a broad range of media: journalism, poetry, song, fiction, film, and sequential art to see how a sense of Chicago as a place works over time. We will pay close attention to depictions of the construction of American identity, and to the role of the artist and intellectual in the city.

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

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

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

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

**ENG 383** **Post 1798**  
**Studies in Theory and Criticism:**  
*Intro to Contemporary Critical Theory*  
Alex Weheliye  
TTh 3:30-4:50 Fall Quarter

**Course Description:** This course provides a general introduction to recent (post-1960's) developments in literary and cultural theory such as poststructuralism, critical race theory, cultural studies, and postcolonial theory as well as some of their important antecedents. Readings will trace the influence of structuralism, psychoanalysis, Marxism, and post-structuralism on contemporary textual and cultural analysis. We will take the self or the subject as our central unit of analysis, surveying the different ways in which this category has been imagined and reconfigured both in current critical theory and in some of its precursors.

**Teaching Method:** Mainly discussion and some short lectures.

**Evaluation Method:** In class participation, attendance, weekly blog posts, one essay and a final exam.

**Texts include:** Julie Rivkin and Michael Ryan, Eds., *Literary Theory: An Anthology* in addition to works by Louis Althusser, Homi Bhabha, Walter Benjamin, Gilles Deleuze, Judith Butler, Jacques Derrida, Giorgio Agamben, Frantz Fanon, Gayle Rubin, Jaspir Puar, Michel Foucault, Antonio Negri, Sigmund Freud, Achille Mbembe, Antonio Gramsci, Stuart Hall, Luce Irigaray, Karl Marx, Edward Said, Ferdinand de Saussure, Hortense Spillers, Gayatri Spivak.

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 383/Co-listed w/ CLS 383** **Post 1798**  
**Studies in Theory and Criticism:**  
*Theories of Tragedy*  
Vivasvan Soni  
MWF 2-2:50 Spring Quarter

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

In this class, we will read both classical and contemporary theories of tragedy, paying close attention to the changing ways in which theorists have understood the ethical and political value of tragedy. Not only will we develop a more sophisticated understanding of an important literary genre, but we will also acquire a familiarity with a variety of critical approaches to literature and learn



how each one addresses literary problems differently. We will read some of the most important texts in the history of literary criticism (Plato's *Republic*, Aristotle's *Poetics*, Nietzsche's *Birth of Tragedy*), and explore a variety of contemporary theories, such as Marxism, feminism, psychoanalysis, structuralism, postcolonial theory.

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

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

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

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

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 385**

**Topics in Combines Studies:**  
***Manga and the Graphic Novel***

Andrew Leong

MWF 1-1:50

**Post 1798**

Fall Quarter

**Course Description:** Manga, graphic novels, comics, bandes dessinées... these are only some of the names for narrative media that combine word and image on the printed page. Since a comprehensive survey of all of these media is impossible, we will be taking a more selective tour through Japanese and Anglo-American graphic traditions from the early nineteenth century to the present. In keeping with the trope of the "tour," the primary texts of this course turn towards long voyages, wanderings, and homecomings – the "drifting life" which draws (or writes) a path across the earth or sea. Some questions that we'll ask along the way include: Is it tenable, or desirable, to make a firm division between the "written" and the "drawn"? What do words and images want from each other? When and where did pictureless literature become "high culture" and pictured literature "low"? How do graphic forms describe and depict the "familiar" and the "strange"?

The arc of the course is broadly historical. We'll begin with selections from early nineteenth-century woodblock books by Santō Kyōden and mid-nineteenth-century cartoons in the British magazine *Punch*. We will then turn to early twentieth-century comics depicting voyages through strange, foreign lands – the Slumberland of Winsor McCay, and the Pacific Coast as seen through the eyes of *Four Immigrants from Japan*. From there, we'll examine works by Osamu Tezuka and Yoshihiro Tatsumi, icons of "mainstream" and "alternative" Japanese comic styles. We'll conclude with manga and comics by Yayoi Ogawa, Adrian Tomine, and Alison Bechdel that grapple with more contemporary forms of social and sexual alienation. The last portion of the course will be dedicated to students' final presentations.

**Teaching Method:** Lecture, student presentations, and discussion.

**Evaluation Method:** Grades will be based upon active participation in discussion, two critical response papers (2-3 pages), and one group presentation. There will also be a final paper (8-10 pages).

**Texts Include:** Selections from the following: Santō Kyōden, *The Straw Sandal* (1806); Winsor McCay, *Little Nemo in Slumberland* (1905-1910); Henry

Kiyama, *The Four Immigrants Manga* (1904-1924); Osamu Tezuka, *MW* (1976-1978); Yoshihiro Tatsumi, *A Drifting Life* (2009); Yayoi Ogawa, *Tramps Like Us* (2002); Adrian Tomine, *Shortcomings* (2007); Alison Bechdel, *Fun Home* (2006); There will also be a course packet with secondary readings and shorter works.

**ENG 385/Co-listed w/ BUS\_INST 390 Post 1798  
Topics in Combined Studies:**

***Financial Crises in Literature***

Nathan Leahy  
MW 3:30-4:50

Fall Quarter

**Course Description:** As recent headlines have made clear, financial crises are continually recurring and devastating phenomena in American history. Less clear, even to economists, is how they happen, how they may be prevented, why institutions and individuals respond to them the way they do, and what financial crises may suggest about prevailing social, economic, and cultural values. This course looks at representations of actual and imagined financial panics in 19th and 20th century American literature, and it addresses the ways in which fiction is utilized to explain to wide non-specialist audiences complicated economic transactions, and to explore the possible ways in which they can go terribly wrong. We will study how representations of financial crises in these narratives also provide incisive critiques of entrenched American institutions and myths such as the “American Dream,” the free-enterprise ethos, self-reliance, the social ladder, Manifest Destiny, and a non-imperial foreign policy.  
**Teaching Method:** Discussion

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

**Texts Include:** We will cover American novels and short stories dating from the mid 19th century through the 2008 (and ongoing) financial crisis; possibly with emphasis on texts written during the 1920s and 1930s. Students are encouraged to integrate course readings with contemporary economic developments related to the ongoing turbulence in the U.S. and global economy. Primary readings will be drawn from the following tentative list: Frank Norris’s *The Pit* and “A Deal in Wheat”; John Dos Passos, *Manhattan Transfer*; Theodore Dreiser’s *The Financier*; Upton Sinclair, *The Moneychangers*; Edmund Wilson, *American Jitters*; Nathanael West, *A Cool Million*; William Gaddis, *JR*; Richard Powers, *Gain*; Don DeLillo’s *Cosmopolis*,

Gary Shteyngart, *Super Sad True Love Story*. We will read short excerpts from cultural and economic histories and treatises alongside the fiction to encourage comparative and critical debate, as we also will look at various periodicals and newspaper reports covering financial crises featured in the fiction. Films may include *A Corner in Wheat*, *Our Daily Bread*, *It’s a Wonderful Life*, *Wall Street*, *Margin Call*, *Too Big To Fail*, *There Will Be Blood*, and possibly an episode of *30 Rock*.

**ENG 385 Post 1798  
Topics in Combined Studies:  
*Legal Fictions***

Christine Froula  
MW 2-3:20

Post 1798

Winter Quarter

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

**Teaching Method:** Lecture and discussion.

**Evaluation Method:** Attendance, participation, weekly exercises, two short and one long paper.

**Texts include:** Readings (some excerpts) will be chosen from: Homer’s *Iliad*, *Genesis (Creation and Fall)*, Aeschylus’s *Oresteia*, Sophocles’s *Antigone*, Shakespeare’s *Merchant of Venice* and *Measure for Measure*, Dickens’s *Bleak House* and *Pickwick Papers*, Carroll’s *Alice in Wonderland*, Dostoevsky’s *Brothers Karamazov*, Melville’s *Billy Budd*, Hawthorne’s *Scarlet Letter*, Kafka’s *The Trial* (parable “Before the Law”), Shiga Naoya’s “Han’s Crime,” Susan Glaspell’s “A Jury of Her Peers” and *Trifles*, Forster’s *A Passage to India*, Bizet’s *Carmen*, Miller’s *The Crucible*, Durrenmatt’s *The Visit*, Jackson’s “The Lottery,” Nabokov’s *Lolita*, Azar Nafisi’s *Reading Lolita in Tehran*, Kurosawa’s

*Rashomon*, Garcia Marquez's "Chronicle of a Death Foretold," Porter's "Noon Wine," Richard Wright's *Native Son*, Harper Lee's *To Kill a Mockingbird*, LeGuin's "Omelas," Morrison's *The Bluest Eye*, Anna Deavere Smith's *Twilight LA 1992*, Agatha Christie's "Witness for the Prosecution," Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde*, Rose/Friedkin's *Twelve Angry Men*, Lumet's *The Verdict*; with supplementary readings by Richard Posner, Robin West, and other legal writers and literary critics.

**NOTE:** This course fulfills the English Literature major Theory requirement.

**ENG 385** **Post 1798**  
**Topics in Combined Studies:**

***Folk Music of the British Isles and America***

Paul Breslin

MWF 1-1:50

Spring Quarter

**Course Description:** In this course, we will study a wide sampling of folk music from England, Ireland, Scotland, and North America (including African-American songs and a few from the Caribbean).

We'll begin by asking what is meant by a "folk song," and to what extent folk music can be (or has been, or should be) considered as a clearly-defined genre. We'll consider the impact of modern media and marketing on the older tradition of face-to-face oral transmission.

The course will combine two approaches. The first is comparative and historical. It concerns the metamorphosis of folksongs—how they transform themselves into variants and family clusters as they pass from one historical and cultural situation to another, often from Old World to New.

The second concerns the formal artistic conventions of folk songs—their approach to narrative and symbolism, their treatment of melody and rhythm. At all times, we will be alert for the ways in which the metamorphosis of a song in its travels through time and space can alter its formal shape, the "how" of its saying as well as what it says.

Audio (and when possible, video) performances of the songs we're studying will be provided through the Media Space 2 feature of Blackboard; links to lyrics will also be posted.

**Evaluation Method:** Participation in class discussion, two midterm papers (4 pages) or one midterm paper

and one performance, a final paper (8-10 pages), or shorter final paper (5 pages) and a performance. Performances may be done live with the class as audience or submitted as audio files.

Papers may be of two main kinds:

- 1) Formalist: Analysis of the music and lyrics of a song, and the interaction of the two (or of the music of a purely instrumental piece), or analysis of the lyrics of a song, considered as oral poetry;
- 2) Historical and cultural: Study of a particular singer's career, the history of a song or an institution (e.g., The Old Town School of Folk Music; the Berkeley Folk Festival), a mediator between traditional musicians and new audiences (e.g. Alan Lomax), or the social and political situation of folk music at a particular time.

Note: The professor began learning acoustic guitar at 13, studying at the Old Town School of Folk Music and continuing in private lessons with the Old Town School's co-founder Frank Hamilton. He has been singing and playing folk music, mostly by "Anon." and "Trad.," ever since.

**ENG 386** **Post 1798**  
**Studies in Literature & Film:**  
***Historiography of Popular Film***

Nick Davis

TTh 2-3:20

Winter Quarter

**Course Description:** This course balances textual and contextual approaches to narrative cinema, positioning a range of well-known, culturally significant movies not just as objects of study but as prompts for cultivating different skills in writing, research, and critical analysis. The first half of the course will revolve around the recent, bestselling book *Pictures at a Revolution* by the scholar, journalist, editor, and blogger Mark Harris. Following that text closely, we will illustrate and expand its inquiries into mid-1960s American cinema, understanding that decade as a volatile confluence of aesthetic, industrial, political, economic, and international pressures that impacted Hollywood as well as American culture at large. We will also assess the forms of research and writing necessary to generate such an example of accessible, arts-based, carefully cited scholarship—partially by undertaking a range of short assignments in which students practice these skills for themselves. During the second half of the course, through a combination of lectures, discussions, and individual as well as group-based writing and research, students will take Harris's book as a model for their own analogous

investigations into American cinema and culture in the 21st century. Along the way, we will sample other forms of writing about cinema (including reviews, essays in film theory, and histories of the medium) and explore how they augment or transform our research agendas with regard to popular filmmaking.

Some past experience in film-related coursework at the college level is strongly recommended. Juniors and seniors who are developing or contemplating a major research project of their own (such as an honors thesis or postgraduate study) are especially encouraged to consider this course, which will include a visit from author Mark Harris.

**Evaluation Method:** One essay and shorter writing assignments throughout the term; a major final project involving research and group collaboration; required screenings; high expectations for discussion in class.

**Texts include:** Mark Harris, *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood* (Penguin Press, 2008, ISBN: 0143115030) and assorted writings available on Blackboard. Films in this course will include *Bonnie and Clyde*, *Doctor Dolittle*, *The Graduate*, *Guess Who's Coming to Dinner*, and *In the Heat of the Night* (all from 1967) and *Atonement*, *Juno*, *Michael Clayton*, *No Country for Old Men*, and *There Will Be Blood* (all from 2007)

**ENG 386**  
**Studies in Literature & Film:**  
***The Cowboy and the Samurai***

Andrew Leong  
TTh 3:30-4:50

**Post 1798**

Winter Quarter

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

This course is an intensive historical survey of two complementary genres: the Western and the jidaigeki (period dramas). We'll open the course by examining short silent films in these genres. After this introduction, we'll turn to films produced during and after World War II. In concert with our cinematic

inquiry, we'll also look at literary texts. Some of these texts (such as Zeami's *Chūshingura*) are direct source material for later film adaptations, but we'll also rely upon other texts to get a wider sense of the possibilities of the Western and jidaigeki genres. In addition to probing the concept of "genre" itself, we will also examine the problem of "adaptation." How are elements present in one national, cinematic, or literary context transposed or re-coded to fit within another? What can the various cross-adaptations of samurai and cowboy films tell us about the shifting relationship between Japan and the United States? How can generic conventions be "bent" or "queered" through practices of allusion, adaptation, and re-interpretation?

Students planning to take this course should be aware there will be weekly screenings of films outside of regular class hours. Some weeks may require up to six hours of film watching in addition to regular reading and writing assignments.

**Teaching Method:** Lecture, student presentations, and discussion.

**Evaluation Method:** Grades will be based upon active participation in discussion, two critical response papers (2-3 pages), and one film/director introduction. There will also be a final paper (8-10 pages).

**Texts Include:** Zeami, *Chūshingura*; Eiji Yoshikawa, *Musashi* (excerpts); Cormac McCarthy, *Blood Meridian*; short stories by Akutagawa Ryūnosuke, Jorge Luis Borges, Leigh Brackett, Annie Proulx, and Wallace Stegner. Films include: *Chūshingura* (1941); *Red River* (1948); *Seven Samurai* (1954); *The Magnificent Seven* (1960); *Yojimbo* (1961); *A Fistful of Dollars* (1964); *The Cowboys* (1972); *Lady Snowblood* (1973); *The Ballad of Little Jo* (1993); *Dead Man* (1995); *Ghost Dog* (1999); *The Twilight Samurai* (2002); *Sukiyaki Western Django* (2007).

**ENG 386**  
**Studies in Literature & Film:**  
***New West in Literature and Film***

Harris Feinsod  
MWF 11-11:50

**Post 1798**

Spring Quarter

**Course Description:** The American West (especially as envisioned by the genre of the Western) has long enjoyed "pride of place" in the U.S. cultural imagination. However, at least since the early 1960s, many experimental writers, filmmakers, artists and activists have revised the cliché visions of sublime

landscapes and manifest destinies in order to represent the complex realities of a "New West." This is a West of oil money, aerospace and sprawling sunbelt cities, a West suddenly polarized by snow birds, suburbanites, radical social and environmental movements, and anarchic teenagers. These collisions are the subjects of the films, narratives, artworks and poems we will study in this course.

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

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

**Evaluation Method:** Discussion board contributions, two short essays (~3 pages) and final research paper (~12 pages).

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

### ENG 393

#### Theory & Practice of Poetry

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

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

**Course Description:** An advanced yearlong course in reading for writers that requires critical analysis and intensive writing of poems. An exam on the summer reading from the 393-1 *Reader* will be given the second week of class. Texts for the first term will include collections by Robert Frost, Elizabeth Bishop, James Merrill, Louise Bogan, and

Gwendolyn Brooks. The Fall-Winter semester will be devoted to analysis (both written and oral) and imitations of these poets using the concepts presented in the *Reader* that relate to the ways in which form allows theme. A 12-15-page paper will be due in December comparing the work of a studied poet with one from outside the course reading list. The course ends with two weeks of Daily Poems. In the second semester, beginning in early February, students will read longer works by various poets that will lay the foundation for the cumulative composition of a work that by the end of May 2008 will total at least 125 lines, with the possibility for a public reading of those poems at the end of the quarter.

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

**Teaching Method:** Seminar discussion.

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

**Reading:** Textbooks available at: Norris Center Bookstore and Quartet Copies.

### ENG 394

#### Theory & Practice of Fiction

Brian Bouldrey MW 12:30-1:50 Fall/Winter

Shauna Seliy MW 12:30-1:50 Winter/Spring

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

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

**Teaching Method:** Discussion and workshop.

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

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

### ENG 395

#### **Theory & Practice of Creative NonFiction**

John Bresland MW 12:30-1:50 Fall/Winter

Brian Bouldrey MW 12:30-1:50 Winter

Eula Biss MW 12:30-1:50 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 this second half of the year is a work of creative nonfiction of approximately 15,000 words. A guest fiction-writer will visit in April as writer-in-residence.

**Teaching Method:** Discussion.

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

**Texts Include:** TBA

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

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

### ENG 398-1, 2

#### **Honors**

#### **Seminar**

Paul Breslin W 3-5 Fall Quarter

Paul Breslin W 3-5 Winter Quarter

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

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

### ENG 399

#### **Independent Study**

Staff -TBA

Fall - Spring Quarters

**Course Description:** Open to Senior Majors, Senior Minors, and Majors with Junior Standing in the English Department. A 399 project should be focused on a clearly defined subject matter of genuine intellectual and academic substance, and one not normally covered in regular course work. 399 is a full credit course; it cannot be taken P/N. Projects may

count as satisfying various area and concentration requirements; consult the Director of Undergraduate Studies for approval. Guidelines for Independent Study in literature are available in UH 215 and on the English Department webpage. All projects must be approved by the Undergraduate Policy Committee before registration is legitimate.